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Gender Differences and L2 Writing

**Abdul Saeed, Mohammad Ramazan, Ph.D., Aijaz Ahmed Gujjar, and
Javed Iqbal, Ph.D.**

Abstract

Different researchers tried to find out the proficiency difference in Second Language Learning between male and female gender. Most of these researchers found women as better language learners than their counterparts. The present study was also an attempt to investigate the idea of gender difference in learning Second Language through a composition test. Errors of only Past Indefinite tense were analysed. The subjects of the study were the students of Graduation level at Bahawalpur City, Pakistan. Quantitative research paradigm was followed by the researcher for the present study. The data were collected through composition test based on free writing. Results revealed that the female students committed less errors of L2 writing as compared to male students. Thus, females can be said better language learners than males.

Key words: Gender, Composition, Past tense.

1.1 Introduction

Learning Second Language (L2) is deemed to be a quite different phenomenon from Mother Tongue (L1) acquisition. Mistakes and errors, no doubts, are committed while learning both L1 and L2. Native speakers of any language either children or adults make errors in their day-to-day use of language. But, it is probably true to say that these errors

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are not generally treated as errors in the same sense as those produced by L2 learners.

Listening, Speaking, Reading and Writing are the four steps that have to be followed in the process of learning any language. Listening and Speaking are generally considered as primary skills while Reading and Writing are deemed to be secondary. While speaking, other sources also help in communicating any message such as postures, gestures, tone etc. but in written medium all the information has to be conveyed without any aid other than language itself.

The nature of L1 writing is quite different from L2 writing. In L1 writing the learner can perform with least hesitation and with a few possibilities of errors and mistakes but in L2 writing the case is different. L2 learners of English as a Second Language are reluctant to write. In fact, the learners of ESL are faced with many social and cognitive challenges while writing. Second language proficiency in L2 writing is usually defined as control over the mechanical elements and grammatical aspects of Target Language (TL).

There are many other things and differences between L1 and L2 writing ranging from mechanical knowledge of writing to sociolinguistic knowledge of writing.

Silva (1993), in a review of differences between First and Second Language writing writes that Second and Foreign language writing tends to be more constrained, difficult and less effective than writing in a first language.

The ability to write well is not a naturally acquired skill; it is usually learned and culturally transmitted as a set of principles in formal instructional settings or other environment. Students writing in a Second Language generally produce facts that contain varying degrees of grammatical and rhetorical errors. In fact, depending on proficiency level, the more content-rich and creative the text, the greater the possibility there is for errors at the morpho-syntactic level. These kinds of errors are common among L2 writers who have a lot of ideas, but not enough language to express what they want to say in a comprehensible way.

English Language has become a lingua franca. It is being used as a Second Language in Pakistan. It is being taught in Pakistan from Primary level to up to Graduate level and even it is considered compulsory in higher studies. A student who is proficient in English speaking and writing is deemed to be intelligent and given more importance. But, despite teaching of English from Primary to up till Graduate level, it is observed that students commit same sort of errors even at higher level, which they commit at lower level.

Culture plays a very vital role in learning Second Language. Gardner (1985), in the Socio-educational Model of L2 learning, states that the social and cultural milieu in which learners grow up determine the attitude and motivational orientation that learners hold towards the target language. In Pakistani society, to a great extent, men and women enjoy different status. They have different opportunities for learning that affect their

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process of learning Second Language.

1.2 Error and Mistake

Norrish (1983: 07) made a clear distinction between error and mistake. He stated errors as ‘*a systematic deviation when a learner has not learnt something and consistently gets it wrong.*’ He, however, defined mistakes as “*inconsistent deviation*”. For example, if a learner has not yet been taught a certain correct form and he uses one form sometimes and another at other times quite inconsistently, the inconsistent deviation is called mistake. Brown (2000:217) defined mistake as, “A mistake refers to a performance error that is either a random guess or a ‘slip’ in that it is a failure to utilize a known system correctly.” Corder (1967), however, argues that Error Analysis (EA) should be restricted to the study of errors only i.e. mistakes should not be studied in error analysis.

1.3 Language and Gender

To draw a demarcation between gender and sex is very necessary before we further explore the research studies in context of language and gender. Sex is a biological phenomenon which is identified according to sexuality as one being male or female. On the other hand Gender is the social construction of the characteristics of men and women and these are the societies which divide genders as being masculine and feminine. Sex is natural i.e. genetic while gender is cultural. Colebrook (1998) differentiates gender with sex by quoting Oakley:

‘Sex’ is a word that refers to the biological differences between male and female: the visible difference in genitalia, the related difference in procreative function. ‘Gender’, however, is a matter of culture: it refers to the social classification into ‘masculine’ and ‘feminine’. (p. 09)

It is believed that being the different gender, the language of male and female is different. There are, in reality, far more similarities in language learning and its use than differences in males and females. However, some of the differences have been noted by the different researchers. According to Jespersen (1922), men are fond of hypo taxis and women are fond of parataxis by which he meant that women prefer to string clauses together (like a set of pearls) while he meant that men employ complex sentences (like a set of Chinese boxes, one within another).

Men are also said to use more straightforward form of imperatives than the women do. Sachs (1987) did his study on two-to-five- year old children (average age four) in which he noticed that girls showed an obvious tendency to soften their imperatives while boys’ imperatives were very straightforward. He further stated that 25% of boys’ commands were straightforward imperatives (*Bring him to the hospital*) and 11% were prohibitions (*Don’t touch it*), while for girls the results were 10% and 2% respectively. On the other

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hand, girls used more joint directives (*Now we'll cover him up*), which were 15% as compared to the boys' 3%. In another study held by Shuy (1967), on American English speakers of Detroit, it was found that male used multiple negations (*Ain't nobody going nowhere no ways*) 30% more often than females (Shuy *et. al.* 1967).

Some of the evidences have been found which show gender difference in language acquisition process. Gleason (1987: 198) noted down, "At the age of four, boys are imitating male forms; girls are imitating female patterns, a process which may begin as early as the age of eighteen months." Anderson (1977) in study at nursery school age and beyond (three to seven), children portray fathers' speech as straightforward, unqualified and forceful and mothers' speech as talkative, polite, qualified and higher pitched.

Lakoff (1975), radically, focused on gender difference to syntax, semantics, and style. He suggested that women language is closer to standard form. Griffith (1992) differentiated 'males' being Field Independence to perform well in formal setting while 'females' being Field Dependent to perform well in informal setting. Tannen (1990) described the difference between male and female style of speech. He stated that males always try to have upper hand and try to be dominant while females are found to be supportive and try to create an intimacy in their speech.

Ghani (2007), taking the Lakoff's linguistic features, held a study on Pakistani women. She studied 56 subjects' 'Hedging Devices' and finally supported Lakoff's classification of the features of women speech and concluded that Pakistani women's speech is also very close to standard language and that women are very conscious of their speech. Haroon & Sani (2009) also found same findings in their research on 9-11 year old children learning their second and third language. In the findings girls outperformed boys in language learning and committed fewer errors than boys.

The present study is also an attempt to investigate the proficiency level of male and female students learning English as their Second Language in Pakistan.

2. Methodology

The data were collected from both male and female students studying at Graduation in the different colleges of Bahawalpur City. Random sampling technique was used in which each participant had equal chance to be a part of the study.

The subjects were assigned a composition test based on free writing. In the present study the researcher intended to analyse the errors of only Past Indefinite tense made by both male and female students. So, for this, a topic was required which could provide the subjects ample material for writing any past incident. So, an essay "A Wedding Ceremony" was assigned to the students in an equal time of 50 minutes.

Total number of students who were selected randomly for the test was 450 consisting of

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equal number of male and female students i.e., 225 each. Out of this amount, 23 sample tests were excluded from the main sample because they wrote less than 200 words or more than 250 words. Thus, finally 427 students' samples were selected for main data analysis

So, from remaining 427 samples, 160 samples were selected from both male and female students i.e. 80 from each. Systematic Random Sampling technique was followed in which the sampling interval was kept as 2. Thus, every third test was selected for final data analysis.

3. Findings

Table 1: Common Error of (MV and H.V) of Past Indefinite Tense

C₁= Millet College Bwp C₂Allama Iqbal College Bwp C₃ Soft Vision College Bwp C₄AIPS College Bwp

Colleges	<i>Main Verb</i>		<i>Helping Verb</i>		Total Errors	
	Male	Female	Male	Female	Male	Female
C ₁	112	76	8	2	120	78
C ₂	44	48	4	2	48	50
C ₃	172	88	2	2	174	90
C ₄	104	112	2	3	106	115

As in the table # 1 data reveal a significant quantity of errors in the use of Past Indefinite Tense both by male and female students. The male students of C1 College committed 112 errors in the use of Main Verb (MV) and 08 errors in the use of Helping Verb(HV) and female students of the same College committed 76 errors in the use of MV while only 02 errors in the use of HV. Similarly, the male students of C2 College committed 44 MV and 04 HV errors while female students committed 44 MV and 02 HV errors respectively. The male students of C3 did 172 MV and 02 HV errors and female students 88MV and 02 HV errors. Finally, the male students of C4 College committed 104 MV and 02 HV errors while female students committed 112 MV and 03 HV errors.

The male students of C1 College thus committed total 120 errors while the female students 78 errors and the male students of C2 College 48 and female students 50 errors. The male students of C3 College did 174 errors which are quite large in quantity as compare to female students of the same college who did 90 errors. The male students of C4 College committed total 106 errors while female students committed 115 errors.

On the whole, the male students of all colleges committed more errors as compare to female students. Male students committed total 432 MV errors while female students 324 MV errors. Male students committed 16 HV errors and female students 09 HV errors. Consequently, male did 448 errors and female 333 errors.

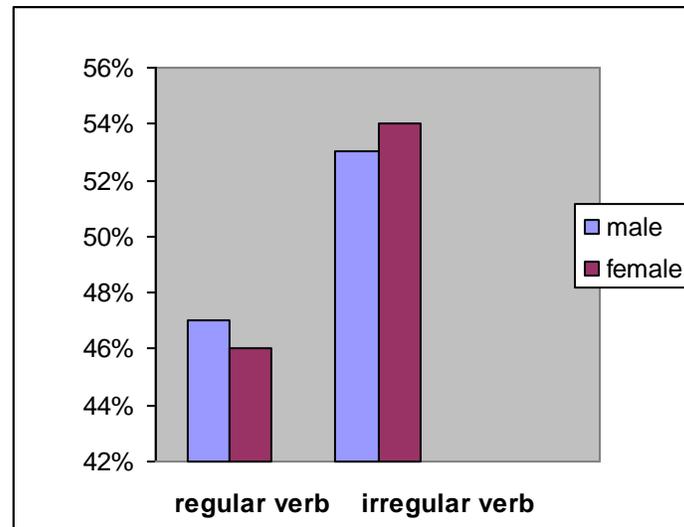
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3.1 Regular vs. Irregular verbs

Graph 1: Error percentage of Regular and Irregular verb form



The results in the graph # 1 show that the students of both gender committed more errors in the use of irregular verb form as compared to regular verb form. The difference between these two errors is quite significant. The male students committed 47% errors in the use of regular verb forms and 53% errors in the use of irregular verb forms. On the other hand female students committed 46% errors in the use of regular verb forms while 54% errors in the use of irregular verb forms. The result shows that both male and female students feel difficulty in the use of irregular verb forms as compare to regular verb forms.

3.2 Types of Errors

After the analysis some of the error types were found that are described here.

- 1 Overgeneralizations of the regular suffix – ed (Gen-ed):
 - 1) wear- □ weared
 - 2) eat - □ eated

- 2 Improper do- insertion: find
 - 1) □ did like meal
 - 2) □ did remember the wedding party

- 3 Did + past tense insertion:
 - 1) □ did praised the bride

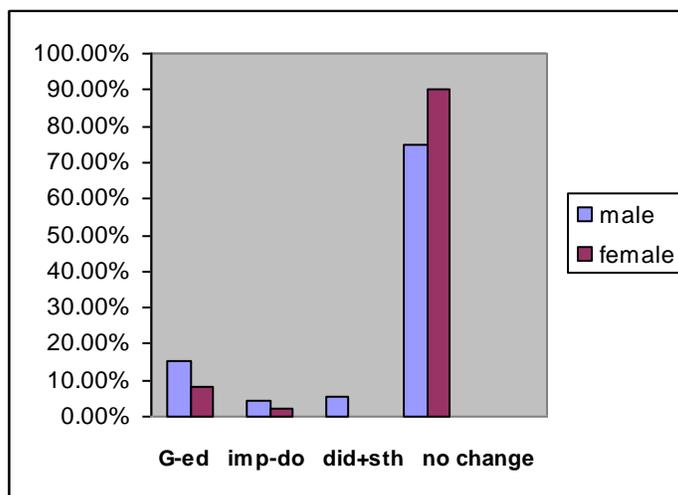
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- 2) □did served the meal
- 4 No change on the verb:
- 1) Last year I □attend a wedding party of my cousin.
 - 2) Everybody □enjoy the party.

Graph 2: Error percentage of Error Types



Errors in graph # 02 show the high percentage of those errors in which they did not change the tense. Students used present form where past form should have been used. In male students it is 70% while in female students this percentage is very high and moves up to 90%. Next are those errors in which students overgeneralised regular *-ed* form. For instance, *eat-eated*. The percentage of these errors is about 15% in male while 08% in female students. Few of the students inserted- *do* improperly i.e. they used *did* where only regular past form was enough to be used. These kinds of errors are very low in both male and female students. Male committed 4% errors and female only 2%. Last but not least, some of the male students used *did+ past tense form* where only past form should have been used.

4. Suggestions

1. While writing in TL, students first think in their L1 and then translate it into L2. It may affect their writing. So, students should be instructed again and again to think directly in their TL. In this way L1 will intervene the least in their writing tasks.
2. Writing competitions should be arranged in classrooms on regular basis. Books pertaining to target language can be given to the successful students as a token of love. It will stimulate students to get proficiency in their TL.

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3. Though the students of both gender made errors in the use of regular as well as irregular verbs but they made more errors in the use of irregular verb forms. So, more focus should be given to the right use of irregular verb forms.

4. As the results show that the learners of both genders are not very good at using Past tense. So, they should give more and more opportunities to write in past tense. On the other hand, teachers should also make the students aware of their errors in a very positive and encouraging way. Teacher should not discourage them anyway. The language is difficult enough; let us not make it more difficult.

5. Conclusion

The present research further supported the idea of women being better language learners than men. Moreover, research also gave an insight that both students need special focus about the use of Past tense. It also made clear that the students face more difficulty in the use of irregular verb forms. So, if these areas are focused seriously, we hope that students will get language proficiency with ease.

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Qualitative Analysis of Clustering on Verbal Fluency in Young Adults

Sunila John, Lavya M. Jose, and B. Rajashekar

Introduction

Tests of verbal fluency or word list generation are frequently used in clinical and experimental research of cognitive function. In general, these are operationalized as the number of words produced, usually within a restricted category and within a given time limit (Spreen & Strauss, 1998). There are several types of tasks that measure verbal fluency. It is typically tested in letter and category domains. The most common tasks used are letter or phonemic fluencies, where participants need to generate as many words as possible beginning with a specified letter such as F, A, or S in a limited time (Raskin, Sliwinski, & Borod, 1992; Troyer, Moscovitch, Winocur, Alexander & Stuss, 1998), and semantic fluencies, where words must belong to a specified semantic category like “Animal”, “Fruit” or “Supermarket” (Beatty, Monson, & Goodkin, 1989; Troyer, 2000).

Successful performance on verbal fluency is thought to depend on the ability to initiate, search and retrieve data from the lexicon or the semantic memory system and on efficient executive functioning, including attention (Rosser & Hodges, 1994). These tasks, therefore assess language function (vocabulary size, naming), speed of response, mental organization, search strategies & long-term memory (Ruff, Light, Parker & Levin, 1997).

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Sunila John, MASLP, Lavya M. Jose, PG Student, and B. Rajashekar, Ph.D.

Qualitative Analysis of Clustering on Verbal Fluency in Young Adults

Although the instructions for both these tasks are the same, there is a difference in their performance. This difference in performance is due to the variation in the hierarchical organization of the two categories (letters vs. semantic category) in the brain. The retrieval of letters requires exploration of more subsets of categories than the retrieval of names of a specified semantic category (e.g. animals) (Riva, Nichelli, & Devoti, 2000). Performance on these tasks is dependent upon a number of variables including age, gender, education, literacy level, ethnicity and intelligence (Kempler, Teng, Dick, Tuassig & Davis, 1998; Ratcliff, Ganguli, Chandra, Sharma, Belle, Seaberg & Pandav, 1998; Mathuranath, George, Cherian, Alexander, Sarma & Sarma, 2002).

The most commonly used score from verbal fluency test is the total number of words generated. However, this score provides little information about the cognitive processes underlying fluency performance and does not answer the question as to why a particular patient group or experimental manipulation is associated with reduced test performance. Additional information is needed to examine the behavioral components that determine fluency performance. Quantifying the qualitative aspects of verbal fluency performance has been studied extensively in the past few decades by many researchers (Troyer, 2000; Abwender, Swan, Bowerman & Connolly, 2001).

Analysis of verbal fluency production by breaking the list of verbal output into clusters of words that share similar properties could shed light on the ability of the participant to recall associated words and ability to switch to new categories when necessary. Clustering involves phonemic analysis on phonemic fluency and semantic categorization on semantic fluency, and is thought to be a relatively automatic process. It involves, searching sequentially for categories of associated words, retrieving items from category and then switching into a new category when retrieval from the previous category fails (Troyer, Moscovitch & Winocur, 1997).

A phonemic cluster consists of words starting with the same letter /sounds or that rhymes; semantic cluster consists of words with associated meaning. It has been argued that semantic clusters are more automatic relying on the common rules of categorization (e.g.: jungle animals, farm animals, pets, water animals, etc.), whereas phonemic clusters are more laborious relying on the frontal lobe (Ho, Sahakian, Robbins, Barker, Rosser & Hodges, 2002). Therefore, in semantic fluency, both semantic and executive abilities are equally important whereas in phoneme fluency task in which few semantic cues are available, executive abilities are more important.

As the method of analysis of clustering is not standardized, many methods have been used in research (Raskin et al., 1992; Troyer et al., 1997; Abwender et al., 2001). Though the approach for coding clustering has been put forth differently, these studies in the area of clustering have calculated mainly the following measures of clustering: number of clusters, cluster ratio, cluster size and mean cluster size. Using these measures, it has been revealed that clustering is related to temporal lobe functioning as indicated by impaired performance among patients with temporal

lobectomy, patients with Alzheimer's disease and unaffected by focal frontal lesions (Troyer et al., 1998). Thus, it shows that measures of clustering may provide useful information about the ongoing cognitive processes during performance on tests of fluency, including information for differential diagnosis in the brain damaged.

Need for the Study

Verbal fluency tasks have been commonly used for evaluating the semantic memory in clinical practice and research. Literature reflects a lot of inconsistency regarding the complex relationship between brain damage and verbal fluency. The lack of certainty regarding the proper interpretation of poor verbal fluency scores in clinical population could be occurring as a result of overreliance on the quantitative traditional assessment procedure, wherein, only the overall number of acceptable responses within a category is calculated. In Indian context, studies (Ratcliff et al., 1998; Mathuranath et al., 2003; Kar, Rao & Chandramouli, 2008) focusing on verbal fluency have restricted analysis of verbal fluency to quantitative analysis of total number of words produced on verbal fluency task alone.

However, in brain research, there is a need not just to understand how well an examinee performs in a task but also how one goes about in performing the task. It is in this context that examination of qualitative output using measures of clustering can serve as a window to clarify the precise nature of performance in normal population as well as clinical population. It also increases the usefulness of this measure of fluency index in clinical and research settings. This justifies the need for research on data from a group of healthy adults on clustering on verbal fluency task.

Aim

To analyze word clustering in healthy, young adult participants.

Objectives

To compare the performance of healthy adult participants on verbal fluency measures across verbal fluency tasks, gender and fluency measures.

Method

Participants

Participants were 30 healthy adults recruited from University-based participant pool from two gender groups: 15 males and 15 females. The age of participants from both genders ranged from 18 to 25 years with a mean of 21.5 years.

All participants were fluent in Malayalam, which belongs to the family of Dravidian languages. Those right handed adults between 18 to 25 years, born and brought up in Kerala and with Malayalam as mother tongue and who could read and write Malayalam were selected.

Those individuals with any sensory deficits like hearing loss and with history of any neurological disorder / psycho affective / language difficulties / substance abuse / drugs were excluded. All participants tested were included in the analysis.

As would be expected in the general population, all the participants in the younger group were equally educated since all of them were university students. They provided voluntary informed consent to participate in the study.

Procedure

All testing was conducted in Malayalam. No training trials were provided. Each participant was given two verbal fluency tasks, that is, one semantic fluency task and one phonemic fluency task. Consistent with the standard instructions (Spreen & Strauss, 1998), participants on phonemic fluency were asked to generate as many words as possible in 60 seconds that began with the letter /p/, excluding proper names, numbers, verbs and variants of the same word, that is words with different suffixes (e.g., pen, pens). On animal fluency, participants were instructed to name as many different animals as possible in 60 seconds. Sixty seconds was allotted for each of the phonemic and semantic trial.

Analysis

Recording of each task was done for a minute using an audio recorder. After recording, offline analysis was done by transcribing the words. For both tests of phonemic and semantic fluency, all errors, including repetitions and intrusions, were recorded along with correct words in the order in which they were generated. Four scores were obtained from each fluency task, including the number of clusters, cluster size, mean cluster size, and the total number of correct words generated, based on Troyer (2000). All correct scores were given a score of one and incorrect, a score of zero.

Cluster refers to generation of successive words within a subcategory. Number of clusters (NC) was calculated by calculating the number of phonemic & semantic clusters.

Phonemic clusters were defined as successively generated words that began with the same first two letters (e.g., pot, pocket), differed only by a vowel sound (e.g., pen, pin) or rhymed (e.g., sand, stand).

Semantic clusters were defined as successively generated words belonging to the same semantic sub categories, such as Pet animals, Farm animals, Wild animals, Water animals and belonging to individual zoological categories, such as birds, canine, insects, primates, and so on.

Phonemic & semantic clusters were counted on both phonemic and semantic fluency. Thus, number of clusters refers to the total number of clusters in each task. Cluster size (CS) is used as a measure of retrieval. It is counted from the second word of each cluster (e.g. a 3-word cluster was counted as a cluster size of 2), so that a single word has a cluster size of 0. Mean cluster size (MCS) is calculated by dividing cluster size by the total no of clusters. Total number of correct words (TW) were also calculated by excluding proper names, numbers, verbs and repetitions of the same word with different endings and those words which did not start with the particular phoneme in case of phonemic fluency. In case of semantic fluency, it's the number of correct words uttered after excluding the repetitions plurals, synonyms and other incorrect utterances.

For the purpose of analysis, statistical relation between total number of words generated and clustering measures on both phonemic & semantic fluency test was determined on correlation measures. Gender differences on these variables were also explored using Independent T test using SPSS 16 version.

Results

Table 1 depicts the performance of the participants (mean and standard deviation) on verbal fluency measures of total number of words (TW), Number of clusters (NC), Cluster Size (CS) & mean cluster size (MCS) across the semantic and phonemic fluency task and across gender.

Table: 1 Fluency performance by healthy adults across tasks and across gender

	Semantic fluency				Phoneme fluency			
Males n=15	TW	NC	CS	MCS	TW	NC	CS	MCS
	20.66 (4.89)	5.06 (1.57)	12.8 (5.2)	2.75 (1.50)	15.33 (2.05)	4.13 (1.12)	7 (2.59)	1.75 (.76)
Females n=15	19.40 (4.28)	4.60 (1.29)	11.6 (3.24)	2.78 (1.49)	15.73 (2.52)	4.53 (1.84)	7.4 (1.80)	2.08 (1.40)

Across Gender

On semantic fluency, mean total number of words across males is 20.66 with a S.D. of 4.89 and that of females, 19.40 with a S.D of 4.28. The mean difference of 1.26 and standard error difference of 1.68 was not found to be statistically significant ($t = .754$, $p = .457$) on Independent t test. Similarly, on measures of clustering, the mean number of clusters in males and females was 5.06 (1.57) and 4.60 (1.29) respectively with mean difference of .466 and standard error difference of .527. However, no significant difference was seen between the two groups ($t = .884$, $p = .384$). No gender differences were observed on cluster size ($t = .798$, $p = .432$ with mean difference of 1.26 and standard error difference of 1.58) or mean cluster size ($t = -.043$, $p = .966$ with mean difference of $-.02$ and standard error difference of .546).

On phonemic fluency, the mean total number of words across males is 15.33 with a S.D of 2.05 and that of females 15.73 with a S.D of 2.52. The mean difference of -.40 and standard error difference of .840 was not statistically significant ($t = -.476, p = .638$). Similarly on measures of clustering, the mean number of clusters in males and females is 4.13 (1.12) and 4.53 (1.84) respectively with mean difference of -.40 and standard error difference of .558. No significant difference was obtained between the two groups ($t = -.716, p = .480$). Further, no gender difference was observed on cluster size ($t = -.572, p = .572$ with mean difference of -.466 and standard error difference of .815) or mean cluster size ($t = -.806, p = .427$ with mean difference of -.332 and standard error difference of .412).

Across Tasks

On comparison between the two tasks, statistically significant difference was found between semantic and phonemic fluency on total number of words ($t=4.832, p=.000$), cluster size ($t=5.72, p=.000$) & the mean cluster size ($t=2.55, p=.013$). However, no significant difference was obtained for number of clusters ($t=1.31, p=.19$) on both the tasks.

Across Fluency Measures

Table: 2 Correlation coefficient for fluency variables

	Semantic fluency		
	CS	CN	MCS
TW-Semantic fluency	.782**	.646 **	.173

	Phoneme fluency		
	CS	CN	MCS
TW- Phoneme fluency	.698**	.483**	-.319

****p<.01**

Table 2 reflects statistically significant positive associations between total number of words and number of clusters and cluster size in both fluency tasks. However, essentially no meaningful relationships were found between total number of words and mean cluster size.

Discussion

The present study aimed at comparing verbal fluency measures across verbal fluency tasks & gender in young healthy adults. The results revealed that: (a) semantic fluency was better than phonemic fluency (b) verbal fluency scores did not vary with gender and (c) there existed a

positive correlation between the total number of words generated and two of the clustering measures.

The results indicated that across both types of fluency, significantly fewer words, cluster size and mean cluster size were produced in phoneme fluency as compared to semantic fluency; however, there was no significant difference between tasks on number of clusters.

Rende, Ramsberger & Miyake (2002) in their study, suggested that letter fluency performance relies on the phonological loop of the working memory whereas, category fluency relies on the visuospatial sketch pad, therefore enabling participants to effectively implement visualization strategies. Therefore, semantic fluency depends strongly on access to and integrity of semantic stores, where activation of an initial and highly prototypical exemplar leads to automatic activation of closely related semantic neighbours (Rosser & Hodges, 1994).

By contrast, phonemic fluency requires the processing of the phonemic characteristics of words according to a given rule (i.e., same first letter). The search process is less automatic and necessitates the active generation of a new strategy. Martin, Wiggs, Lalonde & Mack (1994) reported that more than semantic fluency task, the phonemic fluency task requires participants to make correct selections, to inhibit intrusions, and to keep a constant level of focused attention. This difference in verbal fluency performance found in the present study on both the tasks supports the findings that phonemic verbal fluency and semantic verbal fluency are distributed and partially distinct functions that rely on different component processes of the word retrieval system.

Gender differences in cognitive abilities have long been hypothesized with women performing better on tasks involving receptive and productive language and men excelling in visual-spatial abilities. A female superiority for phonemic verbal fluency has often been reported in studies carried out in normals (Bolla, Lindgren, Bonaccorsy & Bleecker, 1990; Crossley, D'Arcy & Rawson, 1997) whereas in semantic verbal fluency, available data does not suggest a female advantage (Capitani, Laiacona & Basso, 1998).

Weiss, Kemmler, Deisenhammer, Fleischhacker & Delazer (2003) found women to have a significant advantage in the lexical condition with no significant difference in the categorical task. However, some other studies failed to find gender differences regardless of task type (Cohen & Stanczak, 2000; Kempler et al, 1998; Tombaugh, Kozak, & Rees, 1999) or only found sex differences in specific categories that may reflect socio cultural factors (Kosmidis, Vlahou, Panagiotaki & Kiosseoglou, 2004).

Consistent with the previous reports of no significant gender differences in fluency performance across younger adults, the participants of the present study also generated equal number of words, number of clusters, cluster size and mean cluster size. This indicates that processing strategies used by men and women for phonemic and semantic verbal fluency tests to optimize verbal fluency task performance are not different.

In the present study, for both types of verbal fluency, there was a positive correlation between clustering measures of cluster size and number of clusters and total number of words generated on semantic & phoneme fluency. However, no positive correlation was observed between mean cluster size and total number of words. This indicates that clustering measures, specially cluster size and number of clusters are important for optimal performance on fluency task. This finding contrasts with studies in adults showing an equal contribution of all components of clustering in semantic fluency (Troyer et al., 1997).

The performance of the participants also revealed shorter intervals between uttering words within clusters compared to the interval between non-clustered words in the semantic task, confirming the notion that fluency production occurs in bursts of associated words, with more effortful switches between clusters (Gruenwald & Lockhead, 1980). This indicates that the process of clustering performance involves a search for fields within the same subcategories for semantic fluency task which corresponds to the pause between clusters and also a search for and production of words within the subcategories or semantic fields once these are identified resulting in spurts of words belonging to the same category.

The aforesaid findings have critical implications for clinical practice and research on executive functions & semantic memory. Since clustering appears to predict organizational strategies, use of this analysis can detect executive function problems in neurological disorders. Studies done on Alzheimer's afflicted have revealed that mean semantic cluster size was smaller in comparison to patients with Parkinsons disease or for normal controls (Troyer, Moscovitch, Winocur, Leach & Freedman, 1998). In a similar study, patients with left temporal lobe lesions produced smaller cluster sizes on semantic fluency than did their normal counterparts (Troyer et al., 1998).

In such a situation, analysis of the verbal fluency output using the methods described in this study could provide evidence for different patterns of deficits in organizational or retrieval or switching. Thus, this data on healthy adults can therefore serve as a baseline while evaluating patients with focal / diffuse brain injury, in the Indian context.

Conclusion

Although verbal fluency is a frequently used test in clinical population, little is known about the underlying cognitive processes. The findings of this study imply that one of the important components of fluency performance that determines the output quantity is clustering measures, specifically, number of cluster and the cluster size. This measure should be considered as a part of routine clinical evaluation in order to help us understand the brain- behavior relationship. Findings of the study show a significant relationship between verbal fluency and types of task, wherein better performance is observed on semantic fluency task compared to phonemic fluency task. The lack of significant relationship between gender and verbal fluency supports the findings that clustering is not confounded by differences in gender. Future research needs to focus upon

other confounding factors and their effects on verbal fluency performance for widening the knowledge base in this area.

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Pronunciation Problems among Saudi Learners: A Case Study at the Preparatory Year Program, Najran University Saudi Arabia

Jalal Ahmad

Abstract

This study attempts to investigate the difficulties Saudi students encounter when pronouncing certain English consonant sounds. All participants in the study are adults who graduated from secondary schools and joined the Preparatory Year Program at Najran University. The participants have never been to any of the English speaking countries, so they do not have any kind of exposure to a native English environment. The results show that the Arabic speakers in this study had difficulties in pronouncing certain English consonant sounds, such as: /p/, /d/, /v/, /tʃ/, /ʒ/, and /ŋ/. This study also provides an insight and assists ESL/EFL teachers with some helpful suggestions and teaching strategies that will reduce future problems regarding English consonant pronunciation among Arab learners.

Key Words

Pronunciation Problems, Secondary Graduates, English Exposure, Development of teaching strategies

Introduction

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Jalal Ahmad

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Every language has a rule for combining sound segments to make meaningful words. Children adopt these sound rules through listening followed by trial and error. Later they develop a linguistic competence through which they recognise and produce meaningful sounds.

On the other hand, when students learn a second or foreign language, they face some overlaps because of the very different phoneme systems of both languages. So, when they try to speak a second language, they produce the sounds which are closest to the sounds and also exist in their mother tongue. For example, most Arab speakers pronounce the words play and cheap as blay and sheep. This kind of pronunciation problem creates a big hindrance in the process of communication amongst speakers. Moreover, it spoils the teaching and learning efforts in second language learning settings.

Trubetzkoy (1939, as cited in Rakas, 2008) said that *the phonological* system of a language is like a sieve through which everything that is said passes. Each person acquires the system of his mother tongue. But when he hears another language spoken he intuitively uses the familiar "phonological sieve" of his mother tongue to analyze what has been said. However, since this sieve is not suited for the foreign language, numerous mistakes and mispronunciations are the result. The sounds of the foreign language receive an incorrect phonological interpretation since they are strained through the "phonological sieve" of one's own mother tongue. (p.2)

In the author's two and half years of experience teaching English to Saudi students at the Preparatory Year level, it has been found that the students are hardly able to pronounce certain consonant sounds correctly. For example, the voiceless bilabial plosive /p/ has no counterpart in the phonemic system of Arabic language, thus, its voiceless-ness is not easily realized by Saudi students, and it is always replaced by its voiced counterpart /b/, which has a phonemic value in the Arabic phonemic system.

The same case is noticed with the palato-alveolar affricates /tʃ/, palato-alveolar fricatives /ʒ/ and labio-dental fricatives /v/. The sounds /tʃ/, /ʒ/ and /v/ don't have counterparts in the Arabic consonantal system and are not normally realised by Saudi students, consequently these are often replaced by the sounds /ʃ/, /dʒ/, ʒ or z/ and /f/ respectively—for example, the sound /tʃ/ as in cheap is replaced by the sound /ʃ/ as in sheep; the sound /ʒ/ as in leisure is replaced by the sound /dʒ/ as in ledger or by the sound /z/ as in laser and finally the sound /v/ as in vine is replaced by the sound /f/ as in fine.

The alveolar plosives /t/ and /d/ are not the cause of major obstacles, but they are pronounced by Saudi students as inter-dental, rather than alveolar plosives.

The author has observed that the velar nasal /ŋ/, which is a single consonant represented in English writing by two letters (-ng), is also mispronounced by many Saudi students. As a result, they pronounce the word (heating = /hi:tiŋ/) as /hi:ti-n-g/, (visiting = /visitiŋ/) as /visiti-n-g/ etc.

Problem Statement

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Saudi students who are learning English as a Second/Foreign Language face different problems with every component of language such as reading, writing, pronunciation, grammar, and vocabulary. Most of the time, the other components are greatly emphasised in classroom teaching, while pronunciation is hardly touched upon. Consequently, the learners come up with faulty pronunciation which creates big obstacles in the process of communication. Though some studies have been conducted in the field of pronunciation, it has often focused on vowel pronunciation, phonological analysis of English phonotactics, English phonetics and orthography, consonant clusters, stress intonation, patterns in spelling mistakes, and intonation analysis etc. The current study focuses on problems of pronunciation of English consonant sounds by Saudi students who have passed their secondary school and have enrolled in the Preparatory Year Program at Najran University. With the help of data collected from the students, the author will provide some suggestions and teaching strategies which will reduce future problems regarding the pronunciation of English consonant sounds.

Purpose of the Study

The primary concern of the author of the present study is to identify the problematic areas in the learning of consonant sounds by Saudi learners of English as a second language. The author has also provided some suggestions regarding improving English consonant pronunciation. The results and suggestions will provide insights and assist teachers of English as a Second Language in order to reduce future problems regarding pronunciation.

Previous Research and Studies

Many researchers have conducted their studies on the mistakes committed by Arab learners while learning English as a second or foreign language, such as Harrison, Prator and Tucker (1975), Abdul Haq (1982), Kharma & Hajjaj (1989), Altaha (1995), Wahba (1998), Binturki (2008) and Al-Shuaibi (2009) and some others. Mostly they have focussed on the field of phonology, morphology and syntax.

In his study, Al-Shuaibi (2009) focuses on the phonology of phonotactics, and he finds that learners have difficulty in pronouncing English initial consonant clusters having three members and final consonant clusters of three and four members. He showed some processes involved in the pronunciation of these clusters, namely-- reduction, substitution and deletion.

Wahba (1998) investigated the problems faced by Egyptian learners of English as a second language. His study shows that certain phonological errors committed by the learners are related to stress and intonation. He suggested that these errors are interlingual and occur because of the phonological differences between the sound systems of English and Arabic.

E.M. Al-Saidat (2010) conducted his study of English phonotactics to discover the types of pronunciation problems Arab learners encounter while learning English as a second language. In his study the researcher investigated what types of declusterization processes are found in their interlanguage and what the sources of such processes are. The researcher, in this study, showed that Arab learners of English unintentionally insert an anaptyctic (p.128) vowel in the

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onset as well as in the coda (p.129) of certain English syllables. This study also demonstrated that the major reason for declusterization processes is the mother tongue influence.

Methodology

Participants

The author selected eight students randomly from different sections for the current study. The students were from different regions of Saudi Arabia. Neither they had received any English language instruction in English speaking countries nor had they been to any English speaking countries to have any kind of English exposure. They had completed secondary school and enrolled in Najran University's Preparatory Year Programme.

Data Collection

Eight students were randomly selected for recording samples of consonant sounds. Four words were selected for each problematic consonant sound in all three positions - initial, medial, and final word positions. Each participant was asked to read these words aloud while being recorded. The students were informed that the speech styles provided by them would be tape-recorded.

All the participants were told that the project was designed to explore the problems regarding the pronunciation of selected English consonants which Saudi students encounter. All the data was collected at the Najran University campus.

Data Analysis

The recordings were carefully analysed. An English native speaker was asked to identify the problematic sounds as they occurred within the participants' aural speech recordings. He was directed to pay special attention to the particular consonant sound within the words.

Tools

In the present study, the author used a laptop and microphone in order to record sample consonant speech sounds.

Findings

The table given below shows the mispronounced English consonant sounds by Saudi students. Eight students were randomly selected from different sections. They were given some selected English consonant sounds to tape-record which are generally mispronounced by the most of the Saudi students. A particular consonant sound in different word positions (i.e. initial, medial, and final) was given to the students to read. While the students were reading the words, their sounds were being recorded. The students' recorded sound was analysed by a native speaker of English.

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Participants	Problematic consonant	Phonetic symbol (IPA symbol)	Phonetic symbol of participants' mispronounced speech	Percentage of mispronunciation
1.	[P] in word initial position	/p/	/b/	40
2.				73.75
3.				30
4.				60
5.				17.5
6.				55
7.				57.5
8.				82.5
1.	[P] in word medial position	/p/	/b/	47.5
2.				45
3.				50
4.				37.5
5.				35
6.				46.25
7.				50
8.				32.5
1.	[P] in word final position	/p/	/b/	5
2.				6.25
3.				15
4.				2.5
5.				0
6.				32.5
7.				5
8.				12.5

Table A: Percentage of mispronunciation of sound /p/ by the participants in word initial, medial and final position

The above result shows a considerable percentage of mispronunciation of /p/ sound by the participants in all three positions—word initial, medial and final. The participants frequently replace the target sound i.e. voiceless bilabial plosive /p/ with its voiced counterpart /b/.

Participants	Problematic consonant	Phonetic symbol (IPA symbol)	Phonetic symbol of participants' mispronounced speech	Percentage of mispronunciation
1.	[T] in word initial position	/t/	/t̤/	7.5
2.				1.25
3.				1.25
4.				2.5
5.				0

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6.				0
7.				0
8.				0
1.	[T] in word medial position	/t/	/t̪/	0
2.				5
3.				3.75
4.				0
5.				0
6.				0
7.				0
8.				0
1.	[T] in word final position	/t/	/t̪/	0
2.				16.25
3.				0
4.				2.5
5.				0
6.				0
7.				0
8.				2.5

Table B: Percentage of mispronunciation of sound /t/ by the participants in word initial, medial and final position

According to the above data most of the participants have pronounced sound /t/ correctly. Though a few of them have come up with a little mispronunciation, it is avoidable as it is intelligible and does not create any obstacle in the communication process.

Participants	Problematic consonant	Phonetic symbol (IPA symbol)	Phonetic symbol of participants' mispronounced speech	Percentage of mispronunciation
1.	[D] in word initial position	/d/	/d̪/	2.5
2.				5
3.				2.5
4.				3.75
5.				2.5
6.				3.75
7.				5
8.				0
1.	[D] in word medial position	/d/	/d̪/	3.75
2.				32.5
3.				52.5
4.				2.5

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5.				10
6.				2.5
7.				20
8.				2.5
1.	[D] in word final position	/d/	/ɖ /	3.75
2.				50
3.				47.5
4.				52.5
5.				37.5
6.				8.75
7.				2.5
8.				62.5

Table C: Percentage of mispronunciation of sound /d/ by the participants in word initial, medial and final position

As the above result displays, the percentage of mispronunciation with sound /d/ is mostly in word medial and final position.

Participants	Problematic consonant	Phonetic symbol (IPA symbol)	Phonetic symbol of participants' mispronounced speech	Percentage of mispronunciation
1.	[V] in word initial position	/v/	/f/	0
2.				1.25
3.				1.25
4.				0
5.				20
6.				62.5
7.				20
8.				0
1.	[V] in word medial position	/v/	/f/	48.75
2.				17.5
3.				5
4.				0
5.				2.5
6.				52.5
7.				2.5
8.				5
1.	[V] in word final position	/v/	/f/	5
2.				10
3.				5
4.				17.5

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5.				12.5
6.				42.5
7.				32.5
8.				12.5

Table D: Percentage of mispronunciation of sound /v/ by the participants in word initial, medial and final position

Sound /v/ is also problematic for the participants as it has been shown in the above result. Saudi learners replace this sound with the sound /f/ which affects the communication process.

Participants	Problematic consonant	Phonetic symbol (IPA symbol)	Phonetic symbol of participants' mispronounced speech	Percentage of mispronunciation
1.	[CH] in word initial position	/tʃ/	/ʃ/ or /s/	1.25
2.				35
3.				2.5
4.				0
5.				0
6.				60
7.				0
8.				0
	[CH] in word medial position	/tʃ/	/ʃ/	0
				17.5
				35
				13.75
				3.75
				21.25
				8.75
				0
	[CH] in word final position	/tʃ/	/ʃ/	0
				45
				67.5
				26.25
				27.5
				0
				7.5
				23.75

Table E: Percentage of mispronunciation of sound /tʃ/ by the participants in word initial, medial and final position

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Sound /tʃ/ becomes problematic when it occurs in word medial and final position. Only two participants have considerably mispronounced this sound in word initial position.

Participants	Problematic consonant	Phonetic symbol (IPA symbol)	Phonetic symbol of participants' mispronounced speech	Percentage of mispronunciation
1.	[SU] in word medial position	/ʒ/	/ʃ/, /z/ & /s/	43.75
2.				73.75
3.				60
4.				37.5
5.				22.5
6.				88.75
7.				30
8.				37.5
	[GE] in word final position	/ʒ/	/g/	66.25
				97.5
				77.5
				52.597.5
				97.5
				100
				100
				67.5

Table F: Percentage of mispronunciation of sound /ʒ/ by the participants in word medial and final position

Consonant /ʒ/ has been the most mispronounced sound by Saudi learners. The results show that every participant has pronounced this sound with great mistake in both the positions—word medial and final. Mistakenly, this sound has generally been replaced with four sounds: /s/, /ʃ/, /z/ and /g/. The results show that when this sound occurs in word medial position the participants generally replace it with /s/, /ʃ/ and /z/ sounds; for example when the author asked the participants to read the following words: *leisure*, *pleasure* and *measure*, all of them came up with different pronunciation. Some of them pronounced it as /s/, others pronounced it as /ʃ/ or /z/. Moreover when it occurs in word final position the participants frequently replace it with sound /g/; for example, the participants were asked to read the words *garage*, *rouge* etc. They replaced the last sounds in the words with /g/ sound.

Participants	Problematic consonant	Phonetic symbol	Phonetic symbol of	Percentage of mispronunciation
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		(IPA symbol)	participants' mispronounced speech	
1	[NG] in word final position	/ŋ/	/n-k/ or /n-g/	52
2				72.5
3				47.5
4				50
5				57.5
6				45
7				50
8				35

Table G: Percentage of mispronunciation of sound /ŋ/ by the participants in word final position

According to the data sound /ŋ/ has been pronounced as /n-k/ or /n-g/ when it occurs in word final position.

Despite the above tables, the following bar graph further displays each participant's speech results. The figure below shows the percentage of each mispronounced consonant sound in each participant's speech. An average was calculated for each mispronounced consonant sound from all three positions in a word. (initial, medial, and final positions).

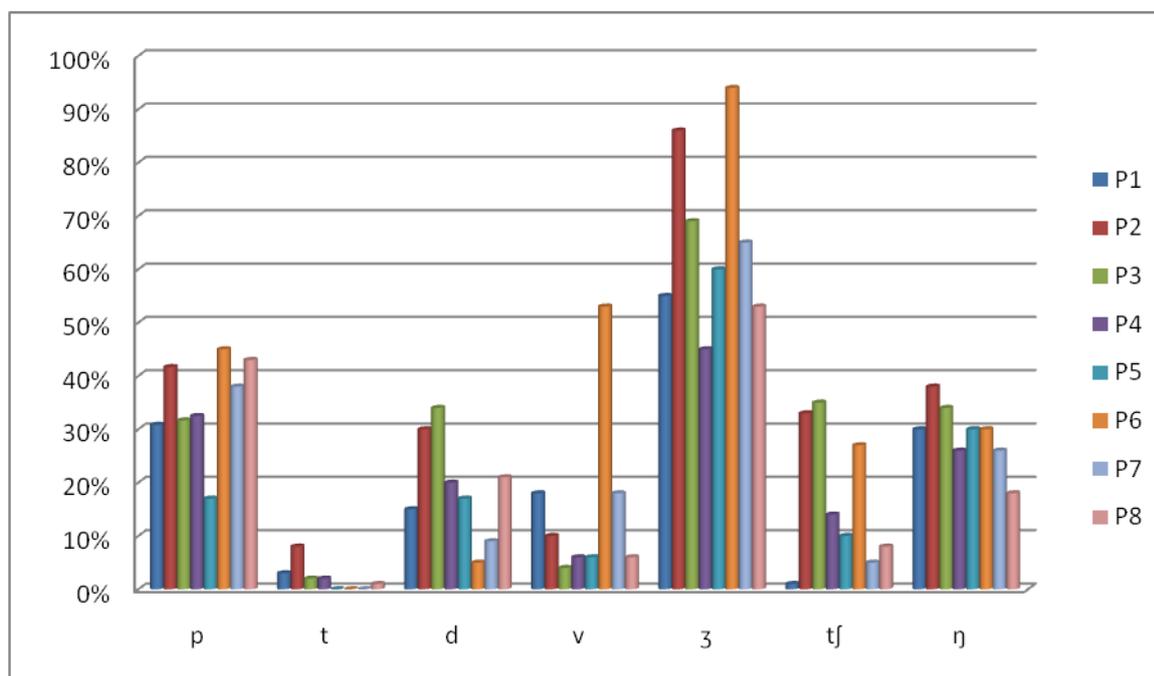


Figure A: Mispronounced consonants in each participant's speech

The above figure shows that all participants have experienced 16-45% difficulties in /p/, 5-30% in /d/, 5-52% in /v/, 45-95% in /z/, 2-35% in /tʃ/, and 17-38% in /ŋ/ sounds. Very little problem has been noticed in /t/ sounds, and the most problematic sound for all the students is /z/.

Participant 1 experienced 30% problems in sound /p/, 2% in sound /t/, 15% in sound /d/, 18% in sound /v/, 55% in sound /z/, and 30% in sound /ŋ/. Student 1 does not have a major problem in sound /t/ and /tʃ/.

Participant 2 experienced 40% difficulties in sound /p/, 8% in sound /t/, 30% in sound /d/, 10% in sound /v/, 85% in sound /z/, 32% in sound /tʃ/, and 38% in sound /ŋ/.

Participant 3 experienced 30% difficulties in sound /p/, 33% in sound /d/, 3% in sound /v/, 68% in sound /z/, 13% in sound /tʃ/, and 34% in sound /ŋ/. This participant does not have a problem with the /t/ sound.

Participant 4 experienced 31% difficulties in sound /p/, 20% in sound /d/, 5% in sound /v/, 45% in sound /z/, 13% in sound /tʃ/, and 26% in sound /ŋ/.

Participant 5 experienced 17% difficulties in sound /p/, 17% in sound /d/, 5% in sound /v/, 60% in sound /z/, 10% in sound /tʃ/, and 30% in sound /ŋ/.

Participant 6 experienced 45% difficulties in sound /p/, 5% in sound /d/, 51% in sound /v/, 94% in sound /z/, 28% in sound /tʃ/, and 30% in sound /ŋ/.

Participant 7 experienced 38% difficulties in sound /p/, 8% in sound /d/, 18% in sound /v/, 65% in sound /z/, 5% in sound /tʃ/, and 25% in sound /ŋ/.

Participant 8 experienced 42% difficulties in sound /p/, 20% in sound /d/, 5% in sound /v/, 52% in sound /z/, 8% in sound /tʃ/, and 18% in sound /ŋ/.

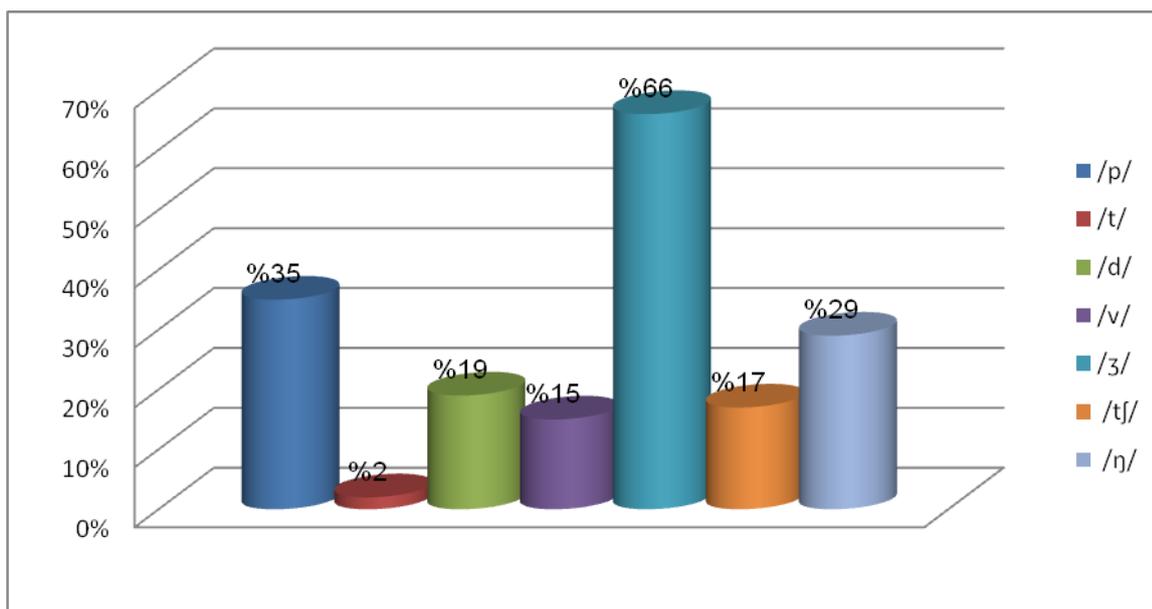


Figure B: Average mispronunciation of consonants by the participants

As we can see in figure B, the consonant sound /z/ represents the highest percentages of error in the Saudi students' speech, it is mispronounced 66% by the participants, and /t/ represents the lowest percentage of errors, as it was mispronounced only 2%. The consonant sounds /p/ and /ŋ/ represent significant percentages of pronunciation errors too. The percentage of mispronunciation for these two phonemes was respectively 35% and 29%. The consonant sounds /d/, /v/, and /tʃ/ also represent a considerable error percentage, as the percentage of mispronunciation for each of these three phonemes is respectively 19%, 15%, and 17%.

Conclusions and Suggestions

Like other English language skills or sub skills courses, such as reading, writing, grammar and vocabulary etc., English pronunciation is very important for ESL/EFL learners to develop their communicative efficiency. It is one of the basic skills required for the students in their English language learning.

As shown in this study, certain English consonant sounds are difficult to pronounce for Saudi learners. The above tables show that most of the participants faced problems while pronouncing the consonant sounds, /p/, /d/, /v/, /tʃ/, /z/, and /ŋ/. They pronounce /p/ as /b/ when it appears in the initial and final positions of a word. They pronounce /d/ as /ḍ/ when it appears in the medial or final positions. According to the above data /v/ is replaced by /f/ when it appears in the medial and final positions. Most of the participants pronounce /tʃ/ as /ʃ/ when it appears in all three positions. The /z/ sound is sometimes replaced by /ʃ/, /s/ or /z/, when it is in medial position, and when it is in final position it is pronounced as /g/. The /ŋ/ sound is sometimes replaced by /n-k/, and sometimes it is replaced by the /n-g/ sound when it appears in the final position of a word.

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The present experimental study contributes to the identification of specific areas of difficulty which hamper communication through the mispronunciation of individual English phones and sounds. Awareness of the problem areas of learners provides a basis for future material planning, design and production.

Teaching English pronunciation covers a range from basic sounds (vowel and consonant), syllable structure, word-accent, to stress, intonation pattern, and rhythm etc. In the present study, the participants' problems with English consonant sound production were the only area investigated.

Based on the findings of the research, some suggestions and strategies are given below which may help teachers and students in reducing student difficulties in pronouncing problematic consonant sounds:

- Awareness is the first step of learning. Teachers should make learners aware of the importance of English pronunciation within English language learning programmes, as well as in English language communication. The learners should be given a basic knowledge of phonetics and phonology, IPA symbols, etc. If the learners have phonetic and phonological awareness of English, they will be able to guide themselves towards correct pronunciation of a particular sound or word.
- While teaching pronunciation in the classroom, the teacher should be conscious about the students' needs. The students may have different competency levels such as learning speed and styles. The teacher should give proper attention to the students and their special needs and problems. The teacher should also conduct a students' needs analysis regarding pronunciation. According to the needs of the learners, the teacher should develop some appropriate materials and strategies to present in the class to reduce the learners' problem(s).
- Unfamiliar sounds -- which do not exist in the learners' mother tongue -- should be identified and given special attention.
- There should be a systematic practice of IPA symbols.
- Oral communication classes should be encouraged in English teaching program.
- The students should be asked to read aloud the text with the support of recorded materials or with the teacher's support. If the student commits any mistakes while reading aloud, the teacher should correct and practice it several times.
- The students should be given situational dialogues which will improve their confidence, while at the same time motivating the students to learn to speak correctly.
- The students should be given enough instructions or opportunities to learn pronunciation within English language courses.

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- The teachers should encourage and motivate the students to speak English outside the classroom.
- Minimal pair drills should be used to distinguish between similar or problematic sounds in the target language.
- The teachers can also use tongue twisters—a technique from speech correction strategies. (e.g., “she sells seashells by the seashore”)
- The students can be provided a listening model by the teacher or some electronic devices, such as a tape-recorder or CD, and then asked to repeat or imitate it.
- Students should be asked to read a text aloud. While reading, any mispronounced word(s) should be corrected by the teacher and should be practiced several times.
- The students should be motivated to watch some English programmes on TV or other visual media, such as BBC English, CNN, etc. These programs offer live exposure to English pronunciation.
- The teacher can provide a variety of exercises and activities, e.g., having situational dialogues, paragraph readings, short presentations, picture descriptions, and interview exercises. The students should be given step by step exercises and activities from word, phrase, to sentence level.

Finally, it is suggested that the students should listen or watch recorded English materials such as recorded talks, speeches, news, movies etc. In this way they will get a live experience of language communication which will lead them towards developing better pronunciation.

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Learning English: Phonological Problems for Assamese Medium Learners

Anima Baishya, M.A., Ph.D. Scholar

Abstract

Assamese is the medium of instruction in the Assamese medium schools of Assam. The learners' first language is basically Assamese. They learn the English language from their primary level stage of their formal education. However, a very little exposure of English in almost all the skills of the language has been clearly noticed at this level. Hence, a good number of errors have been sustained by Assamese medium learners as a result of interference from their mother tongue while speaking English.

Both English and Assamese belong to the common Indo-European language family. This makes us feel that some features are bound to be common to both the languages. Yet, because of the fact that there is a gap of thousands of years after the separation of Sanskrit (from which Assamese descended) and primitive Germanic (from which English descended), some features of differences are also bound to happen.

Though both the languages belong to the same Indo-European family, they developed differently at two distant places over the centuries. The phonological aspects of both English and Assamese are different from each other. This paper is limited to the phonological problems faced by Assamese medium learners of English while learning to speak English.

Introduction

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Learning English: Phonological Problems for Assamese Medium Learners

English occupies the unique position being the language used by the largest number of people in the world. David Crystal (1985: 7-9) provides an optimistic estimated figure of 2 billion users of English. English in India enjoys nearly a dominant place in our educational system as well as in our national life as it did in the pre-1947 era. The pride of place it enjoyed at that point of time stemmed from official patronage; today it is due to globalization, market forces and democratic aspirations of the common people. In addition English is now a language of opportunity and the language of upward social mobility.

The phenomenon has resulted in millions of pupils learning English in primary and secondary schools in the country and this situation prevails also among the Assamese medium learners of English.

Phonological Features

As far as the phonological features of both English and Assamese are concerned, they have some common elements, but at the same time they have their own features which give their own individual character, distinct from one another. It is quite common that a second language learner experiences the phonological difficulties related to phonemes, combinations of phonemes and also supra-segmental features and the same is true in the Assamese speakers' context also. What makes some words phonologically more difficult is very much determined by the learner's inability to discriminate between some phonemes and subsequent confusion of words differing precisely in these areas. I assume that a student who comes in contact with a foreign language will find some features of it quite easy and others extremely difficult. The elements that are similar to his native language will be simple for him, and those elements that are different will be difficult (Lado, 1957). In such a situation a learner would speak the new language with his available phonological system as if it were indispensable.

Influence of Assamese in English Used in Assamese Medium Schools

It is already established that English words are affected by the Assamese phonology regarding its acquisition by the Assamese learners of English. The English phonemes which do not have acceptable equivalents in the pupils' mother tongue usually constitute a learning problem for them. In such cases, they tend to substitute for the English sounds nearly similar sounds (at least to their ears) from their mother tongue and this can be called 'substitution of phonemes'.

It should be noted that Assamese learners of English pronounce the English words seeing the graphic forms of the words and that is why, the substitution of phonemes takes place. Substitution of phonemes consists of three types of substitution, viz., substitution of vowel phonemes, and substitution of diphthongs and substitution of consonants.

From Sound to Sentence Structure

It is a well-established fact that every language has its own sound system. When one considers two languages from the point of view of examining and studying the similarities and differences, the process needs to start from the smallest element of the language structure which is the sound.

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Focus on RP – Received Pronunciation

When I talk about English phonemes, I will concentrate on British RP and the way General Assamese speakers produce their own inventory in speaking English phonemes will be termed as General Assamese English. General Assamese English is a cover term which means a variety of English, spoken by educated Assamese speakers. It is based on Assamese phonological system which has eight (8) vowels, seventeen (17) diphthongs and twenty-one (21) consonants. It is a descriptive term in the sense that it describes the phonological features of the variety of English realized by Assamese speakers and which is concentrated only in Assam.

In the context of comparing RP English and General Assamese English at the level of phonology at least, two possibilities do exist:

1. There could be some degree of similarity between the sounds of British RP and General Assamese English.
2. The sounds under consideration in the process of comparison could exhibit totally different configurations between General Assamese English and British RP. Such partial similarity and total dissimilarity could become the areas of difficulties and problems in the process of learning English vocabulary items rather in a wider sense, a foreign language like English.

The Purpose of This Study

The purpose of the study is to explore the problem areas confronted by Assamese medium learners of English while dealing with the spoken form of English vocabulary items. I will restrict myself to the problem areas of vowels (monophthongs + diphthongs), consonants and consonant clusters of English faced by Assamese learners while learning English.

1. Vowels

As far as the problem areas of learning English vowel system for Assamese medium learners are concerned, we have to take into account the substitution of vowels. British RP comprises of twenty (20) vowels, viz., twelve (12) monophthongs and eight (8) diphthongs., whereas General Assamese English has seventeen (17) distinct vowel phonemes of which eight (8) are pure vowels and nine (9) are diphthongs.

1.1. Monophthongs

In RP, there are twelve pure vowels or monophthongs .These are/ i:, ɪ, e, æ, ɜ:, ə, ʌ, ɑ:, ɒ, ɔ:, u, u:/ (Balasubramaniam, T. 1981; Bansal, R. K. and J. B. Harrison. 2001). These sounds are represented by only five letters viz. a, e, i, o, u. On the other hand, there are eight pure vowels in General Assamese English and these are:/i, e, E, a, O, o, U, u/.In General Assamese English, no long vowel sounds are there. RP /i:, æ, ɜ:, ə, ʌ, ɑ:, ɔ:, u:/ are absent categories in G.A.E. RP monophthongs are substituted by Assamese medium learners as the following:

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1. /i:/ > /i/, for example, /i:t/ > /it/ 'eat'.
2. /æ/ > /E/ ~ /e/ ~ /a/, for example, /bæt/ > /bEt/ 'bat', /æsɪd/ > /esɪd/ 'asid', /ækædɪmi/ > /Ekademi/ 'academy'.
3. /ɜ:/ > /ar/ ~ /Or/, for example, /ɜ:θ/ > /arth/ 'earth', /wɜ:d/ > /wOrd/ 'word'.
4. i) /ə/ > /E/ 1, for example, /əbaut/ > /Ebaut/ 'about'.
 ii) /ə/ > /i/ ~ /e/ ~ /a/ ~ /O/ ~ /U/ 2, for example, /pɒləsɪ/ > /pOlisi/ 'policy', /prɒbləm/ > /prOblem/ 'problem', /feɪməs/ > /phEmas/ 'famous', /dɪvələp/ > /dEbheIOp/ 'develop', /eərəpleɪn/ > /ErUplen/ 'aeroplane'.
 iii) /ə/ > /a/ ~ /ar/ ~ /Or/3, for example, /dra:mə/ > /drama/ 'drama', /pɪktʃə/ > /piksar/ 'picture', /dɒktə/ > /dOktOr/ 'doctor'.
5. /ʌ/ > /a/ ~ /O/, for example, /bʌs/ > /bas/ 'bus', /kʌmpəni/ > /kOmpeni, 'company'.
6. /ɑ:/ > /ar/, for example, /tʃɑ:t/ > /sart/ 'chart'.
7. /ɔ:/ > /O/ ~ /a/ ~ /o/, for example, /ɔ:l/ > /Ol/ 'all', /wɔ:l/ > /wal/ [Ual] 'wall', /bɔ:d/ > /bord/ 'board'.
8. /u:/ > /u/, for example, /pu:l/ > /pul/ 'pool'.
9. /ɒ/ > /O/, for example, /hɒt/ > /hOt/ 'hot'.
10. /ɪ/ > /i/ ~ /e/ ~ /ai/, for example, /pɪn/ > /pin/ 'pin', /bɑ:skɪt/ > /basket/ 'basket', /dɪrekt/ > /dairekt/ [dairek] 'direct'.

1.2. Diphthongs

Diphthongs of RP also pose a problem for the Assamese learners of English. RP diphthongs are /eɪ/, /əʊ/, /aɪ/, /aʊ/, /ɔɪ/, /ɪə/, /eə/ and /uə/ whereas General Assamese diphthongs are /ei, ai, au, Oi, ia, iU, ue, ou, iu/. RP diphthongs are substituted either by G.A.E monophthongs or General Assamese English diphthongs and which are as the following:

1. /eɪ/ > /ei/ ~ /e/ ~ /O/ ~ /a/, for example, /reɪn/ > /rein/ 'rain', /geɪt/ > /get/ 'gate', /brɔ:dgeɪdʒ/ > /brOdgoj/ 'broad-gauge', /deɪtə/ > /data/ 'data'.
2. /aɪ/ > /ai/ ~ /i/, for example, /fraɪ/ > /phrai/ 'fry', /kraɪst/ > /khris/ 'christ'.
3. RP /aʊ/ > /au/ ~ /o/, for example, /kaʊ/ > /kau/ 'cow', /aɪbraʊ/ > /aibro/ 'eyebrow'
4. /əʊ/ > /U/ ~ /o/ ~ /O/, for example, /pəʊst/ > /pUst/ 'post', /gəʊ/ > /go/ 'go', /əʊpən/ > /Open/ [open] 'open'.

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5. /ɔɪ/ > /Oɪ/ ~ [oi], for example, /ɔɪl/ > /Oil/ [oil] ‘oil’.
6. /ɪə/ > /i/ ~ /e/ ~ /iar/, for example, /zɪərəʊ/ > /jɪrU/ ‘zero’, /zɪərə:ks/ > /jerOks/ ‘xerox’, /nɪə/ > /niar/ ‘near’.
7. /eə/ > /e/ ~ /iar/, for example, /eərəpleɪn/ > /erUplen/ ‘aeroplane’, /beə/ > /biar/ ‘bear’.
8. /uə/ > /u/ ~ /iU/ ~ /ue/ ~ /ou/, for example, /tuə/ > /tur/ ‘tour’, /ʃuə/ > /siUr/ ‘sure’, /ɪnfluəns/ > /ɪnphluens/ ‘influence’, /pʊə/ > /pʊr/ ‘poor’.

2. Consonants

British RP comprises of twenty four consonantal phonemes whereas General Assamese English comprises of twenty two. In RP, there are ten places of articulation and in G.A.E, there are five places of articulation. Similarly there are differences to be seen in case of manner of articulation. In G.A.E. /ph, bh, th, dh, kh, gh/ are aspirated phonemes and these are absent categories in British RP, though RP /p, t, k/ are aspirated at the beginning of accented syllables. /b, d, g/ are never aspirated in British RP. RP /f, v, θ, ð, z, ʃ, ʒ/ are absent categories in General Assamese English. Besides, there are no affricate sounds to be found in G.A.E (Baruah, T.C. 2007). /tʃ, dʒ/ are palato-alveolar affricates in British RP. Moreover, G.A.E. approximants /w/ and /y/ are rarely articulated by the Assamese learners of English of rural areas. As the Assamese learners of English of rural areas are rarely exposed to English sounds, they tend to substitute /u/ or /U/ for /w/ and /i/ for /y/. while the educated Assamese speakers of urban areas make a conscious effort and they use /w/ and /y/ due to the proper exposure of English in T.V., radio or mass-media. RP consonants are substituted by Assamese medium learners of English as the following:

1. /tʃ/ > /s/, for example, /tʃeɪn/ > /sen/ ‘chain’.
2. /dʒ/ > /j/, for example, /dʒʌst/ > /jast/ ‘just’.
3. /f/ > /ph/, for example, /fæn/ > /phEn/ ‘fan’.
4. /v/ > /bh/, for example, /væn/ > /bhEn/ ‘van’.
5. /θ/ > /th/, for example, /θri:/ > /thri/ ‘three’.
6. /ð/ > /d/. For example, /ðen/ > /den/ ‘then’.
7. /z/ > /j/, for example, /zebra/ > /jebra/ ‘zebra’.
8. /ʃ/ > /s/, for example, /ʃɒp/ > /sOp/ ‘shop’.
9. /ʒ/ > /j/, for example, /meʒə/ > /mejə/ ‘measure’.
10. /w/ > /hw/ ~ [hOa], for example, /wɒt/ > /hwat/ [hOat] ‘what’.

3. Comparison of Phonological Systems of RP and General Assamese English

Like RP and G.I.E, there is also a marked difference as well as similarity of the vowel and the consonant systems of both RP and General Assamese English to be seen. There are forty four phonemes in British RP, while General Assamese English has thirty nine phonemes.

3.1. Monophthongs

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- 1) RP has twelve pure vowels and G.A.E has eight pure vowel phonemes or monophthongs.
- 2) In RP a phonemic distinction between short and long vowel is seen. There are seven short vowels and five long vowel phonemes in RP, whereas all the eight vowels are short in General Assamese English.
- 3) In G.A.E /a, U, o/ are found whereas these three vowels are totally absent in RP.
- 4) G.A.E has /a/ corresponding to four distinct vowel phonemes /ɑ:, ɜ:, ə, ʌ/ of RP.
- 5) There are three front vowels /i, e, E/ in G.A.E, whereas RP has four /i:, ɪ, e, æ/.
- 6) There are three central vowels / ɜ:, ə, ʌ/ in RP ,but there is one central vowel found /a/ in G.A.E.
- 7) There are five back vowels /u: u, ɔ:, ɒ, ɑ: / in RP, but there are four back vowels /u, U, o, O/ in G.A.E.
- 8) RP/ɒ/ and G.A.E/O/ are almost similar vowels.
- 9) /ɪ/ of RP is partially similar to G.A.E /i/ that is, G.A.E /i/ is closer and less centralized than RP /i/.
- 10) /u/ of RP is partially similar to G.A.E/u/that is, G.A.E /u/is closer and less centralized than RP /u/.

3.2. Diphthongs

- 1) RP has eight diphthongs but General Assamese English possesses nine diphthongs.
- 2) Except /ei/, /ai/, /au/ and /Oi/, other five diphthongs /ia, iU, iu, ou, ue/are only found in G.A.E.
- 3) /ai/ of G.A.E is almost similar to RP /aɪ/.
- 4) /au/ of G.A.E is almost similar to RP /aʊ/.
- 5) /ei/ of G.A.E is almost similar to RP /eɪ/.
- 6) /Oi/ of G.A.E is almost similar to RP /ɔɪ/.

3.3. Consonants

- 1) There are twenty four consonantal phonemes in RP, whereas there are twenty two consonants in G.A.E.

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2) The plosive phonemes of RP comprises of three pairs:
/p, b/; /t, d/; /k, g/; whereas there are three sets of four each in G.A.E:

/p/	/ph/,	/b/	/bh/;
/t/	/th ,	/d/	/dh/;
/k/	/kh/,	/g/	/gh/.

3) G.A.E has four fold distinctions among plosives---voiceless unaspirated, voiceless aspirated, voiced unaspirated and voiced aspirated.

4) In both RP and G.A.E, plosive phonemes are articulated at three distinct places of articulation: bilabial, alveolar and velar.

5) In RP [p^h], [t^h] and [k^h] are allophones of the phonemes /p/, /t/ and /k/ respectively. That is, /p/, /t/, /k/ are aspirated at the beginning of accented syllables, but in G.A.E /p, ph, t, th, k, kh/ are different phonemes.

6) G.A.E /ph, bh, th, dh, kh, gh /are absent categories in RP.

7) /b, d, g/ are never aspirated in RP.

8) There are nine fricatives in RP, whereas there are three fricatives available in G.A.E.

9) /f, v, θ, ð, z, ʃ, ʒ/of RP are absent categories in G.A.E.

10) In RP /h/ is a voiceless glottal fricative whereas,/h/ is a voiced glottal fricative in General Assamese English. /j/ of G.A.E is absent in RP.

11) There are no affricates found in G.A.E, whereas RP has a set of two affricates /tʃ, dʒ/.

12) Both RP and G.A.E have three nasal phonemes: /m, n, ŋ/.

13) In RP, there is no trill sound available, but G.A.E has one trill phoneme /r/. In RP /r/ is used only before vowels, it does not occur word-finally and before consonants, whereas it is not so in G.A.E.

14) Both RP and G.A.E have semi vowels: /w/ and /j/ in RP and /w/ and /y/ in G.A.E. and they occur initially and before a vowel.

15) In RP /w/ is labio-velar whereas, it is bilabial approximant in G.A.E.

16) /w/ in G.A.E has two realizations: [u]and [U] by rural Assamese speakers, but it is not so in RP.

17) /y/ in G.A.E is realized by rural Assamese speakers as [i] whereas it is not so in RP.

18) /p, b, t, d, k, g, s, m, n, ŋ, l/ are almost similar phonemes both in RP and G.A.E consonantal systems.

5. Consonant Clusters

As far as the problem areas of consonant clusters of RP English from the point of view of Assamese medium learners are concerned, I will concentrate on consonant clusters of British RP that do not occur in General Assamese English and these are indicated below:

5.1. a. Plosives

CC Initial Cluster with Plosive as the First Member not occurring in G.A.E.

First Member	Second Member	
	w	j
p, t, k, b, d		
p		x
t	x	x
k	x	x
b		x
d	x	x

Examples

RP		G.A.E.
/pjuə/	<pure>	/pyur/
/twin/	<twin>	/tuin/
/tju:n/	<tune>	/tyun/
/kwik/	<quick>	/kuik/
/kjuə/	<cure>	/kyur/
/bju:ti/	<beauty>	/byuti/
/dwel/	<dwel/	/duel/
/dju:/	<dew>	/dyu/

CC Final Cluster with Plosive as the First Member not occurring in G.A.E.

First Member	Second Member		
	l	θ	n
p, b, t, d, k, g			
p	x	x	
b	x		
t	x	x	x
d	x	x	x
k	x		
g	x		

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Examples

RP		G.A.E.
/kʌpl/	<couple>	/kapUl/
/depθ/	<depth>	/depht/
/teibl/	<table>	/tebul/
/bɒtl/	<bottle>	/bOtOl/
/eitθ/	<eighth>	/eith/
/kɒtn/	<cotton>	/kOtOn/
/pædl/	<paddle>	/pEdel/
/widθ/	<width>	/uith/
/sʌdn/	<sudden>	/saden/
/tækl/	<tackle>	/tEkel/
/gɑ:gl/	<gargle>	/gargUl/

CC Final Cluster with Plosive as the Second Member not occurring in G.A.E.

First Member	Second Member
v, ð	d
v	×
ð	×

Examples

RP		G.A.E.
/lʌvd/	<loved>	/labhd/
/bri:ðd/	<breathed>	/brithed,/

CCC Cluster in word final position with Plosive as the Final Member not occurring in G.A.E.

First and Second Member	Third Member
l v	d

Examples

RP		G.A.E.
/sɒlvd/	<solved>	/solbhd/

5.2. b. Nasal

CC Initial Cluster with Nasal as the First Member not occurring in G.A.E.

First Member	Second Member
m, n	j
m	×
n	×

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Examples

RP		G.A.E.
/mju:z/	<muse>	/myuj/
/nju:/	<new>	/nyu/

CC Final Cluster with Nasal as the First Member not occurring in G.A.E.

First Member	Second Member	
m, n, ŋ	l	θ
m	x	x
n	x	x
ŋ		x

Examples

RP		G.A.E.
/kæml/	<camel>	/kEmel/
/wɔ:mθ/	<warmth>	/uarmth/
/tʃænl/	<channel>	/sEnel/
/tenθ/	<tenth>	/tenth/
/leŋθ/	<length>	/leŋth/

CC Final Cluster with Nasal as the Second Member not occurring in G.A.E.

First Member	Second Member	
z, d, f, v, s	m	n
z	x	x
d		x
f		x
v		x
s		x

Examples

RP		G.A.E.
/prizm/	<prism>	/prijOm/
/kʌzn/	<cousin>	/kajin/
/sʌdn/	<sudden>	/saden/
/stifn/	<stiffen>	/stiphen/

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/ʃeivn/	<shaven>	/sebhEn/
/ʃeɪsn/	<chasten>	/sesten/

CCC Final Cluster with Nasal as the First Member not occurring in G.A.E.

First Member	Second and Third Member						
m, n, ŋ	f	l	d	θ	s	g	l
m	x						
n			x		x		
ŋ				x		x	

Examples

RP		G.A.E.
/traɪəmfəl/	<triumphal>	/traɪəmfəl/
/kændl/	<andle>	/kændəl/
/mʌnθs/	<months>	/mʌnθs/
/leŋθs/	<lengths>	/leŋθs/
/dʒʌŋɡl/	<jungle>	/dʒʌŋɡl/

CCCC Final Cluster involving Nasal as the First Member not occurring in G.A.E.:

First Member	Second Member	Third Member	Fourth Member
n	d	l	z

Examples

RP		G.A.E.
/kændlz/	<candles>	/kændəlz/

5.3.c. Lateral

CC Final Cluster with Lateral as the First Member not occurring in G.A.E.

First Member	Second Member
l	θ

Examples

RP		G.A.E.
/helθ/	<health>	/helθ/

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CC Final Cluster with Lateral as the Second Member not occurring in G.A.E.

First Member	Second Member
p, b, t, d, k, g, s, z, f, v, ʃ, m, n, ŋ	l
p	x
b	x
t	x
d	x
k	x
g	x
s	x
z	x
f	x
v	x
ʃ	x
m	x
n	x
ŋ	x

Examples

RP		G.A.E.
/kʌpl/	<couple>	/kapUI/
/bʌbl/	<bubble>	/babUI/
/kætl/	<cattle>	/kEtUI/
/midl/	<middle>	/midUI/
/tækl/	<tackle>	/tEkel/
/gɑ:gl/	<gargle>	/gargUI/
/kɑ:sl/	<castle>	/kastUI/
/pʌzl/	<puzzle>	/pajUI/

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/raɪfl/	<rifle>	/raɪphOl/
/raɪvl/	<rival>	/raɪbhəl/
/mɑ:ʃl/	<marshall>	/mɑ:rsəl/
/kæml/	<camel>	/kEməl/
/tʃænl/	<channel>	/sEnəl/
/æŋgl/	<angle>	/EŋgUl/

5.4. d. Fricatives

CC Initial Cluster with Fricative as the First Member not occurring in G.A.E.

First Member	Second Member			
f, v, θ, s, ʃ	r	l	w	j
f	x	x		x
v				x
θ	x		x	
s			x	
ʃ	x			

Examples

RP

/fraɪ/	<fry>
/flaɪ/	<fly>
/fju:/	<few>
/vju:/	<view>
/θri:/	<three>
/θwɑ:t/	<thwart>
/swɒn/	<swan>
/ʃrɪŋk/	<shrink>

G.A.E.

/phraɪ/
/phlaɪ/
/phyu/
/bhyu/
/thri/
/thUɑ:t/
/sUɑ:n/
/srɪŋk/

CCC Initial Cluster with Fricative as the First Member not occurring in G.A.E.

First Member	Second and Third Member	
s	k	w

Examples

RP

/skwi:z/	<squeeze>
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G.A.E.

/skuij/ 4

CC Final Cluster with Fricative as the First Member not occurring in G.A.E.

First Member	Second Member		
	l	d	n
f, v, ð, s, z, ʃ, ʒ			
f	x		x
v	x		x
ð		x	
s			x
z	x		x
ʃ			x
ʒ			x

Examples

RP		G.A.E.
/raɪfl/	<rifle>	/raɪphOl/
/stɪfn/	<stiffen>	/stɪphen/
/raɪvl/	<rival>	/raɪbhel/
/ʃeɪvn/	<shaven>	/sɛbhen/
/brɪ:ðd/	<breathed>	/brɪthed/
/ʃeɪsn/	<chasten>	/sesten/
/neɪzl/	<nasal>	/nɛjɛl/
/breɪzn/	<brazen>	/brɛjɛn/
/mɪʃn/	<mission>	/mɪsɒn/
/vɪʒn/	<vision>	/bhɪjɒn/

CC Final Cluster with Fricative as the Second Member not occurring in G.A.E.

First Member	Second Member				
	f	θ	s	z	v
p, t, d, f, v, θ, ð, m, n, ŋ, l					
p		x			
t		x			

d		x			
f		x			
v				x	
θ			x		
ð				x	
m		x			
n		x			
ŋ		x			
l		x			x

Examples

RP

/depθ/

<depth>

/eitθ/

<eighth>

/widθ/

<width>

/fifθ/

<fifth>

/livz/

<lives>

/fɔ:θs/

<fourths>

/bri:ðz/

<breathes>

/wɔ:mθ/

<warmth>

/mʌnθ/

<month>

/leŋθ/

<length>

/helθ/

<health>

/sɒlv/

<solve>

G.A.E.

/depht/

/eith/

/uith/

/phiphth/

/libhs/

/forths/

/briths/

/Uarmth/

/manth/

/leŋth/

/helth/

/solbh/

CCC Final Cluster with Fricative as the Final Member not occurring in G.A.E.

First and Second Member		Third Member		
		s	θ	z
p	θ	x		
t	θ	x		
k	s		x	

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f	θ	x		
n	θ	x		
l	f		x	
l	v			x

Examples

RP

/depθs/

/eitθs/

/siksθ/

/fifθs/

/tenθs/

/twelfθ/

/sɒlvz/

<depths>

<eighths>

<sixth>

<fifths>

<tenths>

<twelfth>

<solves>

G.A.E.

/dephts/

/eiths/

/siksth/

/phiphths/

/tenths/

/tuelphth/

/solbhs/

4. Geminates

There is one-to-one correspondence between spelling and pronunciation in General Assamese English. Assamese speakers tend to pronounce the word with medial double consonant letters with the consonant in question considerably prolonged. It is seen only in the following example with prolonged /l/ by the Assamese speakers. For example,

/jeləu/

<yellow>

[iyello]

5. Supra-segmental Features

Most of the English words are bound to be pronounced with an appropriate stress, and stress contrast affects the lexical meaning of words. As compared to English, Assamese has weak stress. Assamese speakers do not pay much attention in pronouncing the English words with stress. There are no specific rules of stress, rhythm and intonation to be traced out as far as supra segmental features of General Assamese English are concerned.

Regarding syllable stress, for example, ‘ present ’ (noun) and ‘ pre’sent ’ (verb), it is found that an Assamese learner of English doesn’t make any distinction between ‘ present’ (n) and ‘pre’sent’ (v). Likewise, at the level of sentence stress also, it is found that an Assamese learner of English doesn’t put any emphasis on a particular word as such.

6. Conclusion

From the above discussion I may come to the conclusion that Assamese medium learners have their problems in articulating English vowels (monophthongs+diphthongs), consonantal phonemes as well as consonant clusters. Though the study is very brief and synoptic in nature, I have tried to locate the problem areas faced by Assamese medium learners while

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acquiring English sounds with the observation that how absent phonemes of English (in their mother-tongue) are replaced by available phonemes. Final consonants are replaced by vowel epenthesis. However, the following observations are also important: metathesis, prothesis, anaphysis, devoicing of voiced consonants that take place in General Assamese English.

Notes

1. If /ə/ occurs word initially in RP.
 2. If /ə/ occurs word medially in RP.
 3. If /ə/ occurs word finally in RP.
 4. It is interesting to note that majority of the Assamese learners of English in rural areas insert [i] at the beginning of a cluster that starts with fricative /s/ (Baishya, A.K. 2010).
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A Form-focused Activity to Enhance Acquisition of Tenses

C. Alamelu, Ph.D. and S. Usha Menon, Ph.D.

Introduction

Grammar is regarded as an indispensable component of any language and linguistic competence cannot be achieved without proper acquisition of grammar. Hence it plays a crucial role in language teaching – learning process.

Traditionally, teaching of grammar involved teaching of rules of grammar which was accomplished using different methodologies which were also rule- based. It was mainly grammar-translation method where the rules were taught explicitly; rote learning of the rules was also encouraged. Such an approach was inadequate and acted as a constraint in achieving the ultimate objective of learning grammar.

Form and Use – Learn and Apply

For complete acquisition of language, grammar teaching should encompass form and use. In other words, it should be an embodiment of learning the rules as well as application of rules during performance or language production. In tune with this concept, research on grammar teaching has gained prominence and it has resulted in the formulation of plethora of theories and models for providing implications for classroom teaching. Grammar teaching has undergone a total transformation and gaining communicative competence has become the integral part of

grammar teaching today. Teachers employ different methodologies and strategies to facilitate acquisition. Innumerable approaches and procedures have been adopted by grammarians, researchers and teachers of second language.

Widodo's Five Steps

Handoyo Puji Widodo's five-step procedure for teaching grammar can be cited as an example: (Widodo, 2006)

1. Building up students' knowledge of the rule or rule initiation.
2. Eliciting functions of the rule or rule elicitation.
3. Familiarizing students with the rule in use through exercises or rule practice.
4. Checking students' comprehension or rule activation.
5. Expanding students' knowledge or rule enrichment.

Whatever approach a teacher uses, it is imperative that grammatical and language competence should be developed simultaneously. It is the prerogative of the teacher to concentrate on what and how of teaching i.e. the material and methodology.

Teaching of Tenses

Of all the grammar components, acquisition of tenses should be given primary importance as aptly echoed by Trudie Maria Booth,

"The verb is the most important part of the sentence. It expresses an action or state of the subject and indicates the time and mood of an occurrence. In order to be able to communicate in a language, you must know how its verb tenses and moods are formed and how they are used." (Booth, 2007)

Even though it is a crucial component, its mastery is rather difficult in English as a Second or Foreign Language situation. It is perceived that tenses pose extreme difficulties and its wrong usage creates maximum confusion during communication. It is also widely accepted by teachers of English that the acquisition of tenses is the most complex and challenging problem that second language learners of English encounter. This problem is also prevalent amongst the students in India, where English is taught as a second language.

Indian Situation – Reasons for Poor Performance

In India, though English is taught right from the school level to tertiary level and teaching of tenses is accorded an important place in the syllabus, it has been observed time and again, that the level of acquisition of tenses among the learners is inadequate. It is noticed that students do not make use of tenses appropriately, thus leading to errors in communication. Due to these

errors it is difficult to identify the time of action explained in any utterance and the message gets distorted by using wrong aspect.

The main reasons for poor performance in this domain are: the focus is on learning of rules rather than application of rules and grammar is often taught only at sentence level and not in a discourse. Sentence based grammar teaching does not result in any positive contribution to perfect acquisition of grammar.

Overcoming Tense Hurdles

If the problems in usage of tenses are reduced, communication will be clearer and well expressed. It is in the hands of the English teachers to address this issue and make the students competent in using tenses aptly while communicating by adopting various effective methods and strategies.

To accomplish proper communication, tenses should be taught not only as individual sentences but in a context and in a discourse as well. The teachers should make the students learn:

- the structure of the tenses in terms of time and aspect,
- the differences between tense forms and
- the usage of tenses in sentences as well as context

The Research Study

Teaching of grammar has been summed by Thornbury briefly as follows. ‘Grammar for teaching purposes has to go beyond reference grammar and involve learners in ‘grammaring’, i.e., applying their grammar in various contexts of use. Students should discover how the various grammatical systems (such as tense, aspect, mood, modality, and voice) operate and interact, and the main task of teaching should be to show "how to create the right conditions for students to ‘uncover’ grammar" (Thornbury, 2001).

In other words, teaching of grammar, while being rule-based, should also be application oriented and discourse focused.

The purpose of this research is to ascertain the outcome of rules based teaching, giving additional inputs in the form of exercises and the effect of introducing tenses in a discourse. The effect of introducing tenses in the form of discourse was tested by conducting an activity - ‘Identification of the same pattern’.

The Hypothesis

Apart from teaching and giving inputs like additional exercises, an activity and discourse based practice induces better acquisition of tenses.

Population and Sample Size

The research was conducted amongst 120 first year B.E / B.Tech students, who are pursuing their courses in an Engineering College affiliated to Anna University, Chennai. The students who had secured more than 70% of marks in English in the Higher secondary examinations were chosen for the study. They were divided into four groups comprising of 30 students in each group: Pre-teaching, Post-teaching, Exercise and Activity.

Experimental Design and Data Collection

The study was conducted with four groups. To test and validate the hypothesis, the data was collected by giving a questionnaire comprising twelve sentences covering all tense patterns as gap filling exercise for each group for testing the acquisition level.

Pre-teaching Group: This group was not exposed to teaching of tenses at tertiary level and their acquisition level was tested by administering the questionnaire.

Post-Teaching Group: This group was exposed to teaching of tenses for 3 periods of 50 minutes duration each. After teaching tenses and by administering the questionnaire, their acquisition level was tested.

Exercise Group: This group was exposed to teaching of tenses for 3 periods of 50 minutes duration each. After teaching, this group of students was given additional exercises for supplementing and reinforcing the rules. Then the questionnaire was administered to the students.

Activity Group: This group was exposed to teaching of tenses for 3 periods of 50 minutes duration each. After teaching and giving additional exercises for supplementing and reinforcing the rules, this group of students was asked to bring news papers to the class room for identifying the tense patterns. Later, the questionnaire was administered.

Material

Choice of effective and interesting materials to be used for language activities can be daunting for the teacher; it is here the work book and the ubiquitous Newspaper comes to the rescue.

These were used as material for this study for exercise and activity group:

Exercise group: For familiarizing the rules and reviewing the grammar skills of the students', work books are widely used in English class rooms. Additional exercises at sentence level from a work book were given.

Activity Group: The fact that Learning from the real world has magnetic appeal for students and news paper as a perfect teaching tool is acknowledged by many language researchers. Newspapers not only provide information on various fields it also serves as an example for immaculate usage of language. The students of the activity group were asked to bring newspapers to the class room for expanding students' knowledge / rule enrichment and the activity – 'Identification of the same pattern' was conducted.

Activity employed

The Task that was employed for this research is 'Identification of the same pattern'. The students used news paper and they were instructed to do the following:

1. Read articles
2. Identify the tense patterns used in it
3. Underline the patterns
4. Justify / explain by labeling of tense and aspect

The main goal is to make them identify the patterns .This task was carried on for 2 periods, each of 50 minutes duration and on an average a student followed the instructions and completed the above mentioned activity for 50 sentences. Any approach or method that is different from the usual can break the monotony of learning. This activity also helped in creating and sustaining high motivational levels.

Analysis of Data

The data was analyzed to validate the hypothesis by checking the effectiveness of the activity – 'Identification of the same pattern' and discourse based practice for acquisition of tenses. Data analyses were done, authentically, at three levels for all four groups:

Level 1: The students' percentage of scores is segregated into above 50% and below 50% to assess the improvement in scores.

Level 2: The mean scores between groups were compared to quantify the differences.

Level 3: Test of significance of difference (t test) was calculated to check the significance of difference of one group over the other to observe the improvement in acquisition.

Results and discussion

The results of the groups were analyzed. Firstly the percentage of the marks of the students was tabulated as students who have scored below 50% and above 50% as in table –1.

Table – 1 Analysis of percentage of marks

Groups	No of students below 50 %	Total Percentage	No of students above 50 %	Total percentage
Pre teaching	21	70	9	30
Post teaching	14	46	16	54
Exercise group	11	37	19	63
Activity group	6	20	24	80

The result shows that in pre teaching group the number of students below 50 % is 21 and above 50 % is 9. The number of students below 50 % is 14 and above 50 % is 16 in Post teaching group. In exercise group the number of students below 50 % is 11 and above 50 % is 19. The number of students below 50 % is 6 and above 50 % is 24 in Activity group. The analysis of the data vividly shows marked difference in the scores.

Table – 2 Analysis of mean and standard deviation

Groups	Sum	Mean	Standard deviation
Pre – teaching	107	3.5	1.63
Post – teaching	140	4.6	1.62
Exercise group	164	5.4	1.8
Activity group	187	6.2	1.8

It is apparent from the above analyses that apart from teaching and giving inputs like additional exercises, an activity and discourse based practice induces better acquisition of tenses. The mean scores show improvement in acquisition and t test shows significant difference thus proving the hypothesis.

The analyses of the mean scores and test of significance of difference between groups demonstrates that the difference is significant. Sum, mean scores and standard deviation of all the four groups are presented in Table 2.

The scores of the students in the pre teaching group are lesser when compared to the scores of the students in post teaching group and thus determines the effect of teaching tenses in class rooms even at tertiary level. The mean scores are 3.5 and 4.6 respectively $t(30) = 2.61, P < 0.05$, so the difference between the pre teaching and post teaching group is significant.

The scores of the students in the post-teaching group are lesser when compared to the scores of the students in exercise group. This affirms that teaching of tenses alone is inadequate; acquisition level will improve if teaching is clubbed with additional exercises. The mean scores are 4.6 and 5.4 respectively. $t(30) = 1.79, P < 0.05$, so the difference between the post teaching and exercise group is significant.

The mean score of the students in exercise group is 5.4 and it is lesser when compared to the score of the students in Activity group which is 6.2. $t(30) = 1.7, P < 0.05$, So the significance of difference between the Exercise group and Activity group is evident.

The results highlight the effectiveness of an activity and discourse based practice in inducing better acquisition of tenses. This proves the hypotheses that apart from teaching and giving additional exercises, a form focused activity for rule enrichment results in better acquisition of tenses.

Conclusion

It can be concluded that an activity and discourse based practice induces better acquisition of tenses. This methodology of teaching can be extended to teach other grammatical structures as well. The success of language learning can be attributed to building a strong foundation of linguistic knowledge by grasping the necessary nuances of grammar. This in turn will have a profound effect in achieving communicative proficiency.

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A Form-focused Activity to Enhance Acquisition of Tenses

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Traditional versus Recent Trends in Evaluation relating to Language Teaching

Arvind Kumar Gautam, M.A.

Introduction

A test is a systematic procedure for measuring a sample of a person's behavior such as Aptitude, Achievement and Proficiency, in order to evaluate these aspects against same predetermined standards and norms. Testing involves the setting of exercises and task to measure either the student's aptitude for a particular subject or his achievement in a particular subject. It is a smaller affair, it is held more frequently such as weekly, fortnightly or monthly, and its duration is normally shorter. The purpose of test is to find out what the pupil have learnt over a long period covering a longer curriculum area, and to grade them on the basis of their achievement.

Tests and examinations are tools or devices designed to measure a person's ability or knowledge or skills in a given area within a period of time, on which ultimately value judgment is made. Tests and examinations are an integral part of an educational system.

The modern concept of evaluation calls for the development of more adequate techniques of assessing pupils' growth and development. Thus the recent philosophy of education emphasizes the responsibility of the educator not only for the development of concepts,

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information, skills, and habits, but also for the stimulation of pupils' growth in attitudes, appreciation, interest, power of thinking, and social-persona adaptability. As these objectives have become clarified and defined in instructional practices, appropriate methods of assessment, both formal and informal, have been devised to gauge the adequacy of the schools' programmes. For example, evaluative tests have been devised to test such work-study skills as map reading finding topics in reference books using indexes or tables of contents; and reading charts, graphs or tables.

Objective

The present paper tries to describe the various types of language tests, some important trends of language testing, the recent advancement in the field of language testing and the difference between traditional and recent trends in evaluation.

Test in General

Test is an examination of somebody's knowledge or ability consisting of questions for them to answer or activities for them to perform: an IQ/Intelligence/Aptitude test, etc. (*Oxford Advanced Learner's Dictionary*, 2005:1585).

Test according to Dictionary of Education

According to Dictionary of Education it refers to the means of measuring the knowledge, skill, feelings, intelligence or aptitude of an individual or group. (Maqbool Ahmad, 2008:508)

Test according to National Testing Service-India

Test is an objective and standardized procedure/device for measuring a behavioural sample such as ability, achievement, proficiency and other traits. It is conducted usually after a prior announcement and is designed to cover a specific unit of instruction as part of the learning process. In a regular teaching programme, class tests are usually conducted once in a week or fortnight. (Pon Subbiah, 2002:188)

Evaluation in General

Evaluation in general is a process through which a value judgment or decision is made from a variety of observations. Evaluation is systematic determination of merit, worth, and significance of something or someone using criteria against a set of standards. Evaluation Language in India www.languageinindia.com

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often is used to characterize and appraise subjects of interest in a wide range of human enterprises, including the arts, criminal justice, foundations and non-profit organizations, government, health care, and other human services. (Wikipedia the free encyclopedia)

Evaluation according to Dictionary of Education

Evaluation is the systematic process of collecting and analyzing data in order to make decision. Evaluation is concerned with the application of its findings and implies some judgment of the effectiveness, social utility or desirability of a product, process, or program in terms of carefully defined and agreed upon objectives or values. (Maqbool Ahmad, 2008:196)

Evaluation according to National Testing Service-India

Evaluation is the highest of the six hierarchical levels of cognitive or scholastic part of personality as classified by Bloom (the other five levels are knowledge, comprehension, application, analysis, and synthesis). In the area of Testing and Evaluation, it refers to the judgment of performance as process or product of change. In other words, it is the process of testing, appraising, and judging achievement, growth, product, process, or changes in these, through the use of formal and informal tests and techniques. It represents a broad concept that may be distinguished from the concerns of measurement, appraisal, and assessment in that the latter operations can form the basis for evaluation, but not the reverse. (Pon Subbiah, 2002:72)

Difference between Testing & Evaluation

Testing is used more narrowly to denote only those formal modes of assessment that are officially scheduled, with clearly delimited time on task and strict limitation on available guidance. In test we measure behavioral sample such as achievement, ability, proficiency and other behavioural aspects. A test is generally conducted after a prior announcement. It is basically designed to cover a specific lesson from the whole syllabus. A test is conducted usually in a week, fortnight or in a month.

Evaluation on the other hand is the process of making judgments about performance as a process or product of change. We can say that evaluation is the process of testing, appraising and judging achievement of the learner. The process of evaluation is global in conception and application. Evaluation is about making judgments, assessing the value and quality of what is

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done. According to Gronlund (1976), evaluation is a systematic process of determining the extent to which the pre-determined objectives are achieved. It is also clarified as the process of making a value judgment based on factual information or evidence.

Types of Language Tests

Language tests play a powerful role in many people's lives, acting gateways at important transitional moments in education in employment, and in naming from one country to another. Since language tests are devices for the institutional control of individuals, it is clearly important that they should be understood, and subjected to scrutiny. Various authors have given different classifications of tests. Not all language tests are of the same kind. They differ with respect to how they are designed, and what they are for; in other words, in respect to test methods and test purpose.

The nature or type of a test is determined by the particular purpose of measurement. A number of categories in these classifications may appear to overlap. These classifications give a broad idea of the extensive field of testing. If the structure of the test is analysed, it is quite possible to understand that there is an inherent pattern exist in their names. Many are based on the **components** that constitute the concept of the object being assessed (i.e. grammar, vocabulary, spelling, structure and meaning tests). Some of the names reflects the components that constitute the concept of the **procedures** or **techniques** being followed (i.e. formative, summative, pre, post tests), **mode** (i.e. speaking, writing, listening, reading tests), **medium** (i.e. oral, written, computer aided, languages lab tests), **techniques adapted** (i.e. announced, unannounced tests), the **nature of making** (i.e. teacher made, standardized tests), the **response pattern** (i.e. fixed, free, open, ended, close-ended tests), and **item types and categories** (i.e. matching, problem solving, objective, subjective categories) etc. (Pon Subbiah, 2004:5).

In terms of method, we can broadly distinguish traditional paper and pencil based language tests from performance tests. Paper and Pencil tests take the form of the familiar examination question paper. They are typically used for the assessment either of separate components of language knowledge (grammar, vocabulary etc.) or of receptive understanding, listening, and reading comprehension.

In performance based tests, language, skills are assessed in an act of communication. Performance tests are most commonly tests of speaking and writing, in which a more or less extended sample of speech or writing is elicited from the test taker, and judged by one or

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more trained raters using an agreed rating procedure. These samples are elicited in the context of simulations of real world tasks in realistic contents.

Language tests also differ according to their purpose. In fact the same form of test may be used for differing purpose, although in other cases the purpose may affect the form. The most familiar distinction in terms of test purpose is that between Aptitude, Achievement and Proficiency tests. In broadly speaking we can say that Aptitude tests are used for admission purposes, (it is designed to measure one's ability or potentiality in order to predict his likely success in a future programme of learning, training, etc.), Achievement tests are used for certification purpose (it is used to measure the extent of learning of the material presented in a particular course or programme of instruction), and proficiency tests are used for employment purpose (to check whether a person is proficient and he has mastered specific skills and requisites required for a particular job).

Language testing involves the assessment of some or all aspects of the language ability of individuals in given content and for some set of purposes.

Trends in Language Evaluation

The term ***Traditional*** refers to being part of the beliefs, customs or way of life of a particular group of people that have not changed for a long time, following older methods and ideas rather than modern or different ones.

Traditional Assessment is the assessment that focuses on measuring basic knowledge and skills in relative isolation from tasks more typical of the outside world. (Maqbool Ahmad, 2008:516).

The term ***Recent*** refers to the incident that happened or began only a short time ago a recent development/discovery percent. There have been changes in recent years.

The modern concept of evaluation which has evolved largely, though gradually, in recent decades, stemmed from a newer philosophy of education which called for the development of mere adequate techniques of assessing pupil growth and development. Thus recent philosophy of education has emphasized the responsibility of the educator not only for the development of concepts, information, skills, and habits, but also for the stimulation of pupil growth in attitudes, appreciation, interest, powers of thinking, and personal-social adaptability. As these objectives have become clarified and defined in instructional practices, appropriate methods of assessment- both formal and informal have been devised to gauge the

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adequacy of the schools' programmes. For example, evaluative tests have been devised to test such work-study skills as map reading finding topics in reference books' using indexes or tables of contents; and reading charts, graphs or tables.

The modern teacher and the supervisor are concerned only with the important functional learning outcomes, many of which are less tangible and less easily measured than the concepts, skills, and abilities represented in subject matter tests of the past several decades. The concern for the total development of the learner's, physical, emotional social, and intellectual has resulted in an emphasis upon a sound understanding of child growth and development and individual and group differences, as well as upon the personal and social adjustment of the pupils. This represents an emphasis upon gestalt or organic, psychology, which recognizes the interrelationships of the multiple aspects of growth in an individual.

An increasing emphasis on the measurement of understanding and interpretation, rather than upon isolated information, skills and abilities, is particularly observable in present day tests of general educational development.

Tests of general educational development usually present information in verbal, graphic or other form, with the test exercises devised to measure the ability of the individual to comprehend and interpret the material presented. This contrast with the isolated test item which emphasizes the recall or recognition of items of information general educational development tests usually cover such areas as language arts, including literature, social studies, science and mathematics. The increased use of informal or teacher-made test exercises to supplement formal or standardized tests is also characteristic of recent evaluative programme. (David George, 2005:10).

Traditional versus Modern forms of Evaluation

Modern evaluation differs from its older forms of appraisal in many ways.

- Modern evaluation attempts to measure a comprehensive range of objective of the modern school curriculum rather than the achievement in subject matter only.
- Modern evaluation employs a variety of techniques, methods and procedures of appraisal, such as different types of tests, observations, self report socio-metric techniques, performance tests, diagnostic tests, projective techniques, etc. in place of the very restricted use of one or two techniques in the older form of evaluation.

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- Modern evaluation includes integration and interpretation of various indices of behavior into an inclusive portrait of an individual. (K.S. Sidhu, 2007:15).

Difference between Traditional and Recent Trends in Evaluation

Some important differences between traditional and recent trends in evaluation in higher education are indicated below:

Traditional Trends	Modern Trends
Written exams (end session exams)	Course work
Implicit (Hidden) criteria	Explicit (Open) criteria
Product evaluation	Process evaluation
Objectives based evaluation	Outcome based evaluation (goal free illuminative/ indicants)
Contents based evaluation	Competencies based evaluation

Explanation of the concepts mentioned above are given below:

Written exam vs. Course work

Written exams often are summative and one-shot measure and with no scope for remedial measures. In this methods nature of the task to be given to the examinees is also kept concealed to the moment of examination. But in course work students are asked to write term papers and seminar papers and dissertations and a list of topics are given in advance with the liberty to the student to select his/her choice and prepare it perfectly by using any means of study and consultation. During the presentation of seminar papers he/she has to satisfy the queries of not only his/her teacher but also that of his/her peers or who so ever is present in that open for all sessions. Supporters of this system say that this mode of assessment is more reliable and valid and their are multiple points to be checked and assessed such as speaking/communicative abilities, presence of mind, tolerance to the criticism, manner and so on. Course work is mainly formative in nature providing ample opportunities for detections and corrections of the weaknesses.

Implicit Criteria vs. Explicit Criteria (of Evaluation)

The traditional evaluation systems keep the criteria for evaluation implicit and are not revealed to the students. But in the recent trend criteria such as the points on which basis

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marks are going to be awarded and the skills and abilities which are intended to be tested are properly informed to the examinees well in advance and they are also encouraged to add (if they can) some more agreeable points to be treated as evidences while quantifying the answer scripts.

Product vs. Process Evaluation

In traditional evaluation, stress is on the result of the teaching process but in recent trend the process of learning itself becomes the object of evaluation to find out the strengths and weaknesses of the process rather than that of the student. Product is the end and process is the means. The emphasis on the means is to help the students to develop strategies of knowledge seeking rather than knowledge receiving. Product evaluation is the evaluation of passive learning and process evaluation is the evaluation of active learning.

Objective based vs. Outcome based Evaluation

Objective based evaluation is narrow in scope because it is concerned only with the predetermined objectives. Outcome evaluation is concerned with the 'all-round effects' of learning including the predetermined objectives and other intended and unintended outcomes considering all of them as the indicators of the growth of the learner in all the directions whether desired or undesired. Therefore, it is deemed to be more comprehensive when compared to the traditional ones.

Content vs. Competency based Evaluation

Content evaluation is mainly knowledge-oriented whereas competence evaluation is understanding and application-based. It focuses on the transfer of knowledge into skills. Therefore, it is considered to be more practical than the traditional content evaluation.

Conclusion

To conclude we can say that testing is a developing area. New ways and methods are being developing day by day. Earlier the emphasis of testing was to test only book knowledge of candidate but nowadays the emphasis is on to test the overall performance of the candidate, the societal need i.e. how candidate is going to benefit the society, because the ultimate aim of every education is to make candidate a responsible/good citizen. Modern evaluation

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system is better in comparison to older one because it attempts to measure a comprehensive range of objectives of curriculum rather than the achievement in subject matter only. The modern or recent trends are concerned with the important functional learning outcomes, they are more concern for the total development of the learner's physical, emotional social, and intellectual aspects of life.

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Teacher Efficacy: Effects on Arts and Science Teachers' Performance

Aamna Saleem Khan, Ph. D.

Abstract

The purpose of the study was to investigate the sense of efficacy between arts and science teachers of secondary schools of Wah Cantt. Teacher efficacy is a simple idea with significant implications. A teacher's efficacy belief is a judgment of his or her capabilities to bring about desired outcomes of student engagement and learning, even among those students who may be difficult or unmotivated. It was the descriptive and survey study. The main objective of the study was to investigate the sense of efficacy between arts and science teachers.

For the sample of the study, 48 teachers of Federal Government High Schools of Wah Cantt., and Private Secondary Schools of Wah Cantt. were randomly selected. Questionnaire was developed only for teachers. Twenty seven-items with four-point rating scale were used in order to investigate the effect of teacher efficacy on academic achievement of students. The data was analyzed and interpreted by using One-dimensional of Chi Square. The study reflects that the teachers of arts and science are efficacious and able to help the students in their learning.

Key Words: Education, Teacher, Teacher Efficacy, Teachers' Standard, Teachers' engagement, Academic Achievement

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Aamna Saleem Khan, Ph. D.

Teacher Efficacy: Effects on Arts and Science Teachers' Performance

1.1 Introduction

Dewey defines education as a process of living through a continuous reconstruction of experiences. It is the development of all those capacities in the individual, which will enable him to control his environment and fulfill his possibilities. Education, in its limited sense, includes and influences deliberately planned, chosen and employed by the community for the welfare of its coming generations. The purpose is to modify the behavior of the child and to shape his personality in a more desirable form (Khalid, 1998).

Teacher has a pivotal position in society. He enjoys a supreme position of respect and authority. He is the master of student's destinies. Role of teacher in a society is like the backbone in the body. A teacher is designed with the responsibility to prepare the child for future. There is a very great role of teacher. The teacher is the most important and crucial factor in education.

Teachers are called upon to perform many functions and tasks as a routine part of the job. They not only have to deliver instructions but must design, assess, collaborate, counsel, utilize technology effectively, involve parents and other community resources, analyze their teaching practices and continually participate in staff development activities. The National Board for Professional Teaching Standards (1989) has outlined five propositions to enable the teachers to improve their teaching practices and adhere to a higher standard of excellence in teaching:

1. Teachers are committed to students and their learning.
2. Teachers know the subjects they teach and how to teach those subjects to students.
3. Teachers are responsible for managing and monitoring student learning.
4. Teachers think systematically about their practice and learn from experience.
5. Teachers are members of teach communities (Steinbornn, 2000).

1.1.1 Teacher Efficacy

Beliefs can generalize when skills required to accomplish dissimilar activities are acquired together under the supervision of a competent instructor. Great coaches can create all-around athletes whose beliefs about their capabilities cut across various sports. The skills required to organize any course of action are governed by broader self-regulatory skills such as knowing how to diagnose task demands or constructing and evaluating alternative strategies. When young people possess these self-regulatory skills, they can improve their performances across a range of activities, in part because they believe in their ability to solve the problems required to succeed (Pajares, 2005).

Teachers who believe in their ability to positively influence students are generally more satisfied. This belief in one's ability is referred to as self-efficacy (Hoy and Miskel, 2008).

1.1.2 Academic Achievement

According to Lucksinger (2000) teacher efficacy occurs when school environments commit to sincere professional development initiatives beginning with novice teachers. These teachers are more likely to stay in supportive environments that empower them to achieve high goals instead of dissuading them which results in their departure from the profession. High teacher turnover rates disrupt the educational process. New teachers gain must be assimilated into the school environment and familiarized with content and teaching process. As this occurs, students suffer the consequences. Furthermore, teachers remaining in the field who do not receive adequate support and do not learn effective and appropriate methods for delivering instruction and prescribing techniques for optimal learning can provide students with little that will impact their success.

Classroom time must be productive learning time for students. Teacher can accomplish this by early in the school year establishing and instituting classroom procedures and setting academic expectation. Thus, students know from their first day in the classroom what they can and cannot do and what is and is not expected of them. Throughout the school year, you can get the most out of the time you have with students by planning lessons and activities that fit within any time constraints as well as the available learning materials. Teacher should also sequence, pace, monitor and assess student work as well as provide feedback to each student (Farris, 1996).

Teachers are responsible for finding ways to educate all children and it is a teacher's duty to participate in professional development activities that foster this responsibility. Practices such as differentiated instruction, data driven instruction and identifying areas of weakness in students are crucial to developing the quality of classroom teachers. Differentiated instruction is vital for increased student performance because it meets the needs of every student. This connects to the notion of schools making improvements based on test data, especially in weak areas. Teachers need to remember that external characteristics, such as student socioeconomic status and parental educational attainment, impact student achievement in significant ways but when those differences are controlled for, teachers is the most important determinants of student achievement (Gallagher, 2002).

1.1.3 Teacher Efficacy and Academic Achievement

Teachers need to act as change-agents and provide a more visible role in the leadership of the education process. Performance based standards for teachers can make a broader impact on schools and the improvement of education. They provide a link between expectations of students and those of teachers. With the level of accountability

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and the expectations demanded by National Board Certification (1998), teachers would be raised if the standards are effectively implemented (Stienbronn, 2000).

No doubt the welfare, prosperity and security of nation depend upon the quality of its education. In the present era the nations are competing in the field of knowledge only. The politicians are relying upon the knowledge, its scholars and scientists and its applications and its results and repercussion. Now a day the competitions are totally in the fields of science, technology and economics. All these disciplines are inter-linked. The higher the nation goes into the sphere of knowledge, the more it is recognized as a great nation. The quality and level of excellence in education depend upon the quality and competence of teachers. It is rightly said that no system of education can rise above its teachers and no nation can rise above its system of education. The teacher is the echelon in the entire system of education. It is also correctly stated that if any revolution is to be brought in education that should be started from teacher. During the professional preparation of teachers, emphasis is laid upon the enhancement of their competencies through changing their behavior. The competence is defined as having enough power, skill, means or talent to do something (Govt. of the Punjab, 1999).

All the students seem intent on their studies. These students know what they are doing and clearly are highly motivated. Motivation is an aspect of confidence. Confident students are usually highly motivated, because they know they can succeed and it is generally thought that success encourages greater efforts and confidence. It is a kind of cyclical form (Yiwen, 2004).

The class environment influencing student motivation includes effective use of praise, development of appropriate long-term and short-term instructional goals, setting realistic learning objectives and using a variety of methods to group students, instruct and evaluate them (Arif, 2003).

According to Shah and Sultana (1999-2000), to convey information effectively is the real work to be performed by teacher. Competencies in this skill make the effort of teacher goal-oriented and participation of the students fruitful. Education is an objective-oriented activity.

A teacher with a high sense of self-efficacy will devote more time to academic pursuits and provide students who are having difficulties the guidance they need to succeed. A teacher's sense of efficacy plays a role in his or her students' learning. Students who have a teacher with a high sense of efficacy will learn more than those who have one that is full of self-doubt. To a teacher with a high self-efficacy, difficult students are teachable through additional effort and the appropriate teaching methods. The student's problems are surmountable by being creative and working hard (Bandura, 1997).

1.1.4 Aim – Its Purpose

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The study is of great significance. It is helpful to identify the teacher's problems about their methods of teaching. It provides guideline for the teachers. Consequently, it is helpful in the improvement of quality of education. It also enables the teachers to appraise and evaluate their professional activities and teaching procedures. The teachers keep themselves closely in touch with expanding knowledge in all fields. They learn to be a critic of their own performance and stimulus progress among their colleagues and others professional workers. It is helpful for improving the teacher-pupil relationships, teacher-teacher relationships, teacher-administration relationships.

The study of teacher efficacy provides many meaningful educational outcomes such as teachers' persistence, enthusiasm, commitment and instructional behavior, as well as student outcomes such as achievements, motivation and self efficacy beliefs. However, persistent measurement problems have plagued those who have sought to study teacher efficacy. Finally the study provides new directions for future research.

1.2 Methods

1.2.1 Sample of the Study

Sample of the study is shown in Table 1.

1.2.2 Research Instrument

To measure teacher efficacy, data was collected through 27 items questionnaire (Appendix A) which was constructed and discussed with experts in concerned areas. It was improved in the light of their suggestion. Questionnaire was developed only for teachers. Twenty seven items with four-point rating scale was used in order to investigate the effect of teacher efficacy on academic achievements of students. It has consisted of 17-item previously developed and used by Naz (2002) and 10- item previously developed and used by Gibson (1984). Pilot testing was conducted in order to improve the questionnaire and check the effectiveness of the questionnaire.

1.2.3 Data Analysis

One-dimensional chi square was applied for data analysis. One-dimensional chi square can be used to compare frequencies occurring in different categories or the categories may be groups, so that the chi square is comparing groups with respect to the frequency of occurrence of different events (Gay, 2000). The data was analyzed by using Statistical Package for Social Sciences (SPSS).

1.3 Discussion

Highly efficacious teachers do not shy away from students who are struggling with challenging coursework but develop novel ways of dealing with the complicated situation (Gibson and Dembo, 1984).

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High efficacy teachers agreed that if a teacher tried really hard, he or she could get through to even the most difficult or unmotivated students. High efficacy teachers are more at ease in the classroom, they smile more, provide students with more positive interactions and manage their classrooms more successfully, are less defensive, more accepting of student disagreement and challenges and more effective in producing student achievement gains. They spend more time teaching curriculum and interacting with students on academic content. Low efficacy teachers expressed lower expectations and focused on rule enforcement and behavior management (Ashton, 1985).

The teachers are high efficacious and they convinced that they can develop creative ways to cope with system. Teachers know that they can motivate their students to participate in their learning tasks. They have adequate skills and motivation, so they can teach to the most difficult students. If students did not remember information which teacher gave in a previous lesson, teachers know to increase their retention in the next lesson. High teacher-efficacy may be present in the classroom through a teacher's relentless pursuit of bringing about change in all students or as a teacher's creative approach to successfully meeting all objectives for students' engagement and learning (Pajares, 1996 and Freidman, 2003).

The teachers feel their self confident while teaching weak students. Teachers have enough training to deal with their learning problems. The teachers are satisfied and successful with their students. Successful performance was found to raise the level of efficacy (Goddard, Hoy and Woolfolk-Hoy, 2004).

The teachers are convinced that, as time goes by, they will continue to become more and more capable of helping to address their student's need. Efficacy beliefs become more stable over time and are fairly stable once set, this stability is due to the wealth of experiences (Schwarzer and Hallum, 2008).

1.4 Conclusions

Conclusions were drawn from the study:

1. When teachers get disrupted while teaching, they were confident that they can maintain their composure and continue to teach well. All teachers are confident in their ability to be responsive to their student's needs, even they having a bad day. If students are particularly disruptive one day, teachers ask their self what they have been doing differently. If a student in their class becomes disruptive and noisy, teachers feel assured that they know some techniques to redirect him quickly.
2. The teachers were convinced that they are able to successfully teach the relevant subject content to even the most difficult. When teachers try really hard, they are able to teach even the most difficult students.
3. The teachers are convinced that they can develop creative ways to cope with system. The teachers know that they can motivate their students to participate in

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- their learning tasks. When students are having difficulty with an assignment, teachers were usually able to adjust to their level. The teachers have adequate skills and motivation, they can teach to the most difficult students. If students did not remember information which teacher gave in a previous lesson, teachers know to increase their retention in the next lesson.
4. The teachers feel their self confident while teaching weak students. The teachers can alter their own teaching behavior to help the weakest students in their class. The teachers have enough training to deal with their learning problems.
 5. The teachers are convinced that, as time goes by, they will continue to become more and more capable of helping to address their student's needs.
 6. The teachers (Arts, Science, Male and Female) believe that every student is reachable and teachable and by putting required effort in teaching, students' academic achievement will enhance.

1.4.1 Suggestions

Keeping in view the present study, the following suggestions are made for future research:

1. In future studies, the sample size should be made as larger as possible to generate the more reliable results.
2. In the present study the questionnaire was used as tool for data collection. In future studies following tools can be used to further verify the results obtained in the study:
 - i) Students should be involved in order to get the more reliable results of teacher efficacy because the students can also provide better information about their teachers in term of teacher efficacy.
 - ii) The researcher should personally visited in the class room for observe the teachers because it is not possible that what teachers say whether they actually do.
3. Comparative studies should be carried out between Government and Private Schools teachers, Primary and Secondary schools' teachers, Urdu medium and English medium schools and backwards and rural areas of the country.

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TABLE 1**SAMPLE OF THE STUDY**

Sr.No.	School Names	Numbers of Teachers (Arts and Science)	Category
1.	F.G.G.H.S. No. 2, Wah Cantt.	5(4+1)	Girls High Schools Wah Cantt.
2.	F.G.G.H.S. No. 3, Wah Cantt.	4(0+4)	
3.	F.G.G.H.S. No. 5, Wah Cantt.	6(3+3)	
4.	F.G B.H.S. No. 6, Wah Cantt.	5(4+1)	Boys High Schools Wah Cantt.
5.	F.G B.H.S. No. 7, Wah Cantt.	6(3+3)	
6.	F.G B.H.S. No. 11, Wah Cantt.	6(4+2)	
7.	Pics Model School Wah Cantt.	5(0+5)	Private Secondary Schools Wah Cantt.
8.	Gillani Cambridge School Wah Cantt.	4(2+2)	
9.	Farooqi Ideal Public School Wah Cantt.	7(4+3)	
	Total	48	

QUESTIONNAIRE

Name:.....

School Name:.....

Note: Please give your response to each of the following statement. No response is right or wrong. This is just your personal view point not about your self.

Exercise 1,2,3,4, as the case may be:

1. Not at all True 2. Barely True 3. Moderately true 4. Exactly True

1. I am convinced that I am able to successfully teach the relevant subject content to even the most difficult.

1. Not at all True 2. Barely True 3. Moderately true 4. Exactly True
2. When I try really hard, I am able to teach even the most difficult students.

1. Not at all True 2. Barely True 3. Moderately true 4. Exactly True
3. I am convinced that, as time goes by, I will continue to become more and more capable of helping to address my student's needs.

1. Not at all True 2. Barely True 3. Moderately true 4. Exactly True
4. Even I get disrupted while teaching; I am confident that I can maintain my composure and continue to teach well.

1. Not at all True 2. Barely True 3. Moderately true 4. Exactly True
5. I am confident in my ability to be responsive to my student's needs, even I am having a bad day.

1. Not at all True 2. Barely True 3. Moderately true 4. Exactly True
6. If I try hard enough, I know that I can exert a positive influence on both the personal and academic development of my students.

1. Not at all True 2. Barely True 3. Moderately true 4. Exactly True
7. I am convinced that I can develop creative ways to cope with system.

1. Not at all True 2. Barely True 3. Moderately true 4. Exactly True
8. I know that I can motivate my students to participate in their learning tasks.

1. Not at all True 2. Barely True 3. Moderately true 4. Exactly True
9. I think that those students’s perform better who have better socio-economic status.

1. Not at all True 2. Barely True 3. Moderately true 4. Exactly True
10. I don’t differentiate students by socio-economic status.

1. Not at all True 2. Barely True 3. Moderately true 4. Exactly True
11. I think low achieving students from well to do families can learn in normal class rooms.

1. Not at all True 2. Barely True 3. Moderately true 4. Exactly True
12. I feel myself confident while teaching week students.

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1. Not at all True 2. Barely True 3. Moderately true 4. Exactly True
13. I believe that every student is reachable and teachable.
1. Not at all True 2. Barely True 3. Moderately true 4. Exactly True
14. I can alter my own teaching behaviour to help the weakest students in my class.
1. Not at all True 2. Barely True 3. Moderately true 4. Exactly True
15. Teachers are not a powerful influence on student's achievement when all factors are considered.
1. Not at all True 2. Barely True 3. Moderately true 4. Exactly True
16. A teacher is very limited in what he/she can achieve because a student's environment has large influence on his/her achievement.
1. Not at all True 2. Barely True 3. Moderately true 4. Exactly True
17. When a student is having difficulty with an assignment I am usually able to adjust to his/her level.
1. Not at all True 2. Barely True 3. Moderately true 4. Exactly True
18. I have enough training to deal with my learning problems.
1. Not at all True 2. Barely True 3. Moderately true 4. Exactly True
19. If a teacher has adequate skills and motivation, he/she can teach to the most difficult students.
1. Not at all True 2. Barely True 3. Moderately true 4. Exactly True
20. The influences of student's home experiences can be overcome by good teaching.
1. Not at all True 2. Barely True 3. Moderately true 4. Exactly True
21. The hours in my class have little influence on students compared to the influence of their home environment.
1. Not at all True 2. Barely True 3. Moderately true 4. Exactly True
22. If a student did not remember information I gave in a previous lesson I know to increase his/her retention in the next lesson.
1. Not at all True 2. Barely True 3. Moderately true 4. Exactly True
23. If students are particularly disruptive one day, I ask myself what I have been doing differently.
1. Not at all True 2. Barely True 3. Moderately true 4. Exactly True
24. If a student in my class becomes disruptive and noisy, I feel assured that I know some techniques to redirect him quickly.
1. Not at all True 2. Barely True 3. Moderately true 4. Exactly True
25. When a student does better than usual, many times it is because I exerted a little extra effort.
1. Not at all True 2. Barely True 3. Moderately true 4. Exactly True
26. Individual differences among the teachers account for the wide variations in student achievement.
1. Not at all True 2. Barely True 3. Moderately true 4. Exactly True
27. The amount that a student can learn is primarily related to family background.
1. Not at all True 2. Barely True 3. Moderately true 4. Exactly True

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English Drama in Indian Classrooms - Some Observations, Implications and Suggestions

Digambar M. Ghodke, M.A. B.Ed.

Abstract

Teaching language through literature has been a widely recognized practice in language classrooms, especially in ELT classrooms, for long. However, the goals of teaching literature have undergone changes from time to time. The present paper attempts to take a brief survey of the goals and objectives of teaching literature to students. It tries to understand the relevance of teaching English literature, especially English Drama, to Indian students. The paper further takes a brief review of the present condition of drama teaching in the classroom. It attempts to briefly explore the challenges involved in teaching drama in Indian classrooms and finally comes up with suggestions to the teachers dealing with English Drama in Indian classrooms.

Introduction

The goals of teaching literature have undergone changes from time to time. Elan Showalter focuses on these goals in her book *Teaching Literature* (2003). In her view, the goal of teaching literature in past was to make people better human beings and better citizens. Literature is “repository of moral and spiritual values”. Of course, there are others who challenge this assumption on the basis of time, space, and specificity of culture in both the production and reception of literature (Sudhakar Marathe & et al, 1993).

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For the proponents of New Criticism teaching literature became teaching irony, tone, paradox, tension and symbolism. During 1960 to 1970 teaching of literature became political act for radical and minority groups in the university.

After 1970 the goal of teaching literature became a branch of philosophical inquiry about signification, representation, aporia (raising doubt and finding truth) and ideology. By 1980 theory occupied a predominant position in teaching literature. The secondary critical and theoretical texts substituted over imaginative literature itself. In 1988 the conflicting views on literary goals gained momentum. The need to teach students to love works of imagination emerged.

What Can We Do?

After reviewing the aforesaid goals, as a teacher of English in Indian classrooms, I started thinking of my goals of teaching English literature to my students. Whereupon, the questions such as “Why do our students want to study literature? Do they really study literature for aesthetic pleasure? Do they opt for it because they are voracious readers of literature? And how many of them are well acquainted with the literature in their regional languages or their own mother tongues?” often came to my mind frequently. This resulted in a strong desire and determination to find some answers to these questions, which would help me as well as other teachers to understand the importance of literature in teaching English as a Second or Foreign Language. This paper is the result of such exploration.

On having the profound and serious contemplation over these questions, I think, none of us would be willing to declare with any certainty that our students really want to study literature for the sake of literature. Then what is it that makes our students to opt for a course in English Literature for their graduation?

Reasons for Learning English and English Literature

Being the graduates and post-graduates in English, we all should know the reasons better than others. We are well-aware of the social, economic and educational factors involved in English Language Teaching (ELT) now.

David Graddol, in his introduction to *English Next India* (2010), says we are fast moving into a world in which not to have English is to be marginalized and excluded. According to him there are three main drivers in India towards the greater use of English: education, employment, and social mobility. Our students want to learn English to come out of the traditional role attributed to their forefather in the caste-oriented society and to empower themselves to meet the emerging expectations in the job market. Hence, their primary interest in English is language-oriented.

Quality of English Teaching and Learning in India

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Unfortunately, Indian universities fall far short of rival countries in the quality of their teaching. English is taught in these universities mainly as a compulsory subject to the undergraduate students in Arts faculty whereas students from commerce and science faculties study it for a one year during the three years period of the course.

My Focus in This Paper

But my focus of attention is on the course in English literature which is offered to B.A. students. It is often named as Special English, Optional English or English Major, etc. in different Indian universities. These courses are usually devised with specific objectives.

Objective of Teaching Literature

While devising the objectives of teaching English literature in Indian classrooms, students' needs are not recognized in any significant manner. No attention is paid to the linguistic skills of the learners. The aims and objectives are devised only to have a definite educational justification for every activity (It must be made clear here that the conditions vary from place to place within India itself and hence it may seem inappropriate to generalize the term Indian classroom). In Showalter's view (Elaine Showalter, 2003), "literature instructors often define their courses by the texts on their syllabi ... not acts that students will be expected to perform." It means we often incline to cover a certain set of topics, and forget to facilitate students to learn and think. But what Roger Kwin (Showalter, 2003) thinks of our responsibility as teachers would certainly make us to introspect. He points out that "we should never forget that in today's undergraduate teaching we are dealing with the vulnerable, the open, the intellectually virginal, the easily bewildered, and the preoccupied, who have little background, little time and little money. We should ask ourselves continually, what our goal is in teaching them the Renaissance. What do we want to accomplish?" (Showalter, 2003).

As the teachers of English literature in Indian classrooms, we know that we are expected to train our students to think, read, analyze and write literary works in English ranging from the classics, the canon, the great traditions of English and American works to postcolonial literature in English from all over the world. Hence, teaching literature for us means teaching fiction, poems, plays or critical essays. But, at a time we should not fail to understand that our objectives of teaching in English classrooms, especially in undergraduate classes, are quite different than that of the teachers who teach literature in Indian languages. Of course, English in India, now, is not a foreign language like French or German; it enjoys the status of one of the official languages of India. Yet, according to Meenakshi Mukherjee (1993), we do not have the confidence of the teacher of Hindi, Bengali or Marathi literature to take granted either the students familiarity with the cultural context or their control of language (Meenakshi Mukherjee in Sudhakar Marathe & et al., 1993).

Literature in Indian Classrooms

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Once the fact that our students need English literature for learning language skills becomes apparent, the main aim of teaching literature may tend to be language-oriented. Literature is often considered as a major tool for teaching language, especially a language like English.

Collie and Slater (1987) focused on the positive contributions language learning through literature could make in that literary texts constituted valuable authentic material as it exposes the learner to different registers, types of language use. Literature, in UG classes, gives our students opportunity to acquire a competence in English language. While at postgraduate level, literature teaching becomes a specialized activity. In Sudhakar Marathe's view students of English literature must be acutely aware of the various contexts of literature, but they should equally be aware that the study of a literary text and its language is the primary task (Sudhakar Marathe & et al, 1993).

However, if we glance at the objectives of the University of Pune for teaching poetry, fiction, and drama to the second year students of B.A. in Special English course (www.unipune.ernet.in); we realize that the teaching of language through literature is not focused prominently. This condition is repeated more or less in similar ways for such courses in other Indian universities as well.

The objectives listed are as under:

- 1) To acquaint and familiarize the students with the terminology in Fiction/Poetry/Drama Criticism (i.e. the terms used in Critical Analysis and Appreciation of Fiction/Poetry/Drama)
- 2) To encourage students to make a detailed study of a few sample masterpieces of English Fiction/Poetry/Drama from different parts of the world.
- 3) To enhance student awareness in the aesthetics of Fiction and to empower them to independently venture into reading, appreciation and critical examination and evaluation of Fiction/Poetry/Drama Texts.

The question to be raised here is that if the objectives of teaching all the forms of literature are alike, then why do we need to teach them separately. One of the drawbacks in the use of literary texts such as novels and poems is that many of them contain language forms that the foreign language or even second learners of a language find it difficult to understand.

At this point, I want to emphasize on the uniqueness of drama as a tool for teaching language in our classrooms.

Drama in Classrooms: Implications

We need to learn that there are different types of learners with different needs and attitudes to learning. Some are able to be independent, some are not, or they become independent learners at

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a later stage of learning. Our motivation can give the drive and confidence to independent learning. We can motivate them to use English in different situations.

But can our students learn using English language only by imagining the situations where it is used? Do they get an opportunity to use English in real life situations?

In my opinion as the tool of motivation drama in the classroom is more reliable than either fiction or poetry. There is close relationship between drama and language. According to Evans Tricia spoken language develops through social interaction and is one of the prime media of dramatic expression (Evans Tricia, 1982). According to Maley and Duff, (1978) drama can help the teacher to achieve 'reality' in several ways. It enables him to motivate his students learn a new language with pleasure and interest. It makes the learning of the new language an enjoyable experience.

Usefulness of Drama for Language Use

As said earlier we cannot expect our students to learn a language only by imagining himself/herself in a given situation. So drama might prove helpful by setting realistic targets for the students to aim for. It also helps us to link the language-learning experience with the student's own experience of life. Drama provides our students opportunities to use a variety of registers in a variety of situations and for a variety of purposes. It also encourages them to understand the target culture and language and develop a sense of tolerance and respect for other cultures and languages.

Dramatic techniques such as role-playing might prove useful in motivating our learners become personally and fully involved in the learning process, and communicate in a given context in which different characters are placed into. According to Mark Almond (2005), teaching of drama will enable the teachers to accurately target the requirements of a communicative approach to language teaching. While Helen Nicholson (Nicholson, 2000) thinks that drama teaching can enhance our students' ability to combine thought, language and feeling in a range of energetic and creative ways.

Challenges

However, although drama is major tool in teaching language in our classrooms, there are barriers in the effective use of dramatic and theatrical forms in actual teaching.

The first barrier, which is very common to all of us, is that in our university curriculum drama is just like any other subject in which knowledge is regarded as paramount and may be tested by written examination (Evans Tricia, 1982).

Secondly, we rarely think of the cultural differences. Our university curricula do not pay much attention to local, non-canonical dramas. We are still satisfied with the dialogue between Gwendolen Fairfax and Cecil Cardew or the unrealistic dreamy world of Willy Lowman in our

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undergraduate classrooms. Our curricular designers seem to be little concerned with the cultural deprivation, socioeconomic factors, and schooling inequalities of our students. Meenakshi Mukherjee reports in Sudhakar Marathe & et al. that there is growing awareness that English teaching in India cannot be re-examined without correlating the literary text that is taught in the classroom with the social text in which the teacher and taught live (Sudhakar Marathe & et al, 1993).

Sharing the experience

I certainly understand that most of us the teachers have little role to play in designing curriculum. But as teachers of drama in the ELT classroom, we must realize that teaching of drama is a dynamic and energetic activity. It should not be simply explained and taught to prepare the students for examinations. We need to work in a direction to make our drama teaching more student-centered and process-oriented.

Although our teaching is governed by the prescribed syllabi and evaluation methods, we can think of enriching our teaching practice by getting acquainted to the theatrical practices. Of course, I do not suggest joining a course in acting and theatrical performance, but we should try to get some hints in making our drama class process-oriented and participatory. We can think of the possibilities of making our drama classroom dynamic and integrated through the students-centered activities like role-playing, dramatization, and improvisation, etc. Martin Lewis (2005) suggests us that our tasks and instructions should not tend to be prescriptive. They should rather suit the needs and learning style of our students.

At this point, I wish to share my own personal experience of teaching English drama to my students of S.Y.B.A. Special English (all of them are from non-English medium background). These students are supposed to study three plays from three different geographical contexts, viz., British Literature, American Literature and Indian Literature as a part of their Special English Paper-I named "Understanding Drama". They studied Oscar Wilde's *The Importance of Being Earnest*, Arthur Miller's *Death of a Salesman* and Girish Karnad's *Hayavadana*.

While studying Wilde's *The Importance of Being Earnest*, the students, it was observed, found it difficult to understand the witty and humorous conversation among these characters of the play. It was not easy for them to enjoy the complications in the subject matter in the language (vocabulary and syntax) used by the playwright. Although the play is full of wit and humour, my students failed to enjoy it in the way it is expected. For example, the students were unable to enjoy the witty conversation on 'cake and bread and butter' between Gwendolen Fairfax and Cecily Cardew.

Same is the case of the second play, i.e. Arthur Miller's *Death of a Salesman*. The students were not able to understand the seriousness and melancholic atmosphere in the play due to the weighty language used by the playwright. While reading the bold conversation on women and sex between the two brothers, i.e. between Biff and Happy, the students felt awkward and

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uncomfortable. Such a conversation between two brothers is almost unimaginable in the Indian context.

However, the students found themselves at ease while reading the third play, i.e. Karnad's *Hayavadana*. Of course, I mention Karnad's *Hayavadana* simply as one of the instances of the Indian texts in English. We can rely on other plays such as Vijay Tendulkar's *Sakharam Binder*, *Silence*, *The Court is in Session* etc. They were asked to read and understand the plays on their own but it was not easy for them to do so in case of the first and second plays whereas they found it easy to read the third play. I had shown them the film-version of both Wilde's *The Importance of Being Earnest* and Miller's *Death of a Salesman*. Unfortunately the film-version of Karnad's *Hayavadana* was not available with me. Yet the students were at ease to enjoy this play. Interestingly, all of them showed keen interest in the enactment of this play and eagerly participated in the role-playing. They found themselves to be at home in the roles of Kapila, Devdatta, and Padmini etc. They could comfortably read the dialogues of this play. They could also understand at least the literal meaning of the story without the help of the teacher. Consequently, the students also participated in the discussion on the plot, theme, characters, and structure of the play etc. actively and enthusiastically.

It must be noted here that the students did not respond to the earlier plays with the same zest. Through the above personal experience I learnt that it's difficult for the students to cope with the culturally alien texts but they not only feel at home but also enjoy while learning the texts and content from their culture in a language which is not their own, i.e., in English.

Conclusion

Thus teaching of English Drama to Indian students should adapt the language-oriented approach at least at the beginners' level so that the learners would be endowed with language skills to understand literary works and develop an active interest in learning literature. It would facilitate the millions of students who have had no great access to English either in their families, communities or in schools. Otherwise passing examinations would become the only target for these students.

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Pedagogical Shift Towards Technology Infused English Classrooms

Gulab Singh, Ph.D.

Ravi Bhushan, Ph.D.

Radical Change in Pedagogy and Possible Consequences

The teaching of English demands radical change in the pedagogy. In this age of Information Technology and computers, teaching of English can not be carried out effectively in the traditional fashion. The whole process of teaching and learning English needs the immediate intervention of technology.

The teachers of English face unprecedented pressure to get technology especially ICT, get networked, enhance the language skills and to get online. It is possible that while implementing technology, we may forget what it is all for. It is important to ascertain that the minimum technology and professional development requirement are reasonably put in place.

The use of technology in teaching of English benefits in the following way.

- Accelerates and enriches the basic skills.
- Relates the academic exercises to the real time job requirements.
- Increases the economic viability of prospective workers.

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- Strengthens teaching
- Connects the Institute to the world.

Minimum Code English Classroom

The two basic issues pertaining to the use of technology in English classroom need to be given due contemplation. The issues are:

1. What are the minimum classroom requirements for an ICT infused English classroom?
2. What would we teachers of English be requiring in our English classrooms in the years to come?

The answer to the first question could be termed as ‘minimum code English classroom’ wherein the following would be minimum technology based essentials.

- Fast internet access
- Two internet connected computers
- Multimedia machine
- A telephone connection
- A Fax machine
- Flat screen TV monitor with VCR
- Video/still digital camera
- Visual presenter
- Interactive Board

We will look at the answer to the second question a little later.

Pedagogical Issues

Suppose the aforesaid minimum code English classroom is in place, there are some fundamental principles of teaching and learning with or without ICT. As a teacher of English we should continue emphasizing the following:

- Motivational introductions
- Discussing the desired outcomes with the learners
- Giving more time to learners for activities
- Providing plenty of opportunity to practice new skills, to create new knowledge and gain feedback
- Authentic real world contexts for the learners
- Summative assessment, closely tied to the desired learning outcomes
- Assessment and reporting signaling next stage of learning

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The use of technology simply makes the aforesaid principles of teaching/ learning easier and fun to achieve. Moreover besides recognizing the key skills of speaking and listening we must emphasize reading and writing in the English classrooms. The technology expands our options to teach. We are not going to stop teaching Shakespeare or literature in general-aim is to do it in a better way.

Possible Scenarios

Some critics can term this use of technology as techno-utopia. However, with right investment in hardware and software and of course in teacher professional development, better and effective teaching of English is quite possible.

Example One: Teaching ‘*The Crucible*’

While teaching Arthur Miller’s *The Crucible*, the teacher feels that the learners need considerable contextual background information about the theme in which Arthur Miller was writing and the socio-cultural setting in the New England of 1960s. The class can be divided into small groups, each allocated a research topic and given a period to find answers to the questions. The students in groups use a variety of websites which the teacher has identified for them. In the next period, groups report back the findings of their research using the large screen TV to display the web pages. Hence, instead of dry oral delivery, groups can illustrate their report with examples and pictures. Hence even the teaching of literature becomes participatory and more interesting. This way all aspects of English can be taught using technology.

Example Two: Drawing Pictures

If the teacher finds it difficult to draw pictures, e.g. organs of speech, use internet resources to find the right pictures. Few such links are:

- The internet picture dictionary
- Little explorers picture dictionary
- Google image search
- Microsoft free clip art library
- Wikipedia
- Streaming video (Streaming video is a sequence of "moving images" that are sent in compressed form over the Internet and displayed by the viewer as they arrive). Streaming media is streaming video with sound. With streaming video or streaming media, a Web user does not have to wait to download a large file before seeing the video or hearing the sound. Instead, the media is sent in a continuous stream and is played as it arrives. The user needs a *player*, which is a special program that decompresses and sends video data to the display and audio data to speakers. A player can be either an integral part of a browser or downloaded from the software maker's Web site.

Example Three: Frequent Summation

The salient points of a lesson and key words can be emphasized. The visual thesaurus shows words in relation to other vocabulary. The spell-check in Microsoft word has an option that provides the reading grade level for text passages. Teachers can use this when deciding what text to present.

Example Four: Variety in Presentation

Web based resources allow teachers to gather video clips, pictures, maps, audio clips etc. a digital camera can be used to augment information. *Breaking News English* website www.breakingnewsenglish.com presents information in text and spoken audio files.

Example Five: ELLLO

For teaching listening skill, audio and video lessons can be downloaded free from the website of English Listening Language Lab online (ELLLO). The site address is www.ello.org.

Example Six: Teaching Shakespeare

In order to select passages from the plays of Shakespeare, search engine *Shakespeare Searched* on the website <http://tinyurl.com/16mqs> can be surfed.

Emerging Technologies

The table below indicates how some emerging technologies can be used in the teaching of English.

Technology	Uses
Word processing/Desk Top publishing	Making letters, making words, making signs, writing own illustrated books.
Internet for information	Information relating to themes, getting suitable images to illustrate work, information about writers, search for song lyrics, search for any topic.
Discussion groups	Engaging in discussion about particular reading, e-reading groups.
Web page Construction	Personal web page design, personal web page on institute site, on-line magazine production.
CD ROM information	Researching topics, researching writers.
Interactive book reading	Shared reading of interactive books for pleasure.
Drawing	Drawing letters of the alphabet, illustrating

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	writing for effect.
Digital image manipulation	Cutting, pasting and manipulating digital pictures to illustrate own writing, altering structures and features for effect –i.e. making a color photo into a grey one to illustrate a sad poem.
Sound recording	Recording spoken stories, adding sound to published works, interviewing characters from a novel.
Graphic organizing	The life cycle of an insect, using a graphic organizer to show student's own family tree, using Mind Man to show the relationship between characters in a novel.
Games	Word building and spelling Games, using spelling programs for drill and practice to broaden spelling.
Talking Books	Sharing 'talking-books', producing own 'talking-book', using PowerPoint type software
Chat lines	Probably best accessed on intra - net rather than externally - but many students spend a great deal of time 'chatting' to people all around the world. This could open up interview possibilities. i.e. interviewing a student in Delhi via a chat line about education there.
E-mail	E-mail friends, E-mail for information, E-mail dialogue between teacher and student, E-mail authors.

Making the Most of the Computers Available

The table given below presents various scenarios in which most of the teachers of English find themselves. Let us see how best the resources available with us can be used.

No computers	One computer in the class	Two or more computers in the class
<ul style="list-style-type: none"> ○ Use other forms of technology such as video cameras, still cameras, OHPs, sound recording, game machines, etc. ○ As digital technology 	<ul style="list-style-type: none"> ○ Keep a record chart of computer use - recording the type of use (game, word processing, CD, e-mail... 	<ul style="list-style-type: none"> ○ Organize group activities around the computer. For example, if you have your students creating picture books - one group could create an electronic

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<p>becomes standard, the skills and knowledge will overlap considerably</p> <ul style="list-style-type: none"> ○ Encourage home computer use for publishing or research to move students into areas other than games. If students have to get information, make computer accessed information one of the options. 	<ul style="list-style-type: none"> ○ Use the computer to promote collaboration - writing, research, games etc ○ Have a computer specific task in all activities ○ Encourage use of the full range of computer facilities - show that you use the computer for productive reasons - such as work required sheets, getting information and making signs 	<p>picture book using power point.</p> <ul style="list-style-type: none"> ○ In contract work, make one or some of the activities ones which can only be completed using the computer ○ Assign specific activities to each computer. One could be for internet, one for word-processing, one for multi-media, one for games. Use should be charted.
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Classroom Practices

Technology enhances many classroom practices for English learners. Four of the best such practices are as following:

1. **Providing background information:** Multimedia internet sites can be used to provide context.
2. **Increase interaction:** Students can be paired with native English speakers for e-mail exchange, using safe e-mil or chat room programmes. E.g. *ePals*.
3. **Making learning authentic:** Students can pursue their own interests on the internet. Popular video clips and graphics can increase comprehension. Articles can be made accessible using text-to-speech utilities and sites such as *PROMT-online*.
4. **Creating a positive learning environment:** The non-judgmental nature of the computer allows most students to make errors with out embarrassment and can provide immediate feedback and correction e.g. writing in Microsoft Word with the spell-check turned on, using an English language tutorial such as the BBC.

Issues involved in using Computer Technology in your Classroom

- **Developing a whole school approach:** This involves considering how students will be taught basic skills; what kinds of priority will be given to students in accessing computers; security and privacy implications of the use of computer technology; intranet development and use.
- **The teaching strategies needed to accommodate the computers:** As students' access to information improves so that they can go beyond what the teacher or school provide, and can locate information much closer to its source, the

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relationship between teacher and student inevitably changes. Some students may have a much stronger practical knowledge base and operational understanding of computer technology than their teacher does. Recognizing this, we need to work out how to acknowledge and use their skills and bring our own teaching expertise and critical awareness to bear in choosing appropriate ways of working with computers. Questions arise such as: Can we use peer-tutoring to help students develop basic skills? How are computers best used within a writing program? What is the most time-effective way to use computers for research?

- **Where to place the computers in the school/classroom:** Where do they need to go to become a natural part of learning programs, and not an add-on? How can we ensure the most effective access to computer technology by the greatest number of students?
- **The technical assistance needed:** What happens in the event of a breakdown? Who will help you to trouble-shoot? What kinds of routines might help to minimize technical difficulties and keep the learning program going smoothly when they inevitably occur?
- **Classroom dynamics:** How do we ensure that students use the computers in a collaborative way? What balance of computer and other activities is appropriate at any one time to keep the class communicating and functioning well?
- **Skills, attitudes and knowledge of computers and computing:** How do we help students to develop the specific skills needed in English, such as effective use of spell-checking programs and critical viewing skills?
- **Moral, ethical and equity questions:** When the Internet opens up information resources far beyond the schools' own, how do we ensure that students are protected from exploitation but not limited? What kinds of ethical questions do we need to investigate with students?

Case Study

Bhagat Phool Singh Mahila Vishwavidyalaya, Khanpur Kalan (Sonapat), is a women's university, established by the government of Haryana in November 2006. There are approximately 3000 girl students enrolled in the different courses run by the university. The good thing is that proficiency in English language has been made compulsory for all of them.

Teaching of English is divided in two parts. On the one hand, in order to cater for their aesthetic sensibilities, conventional items like prose, poetry, fiction etc are taught in a classroom. On the other hand, to hone their communication abilities, training is imparted through learning resource centre.

In order to analyze the success of a language resource centre, we collected the data of 30 students. These 30 students were selected at random and they were observed over a period of 15 hours. The comparison was made between the stage when they just started using the language resource centre and the stage they reached at they end of the 15th hour.

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The procedure adopted for collecting such data is as following:

1. Listening for specific information test was administered.
2. Students were asked to listen and were made to respond to the questions given.
3. A list of words spoken in Received Pronunciation was transmitted for listeners.
4. Then they were asked to repeat the pronunciation.
5. Whatever was spoken by the learners, it was recorded and listened by the teacher.
6. The tests were repeated once again, the responses were once again recorded and corrected.
7. This way all the responses were compared over a period of time.
8. It was found that there was a marked change in the pronunciation, stress and intonation.

Based on the above test, it can be concluded that even the slow learners perform very well when they are exposed to technology through learning resource centre. Because in a learning resource centre the individual space allotted to each student gives enough opportunity to a learner to feel confident to make mistakes with out being ridiculed by others.

Conclusion

The minimum code classroom described in this paper provides limitless opportunities for more interesting and motivational approaches from teachers and enriched learning for students. However, there are certain professional issues which can be raised by a teacher.

- I need a new English unit for my B.A. (1st Year) class. Where do I look?
- I am so tired of the way I approach the teaching of *The Lucy Poems*. Where can I find a different approach?
- I would like to read a little more about the theory of my subject. Where should I start?
- I would like to know what other teachers think about the latest assessment proposals.
- I want to learn more about using information technology in my classroom.
- I would like to attend professional conference. Which one?
- I am right into this web based stuff. Where can I go further?

The professional development of teachers is the key component in such pedagogical shift. It goes without saying that technology is not substitute for a teacher; it is like a complimentary teaching aid only. Professional development should be given equal emphasis as we give to hardware and software; otherwise the said pedagogical shifts would not occur in most English classrooms and will end up with a range of underutilized hardware depreciating in classroom corners.

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The Syntax of Khasi Questions

George Bedell, Ph. D.

Khasi is a Mon-Khmer language spoken primarily in eastern Meghalaya State, India and adjoining areas in Assam and Bangladesh. The speaking population in India is 865,000, according to *Ethnologue* (Lewis 2009). The examples in this discussion are taken from *Ka Khubor jong ka Jingieit* (The Message of Love: the New Testament in Khasi, 2000) and cited in the orthography used there, unless otherwise noted. The numbers following examples indicate chapter and verse in Ka Gospel U Mathaios (The Gospel according to Matthew). Although the edition cited is recent, the translation was done from the Authorized (King James) English version, sometime in the nineteenth century. Thus the Khasi investigated here differs from Khasi as either spoken or written at the present time. It is difficult for some modern Khasis to fully understand, but it remains in common use. An earlier version of this paper was presented to the First International Conference hosted by the Department of Linguistics, North Eastern Hill University, Shillong, March 2009.

Polar (yes-no) questions. Khasi polar questions are distinguished from statements only by intonation.

- (1) *Me long uta uban sa wan, ne ngin ia ap ia*
 2SM be 3SM=that 3SM=C=FUT prox come or 1PL=FUT COLL=wait OBJ
uwei pat? (11: 3)
 3SM=one again
 'are you the one who is coming, or do we wait for someone else?'

Sentence (1) is a disjunction of two such questions corresponding to statements (2) and (3).

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(2) *Me long uta uban sa wan.*
'you are the one who is coming'

(3) *Ngin ia ap ia uwei pat.*
'we wait for someone else'

Sentence (4) is a parallel case in which the disjunction is such a question and its negation.

(4) *Ka bit ne em ban ai khajna ha u Kaisar? (22:17)*
3SF proper or not C=FUT give taxes to 3SM Caesar
'is it proper or not to give taxes to Caesar?'

Here the components correspond to statements (5) and (6).

(5) *Ka bit ban ai khajna ha u Kaisar.*
'it is proper to give taxes to Caesar'

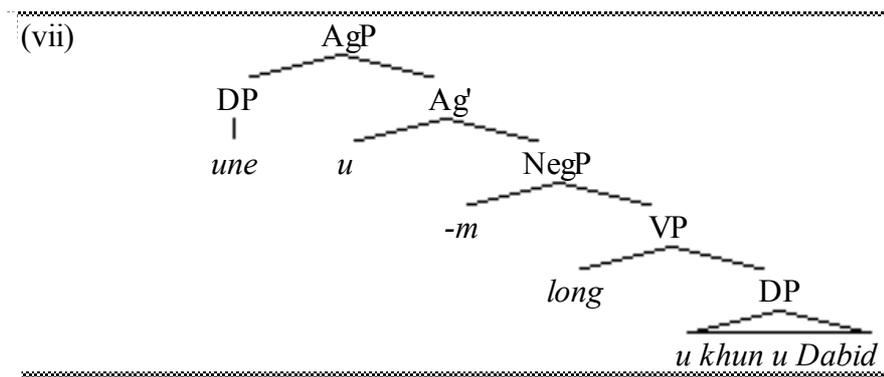
(6) *Kam bit ban ai khajna ha u Kaisar.*
'it is not proper to give taxes to Caesar'

Most polar questions have no explicit disjunction, as in (7) corresponding to statement (8).

(7) *Une um long u khun u Dabid? (12:23)*
3SM=this 3SM=NEG be 3SM son 3SM David
'is this not the son of David?'

(8) *Une um long u khun u Dabid.*
'this is not the son of David'

Structures 1. Part of sentence (1) is identical in morphosyntactic structure to (2), and another part to (3). Part of sentence (4) is identical in structure to (5) and sentence (7) is identical in structure to (8). Structure (vii) represents both (7) and (8).



Notice, however, that in addition to intonation and its pragmatic effects, the interpretation of *-m* 'not' differs between (7) and (8). Just as in English, in a statement like (8) it is negation, but in a question like (7) it rather expresses the presumption that the answer will be affirmative.

Constituent (wh) questions. Constituent questions differ from polar questions in containing an interrogative phrase. In sentences (9), (11) and (12) the interrogative phrase is *aiu* 'what?', and in (10) it is *nong aiu* 'what profit?'

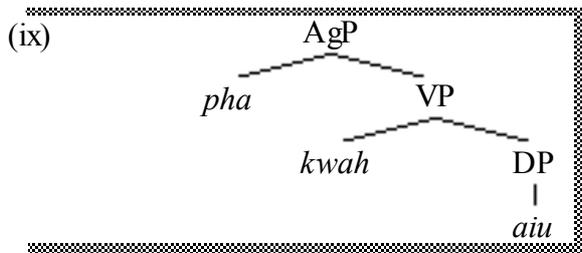
- (9) *Pha kwah aiu?* (20:21)
2SF want what
'what do you want?'
- (10) *phi ioh nong aiu?* (5:46)
2PL get profit what
'what profit do you get?'
- (11) *Phi mon [ba ngan leh aiu ia phi]?* (20:32)
2PL want C 1S=FUT do what OBJ youPL
'what do you want [me to do for you]?'
- (12) *ba ka kti kadiang jong me kan tip [aiu ba ka
C 3SF hand left of youSF 3SF=FUT know what C 3SF
leh ka kti kamon jong me];* (6: 3)
do 3SF hand right of youSF
'so that your left hand will know [what your right hand is doing]'

Notice that in (9) to (11), *aiu* is located in the position where the answer would appear in the corresponding statement. In (12), it is located at the beginning of the question. Notice also that in complex sentences like (11) or (12), an interrogative phrase within a subordinate clause may make the entire sentence a constituent question as in (11), or may make its own clause an embedded constituent question as in (12). In the latter case the sentence as a whole need not be a question. Another Khasi interrogative phrase is *balei* 'why' in (13) and (14).

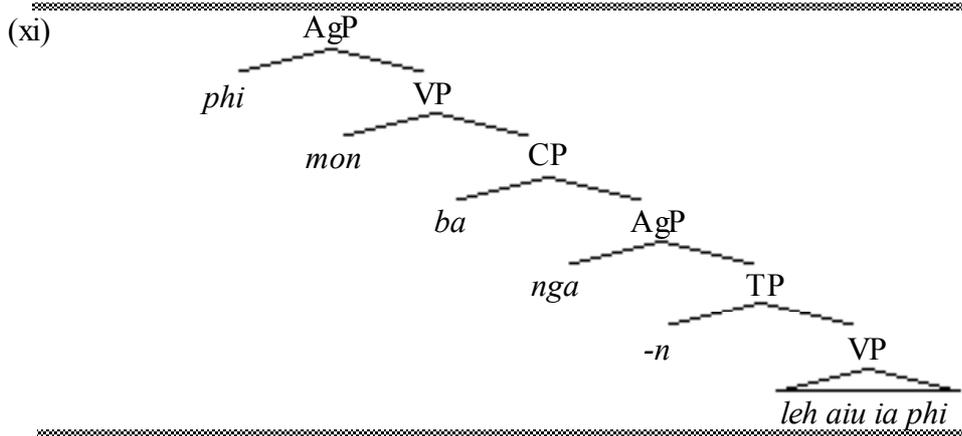
- (13) *Balei phi pynkhuslai ia ka kynthei?* (26:10)
why 2PL CAUS=troubled OBJ 3SF woman
'why are you troubling the woman?'
- (14) *Balei ba ngi ngim lah ban beh noh ia u?* (17:19)
why C we 1PL=NEG can C=FUT expel away OBJ 3SM
'why can we not drive it out?'

As in (13) and (14), *balei* usually appears at the beginning of the question.

Structures 2. Questions (9) and (11) will have structures as in (ix) and (xi). For the analysis of *pha* and *phi* as agreement markers, parallel to *u* in (vii), see Bedell (2011a).



In (ix), *aiu* 'what?' is the direct object of *kwah* 'want' and occupies the position an ordinary object would occupy.



In (xi) *aiu* is the direct object of *leh* 'do', again occupying the ordinary object position. Here *leh* is within an embedded clause and not the main verb of the question; rather that verb is *mon* 'want' whose object is the clause *ba ngan leh aiu ia phi* 'that I will do for you'. See Bedell (2011c) for discussion of Khasi embedded clauses.

Interrogative agreement 1. In addition to *aiu* and *balei*, there are two interrogative stems in Khasi from which a number of other interrogatives may be formed.

- (15) *Uei une?*
 3SM=Q 3SM=this
 'who is this?' (21:10)

- (16) *Ngam tip [ia kaei ba pha ong].*
 1S=NEG know OBJ 3SM=Q C 2SF say
 'I do not know what you are saying' (26:70)

Sentences (15) and (16) contain the interrogative stem *-ei*, which combines with an agreement prefix to give *uei* 'who?' or *kaei* 'what?'.

- (17) *bad kino kiba long ki hynmen hynbew jong nga?*
 and 3PL=Q 3PL=C be 3PL older-sibling younger-sibling of me
 'and who are my brothers and sisters?' (12:48)

- (18) *U la ong ha u, [Ia kino]?*
 3SM PAST say to 3SM OBJ 3PL=Q

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'he said to him, "which ones?"' (19:18)

Sentences (17) and (18) contain the interrogative stem *-no*, which combines to give *kino* 'who?' or *kino* 'which?'.
 The agreement prefixes in Khasi are *u-* (masculine singular), *ka-* (feminine singular) and *ki-* (plural). These combine with interrogative stems to form the following paradigms.

(a)

	Masc	Fem
Sing	<i>uei</i>	<i>kaei</i>
Pl	<i>kiei</i>	

(b)

	Masc	Fem
Sing	<i>uno</i>	<i>kano</i>
Pl	<i>kino</i>	

There are no clear differences in morphosyntax or meaning between *-ei* and *-no*. Rabel (1961, p. 69) says, '*-ei* and *-no* seem to be in free variation. *-ei* is used more often with personal pronouns and prepositions, while *-no* is used more frequently with the remaining words and bases.'

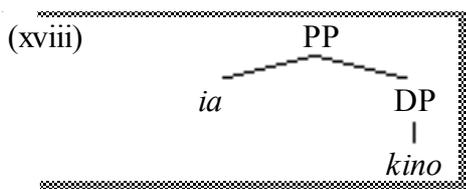
Like *aiu*, these interrogatives may serve as modifiers within a noun phrase. But the order is different: while *aiu* follows its head as in *nong aiu* 'what profit' in (10), agreeing interrogatives precede it as in (19) and (20).

(19) *uei u briew uba na phi, lada u khun jong u un pan ia u*
 3SM=Q 3SM person 3SM=C from youPL if 3SM child of him 3SM=FUT ask OBJ 3SM
kpu, uban ai da u maw ha u?
 bread 3SM=C=FUT give would 3SM stone to him
 'which man among you, if his son asks for bread, would give him a stone?' (7: 9)

(20) *naba phim tip [ha kano ma ka sngi ba u wan u Trai jong phi].*
 for youPL=NEG know on 3SF=Q EMPH 3SF day C 3SM come 3SM lord of youPL
 'for you do not know [on what day your lord is coming]' (24:42)

In *uei u briew* 'which man?' or *ha kano ma ka sngi* 'on what day?' the interrogative agrees in person and number with the head noun as manifested in the gender/number particle *u* or *ka*. This structure is very similar to that of deictic modifiers with respect to their head nouns, and the interrogative precedes the gender/number particle. See Bedell (2011b) for a discussion of Khasi deictic modifiers and pronouns. Parallel to *uei u briew* are *une u briew* 'this man' and *uta u briew* 'that man'.

Structures 3. Sentences (18) and (19) contain the structures shown in (xviii) and (xix).



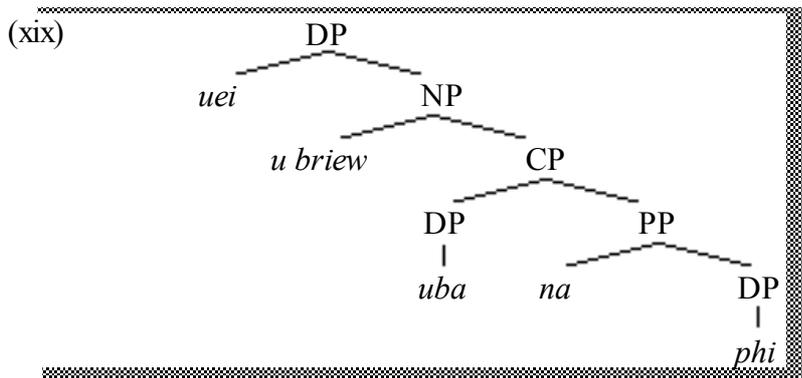
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Structure (xviii) is a direct quotation consisting of a prepositional interrogative phrase.



In (xix), the interrogative *uei* 'which?' modifies the head noun *u briew* 'man'. It agrees with that head noun and also with the relative clause modifier *uba na phi* 'among you'. See Bedell (2011c) for a discussion of Khasi relative clauses, including those like *uba na phi* which contain no overt verb.

Interrogative agreement 2. Like deictic pronouns, interrogatives often occur without a following overt head noun, as interrogative pronouns. Sentences (15) and (17) already presented provide clear examples.

(21) *Uno te na phi, haba u da khuslai ruh, uba lah ban*
 3SM=Q and from youPL when 3SM would be-troubled even 3SM=C can C=FUT
pyntam shi pruh ia la rnyieng?
 CAUS=added one cubit OBJ own stature
 'which one of you, even if he takes trouble, can add one cubit to his height?' (6:27)

(22) *na kino ba ki syiem ka pyrthei ki ju shim khrong lane khajna?*
 from 3PL=Q C 3PL king 3SF world 3PL usually take duty or tax
 'from whom do the kings of the world take duties or taxes?' (17:25)

(23) *kum kaei ngan pynsyriem ia kane ka pateng bynriew?*
 like 3SF=Q 1S=FUT CAUS=similar OBJ 3SF=this 3SF generation
 'to what will I liken this generation?' (11:16)

In (21) the interrogative *uno* 'which one?' is modified by the prepositional phrase *na phi* 'of you', and in (22) the interrogative *kino* 'who' appears within a prepositional phrase as the object of *na* 'from'. In (23) the interrogative *kaei* is the object of the preposition *kum* 'like'. Additional examples of the prepositional phrase structure are *ia kaei* 'what?' in (16) and *ha kano ma ka sngi* in (20).

The interrogative stems *-ei* and *-no* do not invariably agree. Particularly when serving as the object of a preposition, they often fail to have any agreement prefix.

(24) *Ko lok, me wan iaei?*
 VOC friend youSM come OBJ=Q
 'friend, what have you come for?' (26:50)

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- (25) *da ei yn pynbha pat ia ka?*
 by Q FUT CAUS=good again OBJ 3SF
 'how will it be made good again?' (5:13)

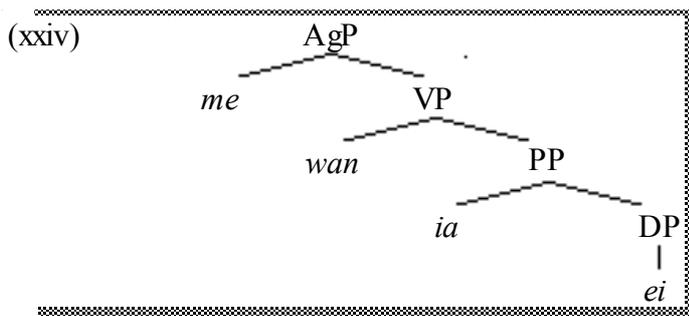
In (24), *-ei* is the object of the object marker *ia*, and in (25) it is the object of the preposition *da* 'by'.

- (26) *Phi mon [ba ngan pyllait iano ha phi]?*
 2PL want C 1S=FUT release OBJ=Q to youPL
 'which one do you want [me to release to you]?' (27:17)

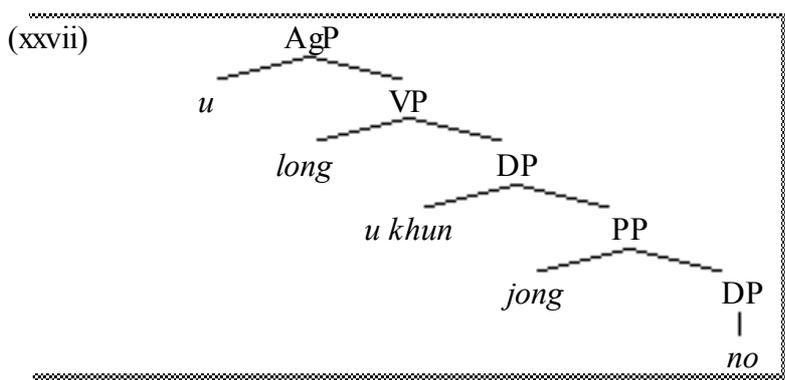
- (27) *u long u khun jongno?*
 3SM be 3SM child of=Q
 'whose son is he?' (22:42)

In (26), *-no* is the object of *ia* and in (27) it is the object of the preposition *jong* 'of'. When these interrogative stems lack agreement, they are usually written together with a preposition as a single word.

Structures 4. Sentences (24) and (27) will have structures as in (xxiv) and (xxvii).



Compare (xxiv) with (ix) above and (xxviii) below.



In (xxiv) and (xxvii) the prepositional phrases are given a syntactic analysis as such. But it would also be possible to analyze them morphologically, parallel to English words such as *therefore* or *forever*.

Initial interrogatives 1. As noted at the outset, the interrogative phrase in a Khasi question may occupy the position where an answer would be. But many such phrases appear at the beginning of the clause which expresses the question. (28) is a main clause example and (29) is a parallel embedded example.

- (28) *Kaei ba ngin bam?*
 3SF=Q C 1PL=FUT eat
 'what will we eat?' (6:32)
- (29) *wat khuslai ia la ka jingim, [kaei ba phin bam],*
 NEG trouble OBJ REFL 3SF ACT=live 3SF=Q C 2PL=FUT eat
 'do not trouble about your life, [what you will eat]' (6:25)

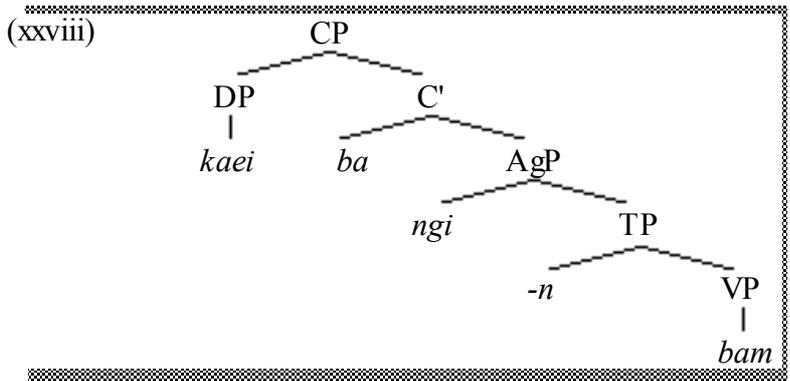
In both (28) and (29), the interrogative *kaei* 'what' is the object of the verb *bam* 'eat'. But it appears at the beginning of its clause rather than following the verb, it is not accompanied by the object marker *ia*, and it is separated from the rest of the clause by the 'complementizer' *ba*. *Ia* differs from other prepositions in lacking independent meaning and being optional in many cases. Compare (29) with (16). Similar examples already presented are (12) and (14).

Interrogative prepositional phrases may also appear in initial position followed by *ba*.

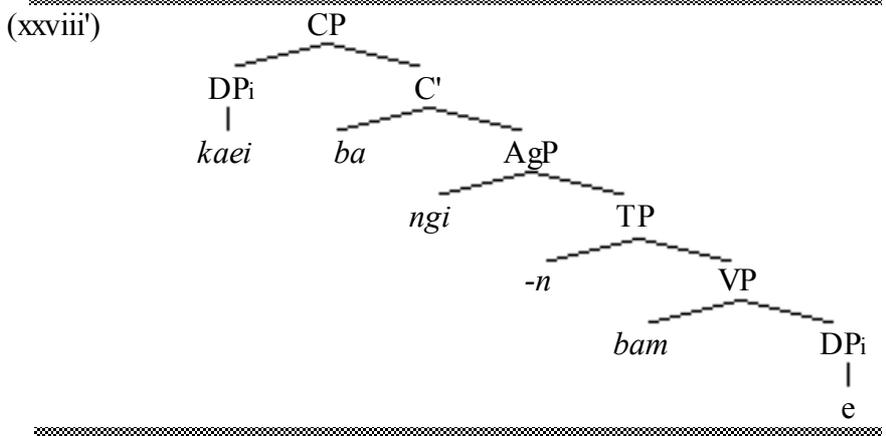
- (30) *dano ba ki khun jong phi ki beh noh ia ki?*
 by=Q C 3PL child of youPL 3PL expel away OBJ 3PL
 'by whom do your children drive them out?' (12:27)
- (31) *Da ka bor aiu ba me leh ia kine kiei kiei ruh?*
 by 3SF power what C 2SM do OBJ 3PL=this 3PL=Q 3PL=Q also
 'by what power do you do these things?' (21:23)
- (32) *Phim ju la pule ... [kumno ba u leit hapoh ka templ],*
 2PL=NEG usually PAST read like=Q C 3SM go into 3SF temple
 'have you not read ... [how he went into the temple]' (12: 4)

In (30) the interrogative prepositional phrase is *dano* 'by whom?', and in (31) it is *da ka bor aiu* 'by what power?' In (32) it is *kumno* 'how?' in an embedded question. Additional examples already presented are (16) and (22). Sometimes *ba* does not appear overtly in questions with initial interrogatives. Examples already presented are (13), (23) and (25).

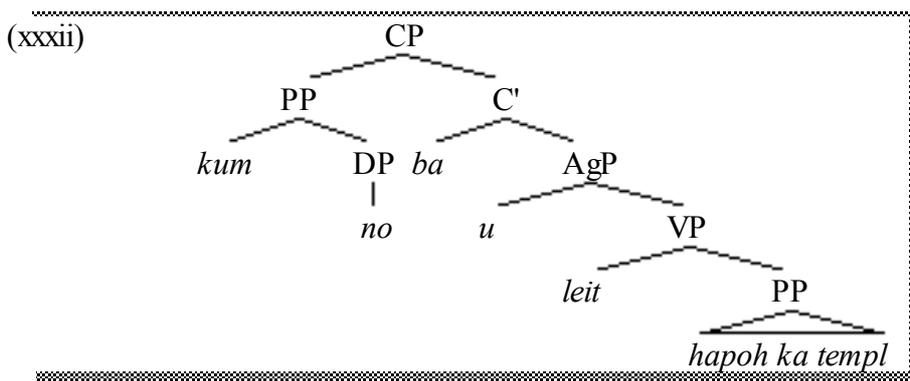
Structures 5. The structure of (28) and the embedded question in (29) will be as in (xxviii).



In (28) and (29), *kaei* 'what?' is understood to be the object of the verb *bam* 'eat'. This relation may be represented syntactically by the alternative structure (xxviii').



The structure in (xxviii') closely resembles that often given for English questions like *what will we eat?* The differences are (i) in English but not in Khasi, there is 'inversion' of the subject and finite verb (that is *will we* rather than *we will*) and (ii) in Khasi but not in English, the complementizer may remain (that is *kaei ba*). Notice that English lacks inversion in embedded questions such as (29). The structure of the embedded question in (32) will be as in (xxxii).



An empty prepositional phrase might be used as in (xxviii') to represent the syntactic 'origin' of *kumno* 'how?'.

Initial interrogatives 2. The complementizer *ba* which accompanies an initial interrogative phrase may have a prefix which shows agreement with the interrogative modifier as well as the head noun (if present).

(33) *Kano kaba long ka kmie jong nga?*
 3SF=Q 3SF=C be 3SF mother of me
 'who is my mother?' (12:48)

(34) *Uno na kine arngut uba la leh ia ka mon u kpa?*
 3SM=Q from 3PL=this two=CL 3SM=C PAST do OBJ 3SF will 3SM father
 'which of the two did the will of the father?' (21:31)

In (33), *kiba* agrees with *kino* 'who?', and in (34), *uba* agrees with *uno* 'which?' Parallel examples already presented are (17), (19) and (21).

There are similar examples which admit or suggest a different analysis.

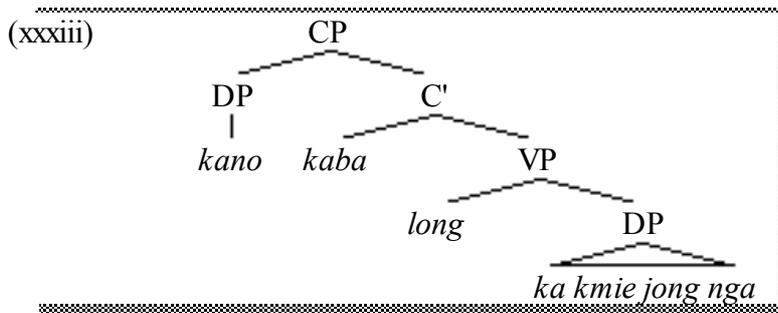
(35) *to wad [uei ha kata uba bit nam]:*
 IMP ask 3SM=Q in 3SF=that 3SM=C seem well-thought-of
 'ask [who in it seems well thought of]' (10:11)

In (35) it is possible that *uei* is not an interrogative but rather an indefinite pronoun. That is, its meaning here is not 'who?' but 'someone'. If that is the case, then *uba bit nam* is not the main clause of an embedded question meaning 'seems well thought of', but rather a relative clause modifier of *uei* meaning 'who seems well thought of'. And the gloss of (35) as a whole would be 'look for someone in it who seems well thought of'. Strictly speaking, indefinite pronouns in Khasi should be reduplicated: *uei uei* rather than *uei*. Khasi *wad* means 'look for' rather than 'ask'. The corresponding English in the King James version is 'enquire who in it is worthy'. The Good News Bible has: 'look for someone who is willing to welcome you'. This verse is ambiguous in the original Greek where the verb corresponding to *wad* can mean either 'ask' or 'look for', and interrogative and indefinite pronouns are similar. *Ka Baibyl* (2005) has: *to wad ia u briew uba phi lah ban shaniah* 'look for a man you can trust'. In (36), something like this must be the correct analysis.

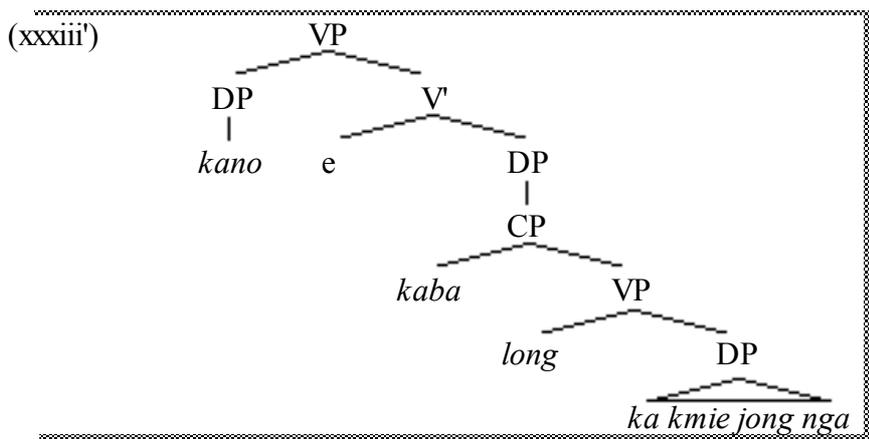
(36) *Hangno uba la dang kha shen U Syiem ki Jiw?*
 LOC=Q 3SM=C PAST just give-birth now 3SM king 3PL Jew
 'where is the one born king of the Jews?' (2: 1)

In (36) though the interrogative *hangno* 'where?' does not show agreement, it could not agree with *uba*, which refers to a (masculine singular) person. The phrase *uba la dang kha shen u syiem ki Jiw* is a relative clause without overt head noun, and *uba* is a relative pronoun which would agree with that head noun if it were present. See (1) above and Bedell (2011c) for additional examples of headless relatives.

Structures 6. The structure of (33) under the original analysis will be as in (xxxiii).



In the analysis shown in (xxxiii), *kaba* agrees with *kano*; both also agree with *ka kmie*, but this is a separate phenomenon imposed by the copula *long*. The structure of (33) under the alternative analysis will be as in (xxxiii').



In the analysis shown in (xxxiii'), *kaba* agrees with its absent head noun (and in fact provides the only information about the gender and number of that noun). *Kano* in turn agrees with the noun phrase (DP) whose head is absent as imposed by the absent copula. In this case, the gloss must be changed to: 'who is the one who is my mother?' That such verbless questions must be allowed for is clear from examples like (15).

Abbreviations

1S	first person singular
1PL	first person plural
2SM	second person masculine singular
2SF	second person feminine singular
2PL	second person plural
3D	third person diminutive
3SM	third person masculine singular
3SF	third person feminine singular
3PL	third person plural
ACT	action nominalizer
AGT	agent nominalizer
C	complementizer
CAUS	causativizer
CLASS	classifier

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COLL	collective
DIM	diminutive
EMPH	emphatic
FUT	future tense
IMP	imperative
LOC	locative
NEG	negative
OBJ	object marker
Q	interrogative
PAST	past tense
PROX	proximate
REFL	reflexive
SUBJ	subjunctive
VOC	vocative
youSM	you (singular masculine)
youSF	you (singular feminine)
youPL	you (plural)

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Brechtian Elements in the Theatre of Nanda Cycle

Hemant Kumar Shukla and D.R. Purohit

Abstract

The present paper explores the mask theatre of Nanda Cycle of Uttarakhand on the framework of Brechtian discourse. It tries to judge and establish theatrical paradigms and structures of Nanda Cycle which are similar to Brecht's theory or depart from it. In the same process, it attempts to highlight the profound aesthetic contents and value of the Uttarakhand's traditional theatre.

KeyWords: Epic Theatre, *Verfremdungseffekt*, Alienation Effect, *Mait*, *Dhiyan*, *Sasuralis*, *Dhol*, *Damaun*, *pattar*, *taal*, empathy.

Brecht and His Goals

As the title suggests, this article is a brief analysis of the mask theatre of Nanda Cycle in the light of Brechtian theories and practices. The term *Brechtian* is related to German Dramatist **Bertolt Brecht (1898–1956)**, playwright, poet, and director all in one, who became the towering German dramatist of the twentieth century. He advocated extremely progressive views apropos the turbulent socio-political conditions of his time. Brecht was in constant search of evolving a kind of theatre which would be capable of laying threadbare the causes of miseries and difficulties of the common man. Brecht expected from his audience a kind of liveliness, critical attention, and a desire for entertainment and education.

Epic Theatre

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Brechtian Elements in the Theatre of Nanda Cycle

To suit to his theatrical design that endeavored to confront the social and moral crisis of his people, Brecht developed a form which came to be known as ‘**Epic**’, or non-dramatic, theater.

The main objective of Epic Theatre is to keep the audience’s critical faculties awake. To suit his ends, Brecht innovated a theatrical device and baptized it *Verfremdungseffekt* for which an English term “Alienation Effect” came to be used long after the original term was coined.

Function of Alienation Effect

The device “Alienation Effect” “prevents the audience from losing themselves passively and completely in the character created by the actor, and consequently leads them to be a consciously critical observer.”¹ The term also codifies the aesthetics of his Epic Theatre. The German term *Verfremdungseffekt*, is roughly translated into English as “estrangement” or “disillusionment” or “alienation effect or A-effect”.

The concept postulates that the spectators adopt an attitude of enquiry and criticism in their approach to the incident shown on the stage.² Brecht also expected that the Director laboriously avoids all scopes to evoke any kind of empathy, hypnotic tension, and illusion of reality among the audience. For achieving “A Effect”, Brecht employed various techniques like music, different styles of acting, sets, designs, etc.

The Plays of the Nanda Cycle

The term Nanda cycle stands for a series of mask dance dramas performed during the annual rituals offered to goddess Nanda in different villages near Joshimath town (near Badrinath). It is also inclusive of the mask performances held in seasons other than Baisakhi(13-14th of April). The central deity of the performances of all such dance dramas is Nandadevi. Hence the cycle known as Nanda cycle. The main objective of organizing the enactment of the plays of Nanda cycle is to invoke the gods, the goddesses and the demi-gods for securing the prosperity and wellbeing for the community. It is supposed that the invoked super-natural powers, after coming down to the Earth, would keep away the society from the problems, difficulties, epidemics, natural calamities and the state of financial crunch. However the artistic dimensions of the performances are equally significant.

Purohit³ regards **Nanda** to be all in one -- a myth, a cult, a ritual, a part of history, and a cultural life-line of Garhwal. Of all other gods and goddesses worshiped today, Nanda seems to have the largest number of devotees in Garhwal and Kumaun,.

The Story of Nanda

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Brechtian Elements in the Theatre of Nanda Cycle

Nanda (Gaura is the name used in Garhwal, and Gamara in Kumaun) was born to Hemant Rishi and Rani Mainawati after the duo performed a grand *yajna*. Gaura grew to be a miraculous child. She achieved the growth of a 12-year old average child in terms of mind, body and cognition, etc. in 6 years of age. She achieved her maturity, etc., in 12 years what an average child would acquire and achieve in 24 years.

With the mediation of Narada, she was married to Ishwar Raja of Kailash, equated with Shiva by the folks. But Gaura remained unhappy in Kailash, as the region was barren, cold, dry and inhospitable, and because Ishwar Raja remained lost in his own world of cosmic meditation. Even her parents forgot either to send emissaries to her or to invite her to Rishasau(rishi+ sau, i.e., the land of *rishis*). To remind her parents of their filial duties, she caused a curse in the former's land: There was a general waste all around: no rains, no crops. Cows begot buffalo-calves and vice versa. Young boys and girls grew dumb and deaf and many of them developed ugly goiters on their necks.

Realizing their mistake, the parents organized a great celebration in Rishashau(the land of the rishis) and, after a long interval of twelve years, invited Gaura to her '**Mait**' (Natal home). For a few days she enjoyed the pleasures of her natal home: she ate plentiful food, visited the fields, gardens, pens, and wattle house and cow sheds of her father, danced in the circle of her childhood chums and sang the songs of happiness and miseries.

Returning to Kailash(legendary Kailash Mansarovar) with her consort, or with her god brothers, Latu and Batu, she encountered and slayed many demons on the way, the most dangerous and dreadful of them being Mahishasur (buffalo shaped demon), known in Lata village near Nandadevi mountain) as Madan Singh, and Hasti(elephant shaped demon) in Bargaun, Dhak-Tapoban, Subhain, Sukkhi, and Tolma villages in Dhauli Ganga valley which originates from Nanda Devi and Dronagiri mountains of the greater Himalayan range.

With these encounters are associated a dozen of myths of Nanda. Every village of Garhwal treats Gaura as her '**Dhiyan**' (married sister). There are some villages and castes which are considered as the in-laws of Gaura. However, it is so done only for enacting the ritual part as '**Sasuralis**' (in-laws). The same castes and villagers worship Gaura as their most loving 'Dhiyan'. Leaving out Rawain and Jaunsar-Babar (in the catchment of Yamuna river) regions, the entire mountain tract of Garhwal and Kumaun forms the kingdom of Gaura. Of course, the entire Kailash (Himalaya) belongs to her.

The rituals performed for Nanda fall into six-monthly, annual, six-yearly and twelve-yearly cycles. In the villages where the theatre rituals of Nanda are held, she is worshipped twice, on the Nandashtami of Bhadaun(between 25th Aug to 10th Sept)and on the Ashtami of Baishakh(around 14th April)

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Hemant Kumar Shukla and D.R. Purohit

Brechtian Elements in the Theatre of Nanda Cycle

William S. Sax⁴ has interpreted Nanda myth and ritual as an expression of the miseries and social plight of hill women. Ramakant Beinjwal and Nand Kishore Hatwal⁵ have collaboratively edited a book on the festivals and processions of Nanda Devi. Bhuvan Nautiyal⁶ authored a small booklet on the Stations of Halt of Nanda Devi Raj Jat'(Nanda Devi Procession).

Various Plays on Nanda

Purohit and William S.Sax⁷ have also authored a play 'Sri Nanda Devi Raj Jat' (2000) which was produced by Gratas Rang Mandal, 'Shailnut', Srinagar and various other theatre groups . In the play, the authors have devised the use of the mask of Lata in a particular scene. The play was even directed by Purohit in Germany engaging as artistes the students of South Asian Institute, Heidelberg (Germany). **Ramesh Pokhariyal Nishank**⁸, the present Chief Minister of Uttarakhand, has authored a Rahul Sanskritayan Award-winning book on Nanda Raj Jat which contains not only information on the procession but also beautiful pictures of the procession.

Episodic Play and Performance

The theatrical performances attached with Nanda tradition are 'episodic' in nature. All of the episodes-'Mw:r-Morin', 'Narad', 'Ganeshuri Bal', 'Ishwar raja', 'Gaura Mai', 'Brahma-Vishnu', 'Kauriya Rishis', 'Suraj Pattar', 'Lata-Lati', 'Ganni-Ganna', 'Chor-Pattar', 'Bagh Pattar', **Chakkar Ganna and Thakkar Ganna**, **Ruriya Rurkyan**, **Baar Pattar**, 'Gopichand', and 'Phurcheli' are episodic in character.

Nanda and Epic Theatre

One thing which keeps them connected with each other is the myth of Nanda which is sung in a continuum by a narrative singer called '**Bhaan**' who, in fact, is a director and narrator of these theatrical enactments. Otherwise, each episode is capable of maintaining its distinctiveness and identity. They do not rely on any way on any other episode for completion as in Epic Theatre. Similarly these episodes do not have any direct relationship with each other. Even if the sequence of these episodes is changed, there would not be any big difference. The total presentation is in the form of narrating and reconstructing mythical and modern history.

The ritual elements inherent in these dramatic performances also play crucial role in distancing the audience from being completely engrossed. There come many moments when the audience bursts into laughter. This also prevents them being emotionally involved. So, the dramatic sequences performed in Nanda tradition abound in Brechtian elements. There is also a kind of psychological distance between the performed piece and the audiences.

Brechtian Communication of Nanda

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In a **Brechtian way** the exposition of the story of Nanda and its communication by suitable means of alienation constitute the main performance of the *pattar* (character in mask) dance at Lata village on the second of *Baisakhi*. The story is set out, brought forward through the Bhaan's central narration as a whole, and by "mask-makers, costume designers, composers and choreographers."⁹

Early in the morning the character of Narada wearing his mask and appropriate costume enters the arena. He is accompanied by a professional Jaagar singer and a senior singer of the village. The latter is supposed to sing to Narada the three ages of the origin and growth of the universe. They slowly move around the arena in a circular formation on the low-pitched beats of *dhol* and *damaun*. The *pattar* of Ishwar (Maheshwar) appears when his cue in the narrative appears. Thus appear all the characters.

The entire dramatic sequence is looked upon as a spectacle and a performance whose text is known beforehand by the audience. If so, the audience is aware of the fine and weak points of performance. They sit detached taking care of their comfort and suitable space in the crowd and socialize with one another.

Brecht consistently tried to find out such theatrical means and techniques which helped dispelling any kind of illusion of reality. He uses music for achieving his goal.

Brecht prescribes that music sets forth the text. It should be communicative. Brecht not only set the musicians along with their orchestra to the full view of audiences but also displayed the song numbers in the background for dispelling any illusion. The role of music is very crucial and significant in **the theatre of Nanda cycle** as well. The musicians in the Nanda cycle of plays along with their musical instruments like *Dhol*, *Damaun*, Cymbals, trumpets, and so on are not only fully visible but are a part of *dramatis personae*. Bhaan, the singer-cum-drum player, has to interact with every character. The music in the theatre under study prepares the audiences to face the problems and difficulties which are the integral part of life and cannot be averted. The Bhaan recites the story of Nanda and other mythical characters and tells how they struggled and in what way they overcame. In this way, the words of the songs are often didactic, full of messages. Getting refreshed by the music, the audience once again gets prepared for the struggle in life. The musical narratives are often enacted with the help of gestures and mimes. '**Gopichand**' episode is the perfect example of this. Gopichand is a legend based on the life of a king who opted for asceticism and resultant immortality and deserted his sixteen thousand queens.

No Brechtian Titles

Of course, there are no titles of the various song numbers projected on the screens during the song sequence like **Brechtian Theater**. But the **Bhaan** introduces the characters one by one by singing on a particular rhythm and *taal*, attributive to the character. The music

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conveys and differentiates the distinctiveness of various characters. A long stretch of *Dhol* music is played to establish the identity of characters through a particular way of dancing. This stretch of time is much longer than the realistic theatre demands. Thus, in the very beginning any scope for illusion or reality is distanced.

Symbolic Costumes

Influenced by the traditional Chinese performances, **Brecht** advocated the use of ‘**Symbolic Costumes**’. In the theatre under study, the symbols are frequently used to single out particular characters. For signaling those out, suitable costumes are picked up for different characters.

In ‘**Gopichand**’ episode, the male dancers wear royal coats and crowns, while the female dancers put on elaborate costumes and jewellery of *Bhotia* tradition. In the same episode, an interesting character **Khankar Buddya** who remains present all through the play wears the dress of a clown and a hide mask.

The costumes and properties are chosen with the view to make him as ugly as possible because his sole function is to regain the performance space occupied unnecessarily by the audiences during intervals. He wears the mask of a goat hide with horse bells around his waist. He has a piece of goat hide in one hand but more importantly in other hand he holds a stick extensively used for keeping away the audience from the performance place. In this way, detachment on the part of audience is also achieved. They remain conscious with this fact that they are watching the performance, not the real occurrence.

For **Laata** and **Laati**, a naïve and retarded couple, the costumes are prepared in such a way that they appear as grotesque and miserable as possible. ‘**Gaura Mai**’ (folk nae of Nanda Devi) appears wearing the folk costume of a woman to show that she is the part of the same culture.

Natural Setting – Open Space

Brecht held the opinion that the set should appear as natural as possible. He did not favor much-decorated and elaborated set designs. He simply used the tools which were very essential. The set-designers were instructed in advance that the designed sets should not give the illusion of real rooms or locality. Just is the case with **the theatre of Nanda cycle**. The plays are enacted in open space. The acting place is surrounded by the audience. The bone-fire and lamps have been the traditional sources of the lighting arrangement. Presently, some skeletal means of lighting arrangements are being used but not extensively. The village courtyard is treated as the meeting place of gods, and the surrounding houses as divine mansions or hermitages.

Assuming the Roles of Material Objects

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In ‘**Gopichand**’ play, actors are asked to act as certain material objects as the situation demands. Sometimes, they become the trees by raising both their hands and so on. They are often used as if they are equipments, natural objects, animals and so forth just by showing certain gestures suitable to reflect the image. When Gopichand flees through the seven gates of his palace to become a Sanyasi (an ascetic), the gates are shown by pairs of men holding high their joined hands. In a Brechtian way, they become human sets.

Plenty of Masks and the Function of Masks in Epic-like Theatre

Brecht writes that the first condition for achievement of the ‘**Alienation Effect**’ is that “the actor must invest what he has to show with a definite gest of showing.”¹⁰ In **the theatre of Nanda cycle**, most of the characters don masks. They are distinguished by wearing particular masks. They do not have the opportunity to show histrionics. There is no place for the use of eye movements and facial expressions while performing as the actors have to act with their faces utterly covered with the masks suitable for particular characters.

‘**Mwa:r-Morin**’ episode has many instances of the use of gestures and mimes. When the reader of a letter brought in by a postman informs Mwa:r that his wife’s leg has been fractured and rendered useless. Mwa:r speaks nothing, but only moves his head and looks obliquely at the reader. When ‘Bhaan’ asks him to describe the means and manners of his journey. He only makes mimetic actions of his travelling on a bus. Walking on foot is shown by trotting. Reaching to the high altitude is shown by climbing up.

‘**Laata-Laati**’ episode provides a huge amount of entertainment with the help of gestures shown by its protagonists. When asked by ‘Bhaan’, Laata starts showing the gesture of massaging Laati’s feet, upwards her legs and towards the thighs much to the amusement of the audience. He sometimes holds her feet in a painful grip. Infuriated by this gesture, Lati retaliates by kicking him back but Laata keeps pulling her leg and when she falls, he drags her around the arena.

The whole myth of ‘**Gopichand**’ is enacted through dance mimes. The two male and nine female characters enact their parts dancing and alternatively interacting in mimetic ways. The actors seem to be conveying the story by making use of gestures and mimes and, thus, averting any chance of any kind of illusion of reality.

Everything is Natural, No Imposition of Doctrines of Theatre

The actors of **the theatre of Nanda cycle** never had the privilege to have a director indoctrinated in **Brechtian** theatre philosophy who suggested them to make extra efforts to prevent the audiences from having hypnotic tension or **empathy**. They were never told how the alienation effect is achieved. This is rather an inherent quality of this theatre.

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The Bhaan is not only the director, narrator, musician, anchor, all in one, but also acts inadvertently as a reporter, describing what has gone before and what is going to happen. Narration in Brechtian theatre was used to jolt the audiences from immersion, and fascination.

The Bhaan, while narrating, never pretends to seek the concentration or attention of the audience. He directly addresses the audience and characters. Purohit writes on 'Narad' episode, "...Narad begins the ritual of the dance-drama performance of the day, singing the myth of origin. With the progression of the myth, the other masked characters appear, the 'Bhaan' addresses them straight, and they enact their parts"¹¹

No Illusion of Reality or Hypnotic Tension

There is no scope for the illusion of reality or hypnotic tension in this theatre. Even the characters are often found talking to the audiences. Even the audience is sometimes required to be the part of the enactment. Instances of the conversation between spectators and characters are abundant. Here is an example from '**Mwa:r:-Morin**' episode:

The Postman delivers a letter, supposed to have come from his wife, to Mwa:r. As **Mwa:r** is illiterate, **a man from the spectators** comes and reads the letter for him:

Mwa:r: Read my letter, please! (Looks askance)

Reader: A letter has come! From Morin, your wife (says loudly as if Mwa:r were hard of hearing).

Mwa:r: Read, then, what is written in it?

Reader: (In the same pitch reads) Her leg has been fractured. One of the legs has been rendered useless, says the letter!

Mw:r: (Only moves his head, looking obliquely at the reader, and speaks nothing.

Reader: (reading) Her nose has got twisted.¹²

Another example of the audience taking part in the enactment from '**Laata-Laati**' episode would prove the point:

Bhaan: Take out your 'Yagyopavit' (sacred thread).

Laata: (With great difficulty, pulls it out)
(Now another of **the senior members of the community** enters.)

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The member: O, Laata, burn incense to gods.¹³

To Conclude

It can thus be conclusively said that in as much as the Brechtian Theatre rigorously tries to encourage the audience to forget that they are watching the play so does the theatre of Nanda cycle. However in the latter the effect is not labored but is the natural outcome of the traditional structure. It is in fact also the character of the pan-Indian theatre tradition. The audience never forgets where they are and why they are present there. The theatre of Nanda cycle inherently has all those elements which Brecht, throughout his life, tried to employ in his theatre to achieve ‘**A-effect**’ or ‘alienation effect’.

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English for Engineering Students A Discussion and Some Practical Suggestions for Syllabus Construction

G. Immanuel, M.A., Ph.D. Research Scholar

Certain Items That We Should Keep in Mind

Teachers of English should keep the growing need for English skills in mind while designing the English syllabus and in adapting the right methodology of teaching English to technical students. English is no longer a subject in the curriculum but an indispensable learning tool.

Since teachers deal with technical students it doesn't mean that only Technical English has to be taught. Technical English for Technical Students - is it simply a fancy? Or does Technical English Teaching (TET) for Engineering Students develop the communicative capability of the technical graduates? What is the objective of Technical English introduced in the curriculum of Anna University? Does the syllabus serve the purpose for which it was framed? What is the end result of it? Where should the change be?

**THE SYLLABUS OF ANNA UNIVERSITY CHENNAI (BE/BTECH) –
R2008/AFFILIATED INSTITUTIONS COMMON SYLLABUS –
First YEAR – HS2111 TECHNICAL ENGLISH:**

Aim

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Construction

To encourage students to actively involve in participative learning of English and to help them acquire Communicative Skills.

Unit- I Focus on Language (24)

Tenses – Word-Formation with prefixes and Suffixes – Same word used as different parts of speech – Active and Passive Voice – ‘If’ conditionals – Reference and link words – Compounds nouns – Adjectives – numerical adjectives – Comparative adjectives – Modals – Subject-verb agreement- Reporting verbs (direct and indirect) – Relative pronouns – preposition- prepositional phrases – phrasal verbs – Question types – Cause and effect – Infinitives and gerunds – Imperatives

Unit – II Listening (20)

Listening for general content – Listening for specific information – Listening for note-taking – Listening and make inferences – Listening to recorded telephone conversations – Listening to reports and audio texts.

Unit – III Speaking (20)

Pronunciation – Accent – Eliciting information – Self and peer introduction – Conversation practice in different situations – Oral presentations on various topics – Debates – Describing.

Unit – IV Reading (24)

Predicting the content – Skimming the text for gist – Scanning for specific information – Analysing and interpreting information from bar charts, flow charts, pie charts etc. Logical sequencing of sentences – Study reading – Extensive reading (reading general texts).

Unit V Writing (32)

One sentence definition and extended definition – Paragraph writing – principles of writing a paragraph – report writing : industrial visit / accident/ progress report/ feasibility report/ -Project proposal – Formal Letters: Letter to the editor / job application with resume/ letter calling for quotations/ placing orders/ making complaints – recommendations – instructions – Checklists.

For the Internal Assessment and End Semester Examination the following pattern will be adopted:

Unit I – Focus on Language : End semester – Part – A (10 questions).

Unit II – Listening - Speaking : These two units will be covered in Internal.

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Unit – III – Speaking Assessment as per regulation 2008 (as applicable to lab based theory)

Unit – IV – Reading: End Semester – Part-B (2 Questions)

- i) Reading Comprehension (Question 11)
- ii) One more question from the same unit.

Unit V – Writing: End Semester – Part B (3 Questions) (120 Periods)

(indiastudycenter.com)

Are we able to achieve the said aims practically?

The components stated under Unit-I impart basic knowledge of grammatical elements in English. However these elements have been taught from the fourth standard in the State Board syllabus. In the CBSE syllabus, these basic elements are taught from the first standard level. So roughly students are exposed to such basics for an average of 7 years. I feel it doesn't make any sense in teaching the same basics again at the collegiate level for the engineering students. May be the syllabus might be framed keeping in mind the rural learners but the question is what about students with the English background? Won't it be a repetition since nothing significant for the use of English is focused upon here?

As English teachers what are we supposed to do? What kind of methodology are we supposed to follow?

Analysing Unit – II Listening (20)

The syllabus calls for lessons to develop the listening capability of the students and to expose them to the fields of Listening-Understanding, Listening-Speaking, Listening-Reading and Listening-Writing. But here too English teachers face a very critical problem - the so-called “Examination Point of View Teaching (EPVT)” and “Hundred Percentage Result Gaining Teaching (HPRGT).”

- Are we really serious about developing listening skills of the students?
- Do technical students realize the importance of listening in their first year?
- Are we teachers taking conscious initiative to make students understand the significance of listening?
- Do Self-financing Engineering Colleges provide well-equipped language labs with many listening components?

Analysing Unit – III Speaking (20)

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Enough components and activities are available to enable students to start practicing speaking skills.

- Do our students express themselves? How can they be helped to overcome their initial reluctance?
- Are we teachers competent enough to introduce new activities which make students express themselves without being self-conscious?
- Do we teachers embrace a Silent Class where students are not allowed to express themselves or speak?

Unit – IV Reading (24)

When one hears the word *reading*, what strikes the mind of the teacher is Reading Comprehension. Teachers generally give many passages with few questions to the students and permit them to answer the question by themselves. What happens is the students accept and get involved in the process of reading the text without understanding the concept and the context of it. They answer the questions for the sake of answering and the final result is irrelevant utterances.

- Does this practice make a student a good reader?
- Do teachers play a predominant role with respect to imparting reading skills?
- As teachers do we have patience to allow our students to read a text or a passage and correct their errors in reading and also to permit our students to reflect on it?

Unit – V Writing (32)

The components prescribed under Unit – V are the most essential ones for a technical student to imbibe and also they are useful in day-to-day life. We teachers definitely give much prominence to writing and also we try to render our “hundred percentage” efforts to teach students the components prescribed under this Unit as at least some competence students must have to pass the examinations in all the subjects they study. Even in developing writing skills:

- Do we move forward further to attract students to increase their writing capability by providing them opportunities to write something over above what is not prescribed or mandated in a course?

Effectiveness of the Syllabus

With a “comprehensive” syllabus like this, are we able to produce good communicators? Or, in other words, are we enabling students to improve their performance in all the four skills?

Sources of Problems

1. English teachers would have studied English literature up to the post-graduate level. Some would have done their post-doctoral research before they become

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English teachers. If these English teachers are asked to handle literature classes, they would do it with much enthusiasm and teach literature with great interest and competence. But, the problem is that Technical English Syllabus is totally grammar-oriented and skill-oriented. And teachers keep their focus on the performance of their students in the final examinations point.

2. Self-financing Engineering college classes receive mixed-ability groups of students. So, the teachers are exposed to a scenario where they have to handle the above average (intelligent), average and the below average groups of students in the same classroom and also within the same hour. The gap between these groups is wide indeed. How do we bridge the gap?
3. The mindset of the students in the affiliated engineering colleges is totally syllabus-oriented or examination-oriented. They have many technical subjects to study and master. English happens to be one among the many. Because the English course is titled Technical English, students expect the syllabus to cover technical material. If teachers try to convert English classes into skill set development classes, then the English teachers will be charged that they do not follow the syllabus. Students will complain about the non-completion of the syllabus. Students are customers expecting to pass the examination in the subjects they study. So, students are also examination-oriented.
4. Though English plays a major role in technical education, choice of career, and ultimate success in the chosen fields, English is placed and seen only in the supporting position, support for the major subjects. English teachers are treated only as staff that supports major technical departments. So, English is given least preference in all affiliated Engineering Colleges. There also seems to be an assumption in the minds of administrators that students can themselves study and pass the English examination.
5. Syllabus is framed keeping in mind the four major skills LSRW. Writing skills are examined to some extent. What about the other skills (LSR)? If syllabus framing committee feels that Listening, Speaking and Reading need not be examined, why such inclusion of other skills in the syllabus? What is the end result of it? Neither teachers nor students are serious about teaching or learning LSR.

Solutions Suggested

This paper suggests a few solutions for the problems highlighted above. They are as follows:

1. Literature is the reflection of life through which one can learn much about life. Both Language and Life skills are important for the students. Literature comprises of both. A teacher using a piece of literature can teach language skills as well as

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life skills. Class becomes lively with communicative teaching method where interaction plays a major role and where literature can also play an important part.

2. To handle mixed-ability groups, students immediately after admission can be asked to write a test in English to test their proficiency in the English Language. Based on the results, the students are put into Stream A, Stream B, and Stream C. Stream A: above 60%, Stream B: above 40% and Stream C: below 40%. Syllabuses can be framed accordingly. This helps the teachers also to be clear about the level of the students whom they deal with.
3. Till the higher secondary level, the students consider English to be a subject and both teachers and students automatically assume the same view even in the higher education level. The university should make it clear through the syllabus, examination scheme and the evaluation that English is a tool for communication and no more a subject. Then theory teaching will be very less and more practice sessions can be introduced.
4. If the examination pattern and evaluation method are changed, better performance will result. We may allot 40% for the written exam, 20% for listening and responding, 20% for reading and expounding and 20% for Speaking. This would help students focus on English and communication skills in a balanced manner.

Our goal is to enable students of engineering and technology to master in English in such a way that they are able to develop better study skills even in mastering technical subjects and then use English effectively in all spheres.

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Teacher Classroom Performance A Case Study of English Department, UST Bannu, Pakistan

Safdar Rehman Ghazi, Ph.D.

Gulap Shahzada, M.Phil.

Azhar Mehmood, Ph.D.

Abstract

In this study, the classroom performance of the teachers working in the department of English at University of Science & Technology, Bannu, Pakistan was assessed by their students using HEC Teacher Evaluation Performa 2009. In almost all the areas of classroom performance, the teachers' performance was found good but the three weak aspects of their performance were: inadequate time to complete the whole course, teachers were not very approachable and the weak knowledge or thinking regarding the use of different teaching methods.

It is recommended that the teachers may complete their course, outlines may be reviewed according to the time span of the semester; they should participate in different seminars and conferences as a resource person, and should attend different workshops regarding teachers

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training; to make themselves more approachable in their subjects and in improving their teaching methodologies, especially in modular teaching approach.

Keywords: Teacher, Faculty, University, Performance, English, Department.

Introduction

The basic role for a teacher is to create an interesting classroom for students, so that the students may feel comfortable with their learning. Students should be taught in a way that they may feel pleasure while understanding the things. Narayani Karthik (2010) states five qualities of a good teacher: inculcate the thirst for knowledge, discover and rear hidden talents, interact as much as possible, innovative, be a role model for the students. Teaching is that profession where the success of the teachers depends on the ability of the students but there have been such teachers who have made even the worst of students the best of learners.

Knowledge and communication play a vital role in today's global challenge, be it in business or personal affairs. Among the often used mediums for communication and knowledge, the English language serves as a pivotal force in bridging barriers in communication which can make or break international relations and state of affairs and new origins of knowledge.

Education in its broadest sense is any act or experience that has a formative effect on the mind, character or physical ability of an individual. In its technical sense education is the process by which society deliberately transmits its accumulative knowledge, skills and values from one generation to another. And higher education includes most professional education and is strongly vocationally or professionally oriented. Higher education differs from other forms of post-secondary education. Colleges and universities are the main institutions that provide higher education.

Evaluating English faculty effectiveness is important in nearly every institutions of higher education. Assessing the effectiveness with which various functions are performed is essential to a variety of important administration recommendations and decisions. It also provides feedback which influences the faculty member's self-image and professional satisfaction. And it establishes a climate which communicates the institutions commitment to professional improvement and confidence that every faculty member will make a valuable contribution to the achievement of shared goal. Either this goal is being achieved or not by the teacher, it demands teacher classroom evaluation. Writers on teacher evaluation agree that the overarching purpose of teachers' evaluation is to ensure that students are well taught. This purpose embodies two generally recognized strands or categories; to improve teachers' work and help them to keep pace with new knowledge about effective teaching, and guarantee teaching quality. Improving teacher quality is the motive a university or education system may have when

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it conducts teacher's evaluation. University and system seek quality assurance through using evaluation to assess basic competences of the teachers.

One set of characteristics of good teaching, extracted from research studies and summarized from the individual lecturer's point of view includes:

- A desire to share your love of the subject with students
- An ability to make the material being taught stimulating and interesting
- An ability for engaging with students at their level of understanding
- A capacity to explain the material plainly
- A commitment to making it absolutely clear what has to be understood at what level
- Showing concern and respect for students
- A commitment to encouraging independence
- An ability to improvise and adapt to new demands
- Using teaching methods and academic tasks that require students to learn actively, responsibly and co-operatively
- Using valid assessment methods
- A focus on key concepts and students misunderstandings, rather than covering the ground
- Giving the highest quality feedback on student work
- A desire to learn from students and other sources about the effects of teaching and how it can be improved.

From research evidence, econometric analyses have equivocally demonstrated that, in fact, some teachers are dramatically more effective than others and that these differences have lasting effects on student learning (Rivkin, Hanusahek, and Kain, 2005; Sanders and Rivers, 1996). But what makes a great teacher? Some people are of the opinion that teachers are born. But Ukeje (1991) is of the view that teachers may be born but a good teacher is born and made. Maduabum (2009) explained that this is because teaching is both an art and a science. Some aspects of the art of teaching may be innate, but the science of teaching has to be cultivated Maduabum (1986) has argued that having knowledge and transmitting knowledge are two different things. Some people have both abilities but many do not. The 'born teacher' exists but he is a rare bird! (Maduabum, 2009). However, ability to transmit can be acquired if one is not lucky enough to be born with it.

Objectives of the Study

This study was conducted with the following objectives:

1. To assess the university teachers' classroom performance working in the English Department using Teacher Evaluation Form (2009) prescribed by the Higher Education Commission of Pakistan.

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2. To discover the strong and weak areas of teachers' classroom performance of English Department as assessed by the students.
3. To give valuable and practical recommendations for the improvement of teachers' classroom performance at higher education level.

Research Methodology

This study was descriptive in nature and was conducted to investigate the teachers' classroom performance in the department of English at university of science and technology Bannu, Pakistan.

Population

Most institutions employ a "student rating" system to assist in the evaluation of instruction. Obtaining student feedback is not only a relatively simple procedure but also is one which has considerable credibility for several reasons. Observations about student learning, the object of instruction, are made by those who have been personally affected. An enormous volume of research supports the credibility and validity of student ratings. Therefore, the students of English department of University of Science and Technology Bannu, Pakistan constituted the population of this study.

Sample

Twenty one enrolled students of the English department were taken as a sample using the simple random sampling technique.

Research Instrument

A number of instruments and techniques were available to assess the performance of the faculty e.g. Teacher Performance Assessment Instruments (TPAI) (Hsiung & Capie, 1987), its derivative, Teacher Assessment and Development System -- Meritorious Teacher Form (TADS-MTP) (Lovelace & Martin, 1984), and the Florida Performance Measurement System (FPMS) (Peterson, Micceri & Smith, 1985) but the researchers found the best fitted to the local environment that was HEC, Pakistan developed Teacher Evaluation Performa, 2009. Therefore, a questionnaire (Teacher Evaluation Standardized HEC form 2009) was used for the collection of data. Questionnaire consisted of twenty statements on five point Likert scale. The distributions of questionnaires were made by personal visits of the one of the researchers' student of Institute of Education & Research, University of Science & Technology, Bannu, Pakistan.

Analysis and Interpretation of Data

The collected data was analyzed and tabulated and interpreted in the light of the objectives of the study. Statistical technique percentage was used to analyze the data.

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Table 1 shows:

- i. 52% students are strongly agree, 38% agree, 5% somewhat agree, 5% disagree with the statement that “the teacher is prepared for each class”.
- ii. 62% students are strongly agree, 33% agree and 5% somewhat agree with the statement that “the teacher demonstrates knowledge of the subject”.
- iii. 24% students are strongly agree, 43% agree, 29% somewhat agree and 5% strongly disagree with the statement that “the teacher has completed the whole course”.
- iv. 52% students are strongly agree, 38% agree, 5% somewhat agree and 5% strongly disagree with the statement that “the teacher provides additional material apart from the text book”.
- v. 48% students are strongly agree, 43% agree, 5% somewhat agree and 5% disagree with the statement that “the teacher gives citations regarding current situation with reference to Pakistan context”.
- vi. 52% students strongly agree, 43% agree and 5% disagree with the statement that “the teacher communicates the subject matter effectively”.
- vii. 67% students strongly agree, 29% agree and 5% somewhat agree with the statement that “the teacher shows respect for the students and encourage them to participate”.
- viii. 43% students are strongly agree, 43% agree, 10% somewhat agree and 5% strongly disagree with the statement that “the teacher maintenance an environment that is conducive to learning”.
- ix. 52% students are strongly agree, 29% agree and 19% somewhat with the statement that “the teacher arrives on time”.
- x. 43% students are strongly agree, 38% agree, 14% somewhat agree and 5% disagree with the statement that “the teacher is fair in examination”.
- xi. 52% students are strongly agree, 43% agree and 5% somewhat agree with the statement that “the teacher was available during the specified office hours and for after class consultations”.
- xii. 67% students are strongly agree, 29% agree and 5% somewhat agree with the statement that “the teacher really motivates students to do their best work”.

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xiii. 24% students are strongly agree, 24% are agree, 19% somewhat agree, 14% disagree and 19% strongly disagree with the statement that “the teacher is just not very approachable”.

xiv. 67% students are strongly agree, and 33% agree with the statement that “you usually get helpful advice if you are having difficulties with work”.

xv. 57% students are strongly agree, and 43% agree with the statement that “on the whole teachers are really enthusiastic about teaching students”.

xvi. 67% students are strongly agree, and 33% agree with the statement that “the teachers explain things clearly”.

xvii. 57% students are strongly agree, 29% agree and 14% somewhat agree with the statement that “there is a good variety of teaching methods used on this course”.

xviii. 43% students are strongly agree, 52% agree and 5% disagree with the statement that “the teacher gives constructive feedback on the work you do”.

xix. 29% students are strongly agree, 24% agree, 14% somewhat agree, 29% disagree and 5% strongly disagree with the statement that “teacher never seems to think about the demands made by other modules”.

xx. 71% students are strongly agree, 14% agree, 10% somewhat agree and 5% strongly disagree with the statement that “students are actively encourage to participate in class discussions”.

Findings

The findings were elicited from the analysis of data and its interpretation, stepwise findings were as under:

1. 90.47% students agreed that “the teacher is prepared for each class.
2. 95.23% students supported that “the teacher demonstrates knowledge of the subject”.
3. 66.66% students claimed that “the teacher has completed the whole course”.
4. 90.47% students confirmed that “the teacher provides additional materials apart from the text book”.
5. 90.47% students agreed that “the teacher gives citations regarding current situations with reference to Pakistani context”.
6. 95.23% students supported that “the teacher communicates the subject matter effectively.
7. 95.23% students claimed that “the teacher shows respect towards students and encourages class participation”.

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8. 85.71% students confirmed that “the teacher maintains an environment that is conducive to learning”.
9. 80.95% students agreed that “the teacher arrives on time”.
10. 80.95% students supported that “the teacher is fair in examinations”.
11. 95.23% students claimed that “the teacher was available during the specified office hours and for after class consultations”.
12. 95.23% students confirmed that “the teacher really motivates the students to do their best work”.
13. 47.61% students agreed that “the teacher is just not very approachable”.
14. 100% students supported that “students usually get helpful advice if you are having difficulties with work”.
15. 100% students claimed that “on the whole teachers are really enthusiastic about teaching students”.
16. 100% students confirmed that “the teachers explained things clearly”.
17. 85.71% students agreed that “there is a good variety of teaching methods used on this course”.
18. 95.23% students supported that “the teacher gives constructive feed back on the work you do”.
19. 52.38% students claimed that “teacher never seems to think about the demands made by other modules”.
20. 85.71% students confirmed that students are actively encouraged to participate in class discussions”.

Conclusions

From the above mentioned findings it can be easily concluded that in almost all the areas of classroom performance, the teachers’ performance was good in the eyes of their students and the weak areas of teachers’ performance were:

1. The teachers do not complete the whole course.
2. The teacher is just not very approachable.
3. Teacher weak knowledge or thinking regarding the use of different teaching methods/modules.

Recommendations

The analysis of data, findings, and conclusions provide a sufficient ground for the following recommendations:

1. The teachers should maintain their prevalent standard of teaching and try to improve it.

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2. The teachers should complete their course, if there are some complications regarding this e.g. the course is difficult or lengthy, then the course outlines may be reviewed according to the time span of the semester.
3. Teachers should be motivated to participate in different seminars and conferences as a resource person and to attend different workshops regarding teachers training to improve

Sr. No	Area of Performance		SA	A	SWA	DA	SDA
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performance.

4. Special training course conduction may be requested to the HEC (Higher Education Commission) Pakistan, NAHE (National Academy for Higher Education) training wing for the training of English department teachers to make them more approachable in their subjects and in improving teaching methodologies, especially modular teaching for their personal grooming.

Table 1

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1	Teacher's preparation for class	f	11	8	1	1	0
		%	52%	38%	5%	5%	0%
2	Teacher's demonstrations for knowledge of the subject	f	13	7	1	0	0
		%	62%	33%	5%	0%	0%
3	In time course completion	f	5	9	6	0	1
		%	24%	43%	29%	0%	5%
4	Provision of the additional material apart from textbook	f	11	8	1	0	1
		%	52%	38%	5%	0%	5%
5	Giving citations regarding Pakistan current situation	f	10	9	1	1	0
		%	48%	43%	5%	5%	0%
6	Effectiveness of communications on subject	f	11	9	0	1	0
		%	52%	43%	0%	5%	0%
7	Showing respect for students & encouraging participation	f	14	6	1	0	0
		%	67%	29%	5%	0%	0%
8	Maintaining conducive to learning environment	f	9	9	2	0	1
		%	43%	43%	10%	0%	5%
9	Teacher's in time arrival in the class	f	11	6	4	0	0
		%	52%	29%	19%	0%	0%
10	Teacher's fairness in the examination	f	9	8	3	1	0
		%	43%	38%	14%	5%	0%
11	Teacher's availability during office hours and after class	f	11	9	1	0	0
		%	52%	43%	5%	0%	0%
12	Motivating students to do their	f	14	6	1	0	0

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	best work	%	67%	29%	5%	0%	0%
13	Non approachability of the teacher	f	5	5	4	3	4
		%	24%	24%	19%	14%	19%
14	Giving helpful advice if students having difficulties	f	14	7	0	0	0
		%	67%	33%	0%	0%	0%
15	Teacher's enthusiasm about teaching students	f	12	9	0	0	0
		%	57%	43%	0%	0%	0%
16	Explaining things clearly	f	14	7	0	0	0
		%	67%	33%	0%	0%	0%
17	Good variety of teaching methods used on this course	f	12	6	3	0	1
		%	57%	29%	14%	0%	5%
18	Giving constructive feedback on students' work	f	9	11	0	1	0
		%	43%	52%	0%	5%	0%
19	No thinking about the demands of other modules	f	6	5	3	6	1
		%	29%	24%	14%	29%	5%
20	Encouraging students' active participation in discussions	f	15	3	2	0	1
		%	71%	14%	10%	0%	5%

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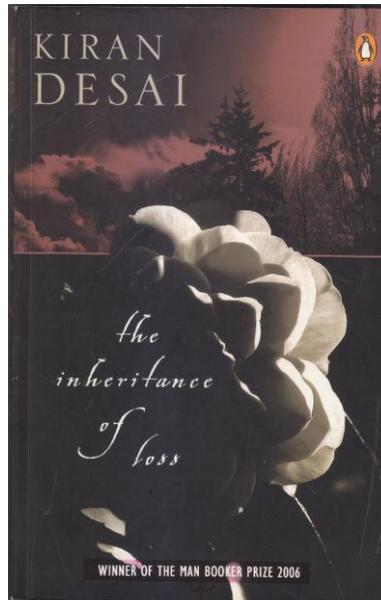
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Agonies of the Immigrants in Kiran Desai's *The Inheritance of Loss*

B. S. Jadhav, M.A., PGCTE, M.Phil., Ph.D.

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Pain and Suffering of Immigrants

This paper analyzes Kiran Desai's second novel, *The Inheritance of Loss*, about which *Publishers Weekly* comments thus, "It is a majestic novel illuminating the pain of exile, the ambiguities of post-colonialism and the blinding drive for 'better life' when one person's wealth means another's poverty" (cited from the inner flap of *The Inheritance of Loss*). This

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novel won the 2006 Man Booker Prize as well as the 2006 National Book Critics Circle Fiction Award. It traces the pain, pathos, despair and agonies of the immigrants.

Kiran Desai touches also upon the minute issues concerned with immigration and the swings between the East and the West. She describes her novel as a book that “tries to capture what it means to live between East and West and what it means to be an immigrant” (Ghosh 13). The novel examines the lives of immigrants in a very insightful manner.

The Issue of Immigration

Immigration is an old issue which has drawn out deep concerns throughout human history. However, in modern times, the level of migration is very high for various social, political and economic reasons. Immigration has become a global phenomenon and it affects many nations and communities. Immigration and the related themes such as exile, diaspora, dislocation, displacement, expatriation, assimilation, acculturation, up-rootedness, identity and selfhood have become focal points in literature around the world.

Immigration is commonly defined as ‘permanent change of residence by an individual or a group.’ It denotes movements out of a country into another country. In the Indian context, recent migration in the 20th century is voluntary and takes place largely for economic reasons, which could include better employment opportunities, better utilization of the talents individuals have and family re-union. In the past, say a few hundred years ago, migration from India was not always voluntary in most cases as individuals and families moved as plantation and bonded labor under colonial rule. Others such as members of service professions, including merchants, followed this trend. And about a thousand years or earlier, migration from India was caused by some spectacular successes of Indian rulers who were able to win over distant lands through war, or through spiritual spread of the dominant religious sects in India. The records of ancient migrations were very sparse and do not reveal fully the mindset and the suffering and pain and pleasures of immigration. 19th century bonded and plantation labor migration, however, resulted in some documented records by the colonial rulers as well as migrant labor population. However, in the 20th century, the pain and passion of Indian migrants became subject matter of many creative works.

Modern narratives indicate that the immigrants, whatever their reason for immigration, have shared common experiences. The similarities as well as differences are based on their conditions of immigration and period of stay in the adopted land.

Continuing Pain and Suffering in Immigration

Immigration proves a pleasant experience only to a few immigrants who succeed in assimilating themselves with new geographical, cultural, social and psychological environment (Agarwal V). To most of the immigrants, immigration is not a delectable experience. They often find themselves sandwiched between two cultures. They find themselves displaced with their fractured selves and lose their identities and accept the dualities and multi-cultures. The sense of displacement, desire for the return to their roots, feelings of nostalgia, remembrance of the homeland with a sense of loss that informs the diasporic consciousness and the experience of a painful process of acculturation and adjustment is common to all who have left their homeland for an alien land.

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Kiran Desai has very effectively portrayed these agonies of the immigrants living far away from their homeland in her novel, *The Inheritance of Loss*.

The Inheritance of Loss

Kiran Desai presents the miserable life of illegal immigrants in European countries so vividly. She also records the suppressed anguishes, agonies and sense of loss of the immigrants. Immigration depicted in the novel shows the voluntary emigration to Europe in quest of higher education or better living.

In fact, the novel examines the different phases of Indian emigration to European countries.

The First Wave of Immigration

The first wave of immigrants reaches there for higher education. Mr. Jemubhai Patel went to England for higher studies. He never feels at ease there and is shocked to see slums and squalor in the localities around Cambridge where he could afford to rent a room. But English landlords do not like him, and even in the filthy cluster of houses he is refused accommodation by twenty-two people before he could get space in the house of Mrs. Rice. The house was so remote from the university that Mrs. Rice had so far got no tenant at all. While young and beautiful girls avoid him because he "stinks of curry" (39), even old, hapless... blue-haired, spotted, haggard ladies are not interested in him: "For entire days nobody spoke to him at all, his throat jammed with words unuttered, his heart and mind turned into blunt aching things..."(39).

The result of all these humiliations is finally a warped mindset, hardly human, that continues all through Patel's life in India where he keeps himself rigidly away from human relationships. Mala Pandurang comments: "Yet despite his unhappiness as an alien in land, he envies the English and loathes Indians and grows increasingly embittered by the realization that he would be despised by absolutely every one, English and Indian both" (94).

The Second Wave of Immigration

The second wave of immigrants is taken to Europe in quest of better living. They fall under two categories: the Green Card holders and illegal immigrants (Shameem 51). Biju, the cook's son, gets down at New York in search of better living. He is representative of undocumented and illegal immigrants. His experiences are more poignant and diverse. Through the experiences of Biju, the novelist presents the status of the illegal immigrants.

Here we would like to quote the opinion of Jhumpa Lahiri: "I think that for immigrants, the challenges of exile, the loneliness, the constant sense of alienation, the knowledge of and longing for a lost world is more explicit and distressing..." (Sinha 230).

Patterns of Loss

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Actually, the novel is about patterns of loss - the loss of selfhood, identity, nationality and loyalty. Longing is the recurrent theme of the novel. The Indian immigrants in America long for home, they long for love and they long for acceptance.

Carole Boyce Davies writes:

Migration creates the desire for home, which in turn produces the rewriting of home. Home sickness or homelessness, the rejection of home or longing for home become motivating factors in this rewriting. Home can only have meaning once one experiences a level of displacement from it (Shameem 51-52).

A Shadow Class Living in Misery and Fear

Biju belongs to a 'shadow class' (102) of illegal immigrants who spend much of their time in search of a better living in an alien land. As fulfillment of his father's long cherished dream that his son would be in America, Biju, "At 4:25 A.M., made his way to the Queen of Tarts bakery" (75). He worked at various restaurants, moving from one ill-paid job to another. Within three years, he had to jump from job to job as cook, vegetable chopper, dishwasher, bearer, food carrier and what not, through the Queen of Tarts Bakery, Pinocchio's Italian restaurant, Baby Bistro, Freddy's Wok, Le Colonial, La Salle, Brigitte's, Gandhi Café, etc. He could not get proper job and accommodation because he overstayed in America without a Green Card. His predicament was exploited by his employers by giving him minimum possible wages. Even though, he tried to fit into the American Dream, he, in reality, finally appears to be a misfit.

The narrative voice announces: "But I WAS so hard and YET there were so many here. It was terribly, terribly hard. Millions risked death, were humiliated, hated, lost their families – YET there were so many here" (189).

The novel depicts the profound sadness of Biju through his miserable existence in New York. He used to paddle cooked food on his bicycle to the homes of the customers in the freezing cold of America without sufficient winter clothes. "Biju put a padding of newspapers down his shirt... And sometimes, he took the scallion pancakes and inserted them below the paper..." (51). He starts looking for work in a place where he would not have to cook beef, and ends up at the Gandhi cafe, run by Harish-Harry, who offers "free housing " (146) which means sleeping in the kitchen below the restaurant, amidst the pots and pans and sacks of masala, plagued by rats, "exulting in the garbage, clawing through wood, making holes that Harish-Harry stuffed with steel wool and covered with bricks" (147).

The growing sense of frustration caused by his failure to find a satisfactory job and the continuing green card problem makes Biju ill so much so that he begins to lose his temper: "The green card, green card, the *machoot sala oloo ka patha chaar sau bees* green card that was not even green. It roosted heavily, clumsily, pinkishly on his brain day and night; he could think of nothing else" (190).

Kiran Desai also depicts the overwhelming feeling of humiliation experienced by the immigrants like Biju. She records the inequity of a system, in which, as Mr. Kakkar, an

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Indian travel agent in New York says to Biju, “one side travels to be a servant, and the other side travels to be treated like a king” (269).

Journey Home

After a long period of agony and humiliation, Biju books his return ticket tired of the pain and existence. Biju makes the return journey home out of fear of the greatest loss than can come out from one’s family.

Now he is not at all burdened by the memory of his stay in America: ‘There he was on his way home, without name or knowledge of the American president, without the name of the river on whose bank he has lingered, without even hearing about any of the tourist sights’ (286). Instead, he thinks of his reunion with his motherland. He feels satisfied: “Biju stepped out of the airport into the Calcutta night warm, mammalian. His feet sank into dust winnowed to softness at his feet, and he felt an unbearable feeling, sad and tender, old and sweet like the memory of falling asleep, a baby on his mother’s lap” (300). He feels relieved of ‘the enormous anxiety of being a foreigner’, the ‘unbearable arrogance and shame of the immigrant’ (300).

Misery in the Home Land

Biju’s never ending tale of agony continues in his motherland GNLf men robbed all his material possessions and even his dignity. “Darkness fell and he sat right in the middle of the patch without his pride. Back from America with far less than he’d ever had” (317). At last, he is completely dispossessed and made even poorer than when he left the country to pursue the American dream. No escape or withdrawal from violence is possible for Biju and for others like him, in this globalized world.

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The Role of Humour in the English Language Classroom

S. Kumaran, M.A., M.Phil., Ph.D.

This paper examines how humour in the English classroom can improve learning and teaching English. Instead of analysing theories on humour, this paper tries to bring out the necessity of humour in the classroom through “humorous” exercises.

Humour is not something that induces laughter, rather it acts as a wonderful means to enhance the learning skills of the students. “Humor is the characteristic that makes something laughable or amusing but humor in the English classroom has more than just the 'effect to induce laughter;' it brings together a chain-reaction by increasing the learner's motivation and self-confidence which creates a positive classroom atmosphere for the smooth acquisition of the language” (Chee 2006). Humour helps students to develop their analytical thinking skills and to achieve command over the language in question.

Humour through Definition

Defining a popular term or concept in a manner that is unexpected brings out humour. There is potential for this humour in the features that constitute a concept. However, this

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potential is not used in day to day language. Even to identify this potential you need some analytical skills. More often than not, we notice this potential in a familiar term only after this potential is revealed through the humorous twist given to the particular word or term.

The following list of humorous definitions demonstrates how analytical skills could be achieved through humour:

1. **Cigarette:** A pinch of tobacco rolled in paper with fire at one end and a fool at the other.
2. **Love affair:** Something like cricket where one-day internationals are more popular than a five day test.
3. **Marriage:** It's an agreement in which a man loses his bachelor degree and a woman gains her Master.
4. **Divorce:** Future tense of marriage.
5. **Lecture:** An art of transferring information from the notes of the lecturer to the notes of the students without passing through "the minds of either."
6. **Conference:** The confusion of one man multiplied by the numbers present.
7. **Compromise:** The art of dividing a cake in such a way that everybody believes he/she got the largest piece.
8. **Tears:** The hydraulic force by which masculine will-power is defeated by feminine water-power.
9. **Dictionary:** A place where divorce comes before marriage.
10. **Conference Room:** A place where everybody talks, nobody listens and everybody disagrees. later on.
11. **Ecstasy:** A feeling when you feel you are going to feel a feeling you have never felt before.
12. **Classic:** Books which people praise, but do not read.
13. **Smile:** A curve that can set a lot of things straight.
14. **Office:** A place where you can relax after your strenuous home life.

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15. **Yawn:** The only time some married men ever get to open their mouth.
16. **Etc.:** A sign to make others believe that you know more than you actually do.
17. **Committee:** Individuals who can do nothing individually and sit to decide that nothing can be done together.
18. **Experience:** The name men give to their mistakes.
19. **Atom Bomb:** An invention to end all inventions.
20. **Philosopher:** A fool who torments himself during life, to be spoken of when dead.
21. **Diplomat:** A person who tells you to go to hell in such a way that you actually look forward to the trip.
22. **Opportunist:** A person who starts taking bath if he accidentally falls into a river.
23. **Optimist:** A person, who while falling from Eiffel Tower, says in midway "See I am not injured yet."
24. **Pessimist:** A person who says that O is the last letter in ZERO, instead of the first letter in word OPPORTUNITY.
25. **Miser:** A person who lives poor so that he can die rich.
26. **Father:** A banker provided by Nature.
27. **Criminal:** A guy no different from the rest... except that he got caught.
28. **Boss:** Someone who is early when you are late and late when you are early.
29. **Politician:** One who shakes your hand before elections, and your confidence after.
30. **Doctor:** A person who kills your ills by pills, and kills you with his bills.
31. **School:** A place where Papa pays and Son plays.
32. **Life Insurance:** A contract that keeps you poor all your life so that you can die rich.

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33. **Nurse:** A person who wakes you up to give you sleeping pills.

(<http://www.slideshare.net/omar466/funny-definition>)

In Aid of Creativity

Humour can be used to enhance the writing skills and to nurture the creativity of students. When students are asked to write about something, they may take the process as a burden, boring and laborious. On the other hand, if they are assigned tasks that are humorous in nature, they may feel self-motivated to explore their hidden potential.

The following activity throws light on this possibility:

A boy, who is being disliked by his girlfriend's father, writes a letter to his girlfriend fully well knowing that his girlfriend's father, who tries to stop their relationship, will definitely read the letter:

"The great love that I have for you
is gone, and I find my dislike for you
grows every day. When I see you,
I do not even like your face;
the one thing that I want to do is to
look at other girls. I never wanted to
marry you. Our last conversation
was very boring and has not
made me look forward to seeing you again.
You think only of yourself.

If we were married, I know that I would find
life very difficult, and I would have no
pleasure in living with you. I have a heart
to give, but it is not something that
I want to give to you. No one is more
foolish and selfish than you, and you are not
able to care for me and help me.

I sincerely want you to understand that
I speak the truth. You will do me a favor
if you think this is the end. Do not try
to answer this. Your letters are full of

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things that do not interest me. You have no true love for me. Good-bye! Believe me, I do not care for you. Please do not think that I am still your boyfriend."

So bad!! However, before handing over the letter to the girl, the boy told the girl to "*Read Between Lines*"...

Between lines? Try yourself...

Read the Alternate Lines.. [1,3,5 etc...]

It's so smart & sweet.... (http://www.anvari.org/fun/Truth/Love_Letter.html)

By reading between the lines one gets the following message:

"The great love that I have for you grows every day. When I see you, the one thing that I want to do is to marry you. Our last conversation made me look forward to seeing you again.

If we were married, I know that I would find pleasure in living with you. I have a heart I want to give to you. No one is more able to care for me and help me.

I speak the truth. You will do me a favor to answer this. Your letters are full of true love for me. Good-bye! Believe me, I am still your boyfriend."

Humorous Episodes for Learning English

Students can very well be assigned challenging humorous tasks, as shown above, to enhance their writing skills and creativity. It does not mean that only an exercise on love letter writing to be given, rather, the teacher and the students may identify their own contexts such as an informer sending message to police, examiner sending a note to the squad members, the class leader writing a note his teacher, etc.

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The Role of Humour in the English Language Classroom

Common Errors in English can also be pointed out through humour. Today, the method is widely used to make students understand correct usage. It is important to recognize that students should develop their skill in identifying common errors that they and others commit in English. This should be linked with the effort in eliminating such errors through conscious effort. Humour can be used in all these processes.

Some Examples

Look at the following collection of “leave letters” or request for leave of absence, or letters of request for vacation, etc.

1. An employee applied for leave of absence as follows:
Since I have to go to my village to sell my land along with my wife, please sanction me one-week leave.
2. From an employee who was performing the "mundan" ceremony of his 10 year old son: "As I want to shave my son's head, please leave me for two days... "
3. From the Administration department:
"As my mother-in-law has expired and I am only one responsible for it, please grant me 10 days leave."
4. Another employee applied for half a day leave of absence as follows:
"Since I've to go to the cremation ground at 10 o'clock and I may not return, please grant me half day casual leave"
5. Another leave of absence letter:
"I am suffering from fever, please declare one day holiday."
6. A request for the leave of absence to the headmaster:
"As I am studying in this school I am suffering from headache. I request you to leave me today"
7. Another request for leave of absence letter written to the headmaster:
"As my headache is paining, please grant me leave for the day."
8. Covering note:
"I am enclosed herewith..."

9. Another one:

"Dear Sir: with reference to the above, please refer to my below..."

10. Actual letter written for leave of absence:

"My wife is suffering from sickness and as I am her only husband at home I may be granted leave".

11. Letter writing:

"I am in well here and hope you are also in the same well."

12. A candidate's job application:

"This has reference to your advertisement calling for a Typist and an Accountant - Male or Female'... As I am both for the past several years and I can handle both with good experience, I am applying for the post.

<http://www.funonthenet.in/forums/index.php?topic=34913.0:wap2>

Teacher Preparation is Needed

One cannot deny the suitability of the above mentioned sentences in teaching Common Errors in English committed in India. Such examples enliven the class atmosphere even as these provide actual examples of our errors. What is needed is a devoted exercise in identifying and correcting the errors. Both teachers and students need some training and preparation here.

Use of Jokes

Learning can also be achieved through the use jokes. It is well said that "Humor in the form of a joke should be the spice of a lesson but it should not over-stretch the attention of the class" (Gatt 2000). Through Jokes, it is possible to improve our skill in using sentence structures, other grammar aspects, vocabulary, and critical thinking skills of the students.

Here below are some examples:

Short Jokes

1. Two boys were arguing when the teacher entered the room.

The teacher says, "Why are you arguing?"

One boy answers, "We found a ten dollar bill and decided to give it to whoever tells the biggest lie."

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"You should be ashamed of yourselves," said the teacher, "When I was your age I didn't even know what a lie was."

The boys gave the ten dollars to the teacher.

2. A nervous old lady on a bus was made even more nervous by the fact that the driver periodically took his arm out of the window. When she couldn't stand it any longer, she tapped him on the shoulder and whispered on his ear: "Young man...you keep both hands on the wheel... I'll tell you when it's raining." (<http://iteslj.org/c/jokes.html>)

Skills are Developed Using Humour

Through an analysis it is found that a teacher can make the class more interesting and can transform even the duller topics into impressive ones through humour. Humour enhances the listening skills of the learners as the humour presented attracts their attention. Students recognize the points being taught and they also remember all the time the purpose and context of such learning, which may result in considerable reduction in errors.

To Conclude

What is needed is to develop a master list of humorous items for each class. The master list can receive episodes from well-known movies, biographies, school plays, novels and poetry pieces, in addition to other sources. In reality, once the students are introduced to this sort of fun activities they are bound to identify suitable humorous items and even to create such items on their own. However, there is also the danger that such activities can easily lead students into take advantage of hurtful expressions, biases and prejudices. They may also tend to draw from sexual metaphors. There are several things against which the teachers should take precautionary steps while introducing humor as an important part of error recognition as well as learning correct English usage.

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Art of Reading

Naseem Achakzai, M.Phil.

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An act of reading is a skill that must be developed like a taste, which has scientifically been enhanced, and is dealt now, as one of the scientific activities of human mind. It is one of the prerequisites of our main current to deal an act of reading with a mind protocol guided by theoretical and methodological technology on syntax, semantics, pragmatics and poetics levels.

Reading once was a class room activity of scanning, skimming and inferring in our schools and colleges levels. Now, reading is practiced on a scholarly level. The talent of reading is a matter of decoding in a fractured, differed and deferred component on the ground of deconstruction. On the other hand this creative performance is a procedure of cognition within the boundary line of cognitive poetics and its effect on the readers is considered as a land of impressionism, surrealism and relativism in its structural values.

An act of reading on a social, cultural, mythological, historical, psychological and philosophical grounds demands a set rule from each above portions to decode a piece of text with a qualitative and quantitative methods that performs the duty of pursuing a sign system. This sign pursuing involvement of reading possesses the obstacles of a 'play' on a 'slippery ground – but this slippery ground like musical notes acquires different chords of similarity, continuity and closure.

The process of reading turns to be the conscious of our consciousness, demanding historical and classical knowledge as a background and a theoretical and methodological

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Naseem Achakzai, M.Phil.

Art of Reading

technology as a foreground with focusing and defocusing variations and rotations. A human mind in the process of reading is always either in favour or search of a calm and approachable setting like a stage performance.

Readers can be divided into two categories: the conscious and the unconscious groups and these two main groups can once more be multiplied by many other sub-conscious or unconscious categories. The conscious groups discovers and rediscovers values of meanings on an academic, from Masters to PhD and an unconscious one uses it as an activity of pleasure or experience, on its common and normal levels as patients. But it cannot be denied that reading is creative, critical, adventurous, and now a days is a theoretical and methodological act.

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The New Idiom of Soyinka's Plays A Perspective

V. N. Manjula, Ph.D.



The Plays of Soyinka

Wole Soyinka occupies a prominent place among the African writers.

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V. N. Manjula, Ph.D.

The New Idiom of Soyinka's Plays - A Perspective

Poetry and dance create a renewed mythic awareness in the plays of Wole Soyinka, a great African (Nigeria) poet and playwright. Nigeria with its varied social and communal patterns has provided the rich background to his plays. The prevalent traditionalism becomes the focus. The plays unfold, one after another, the high drama of life. Traditional ideas mingle with new ideas. The traditional ideas are given a fresh lease of life, with the fusion of the old and the new. Soyinka has to his credit fifteen plays in which he has made extensive use of Yoruba mythology

Soyinka's Background

Oluwole Akinwande Soyinka was born on July 13th 1934 in Ijebu Isara. His parents Ayo and Eniola came from adjoining kingdoms, Ijebu and Egba. His father was a school supervisor. He was brought up educated and worked until the age of twenty in what was then called the Western Region of Nigeria and in Lagos. He went to primary school in Abeokuta and to secondary school in Ibadan. After some months working in Lagos, he went to the University College, Ibadan, an institution affiliated to the University of London. He then did an English Honours degree at Leeds.

Soyinka has written articles about novels, poetry, films, plays and travel. His quotations are drawn from philosophers, political scientists, historians, as well as literary and dramatic sources. He is familiar with black traditions in The United States, South America and the Caribbean as well as with European and African culture. His interest in the theatre began at school, where he wrote sketches for "concerts" After he left school and before he went to the University College in Ibadan, he began writing radio comedies.

Plays of Soyinka

Returning to Nigeria in 1960, he organized and promoted, wrote and directed with great enthusiasm and to considerable effect. His plays gained more recognition than his novels and poems.

Some of his well-known plays are *The Lion and the Jewel* (1963), *A dance of the forests*, (1959) *Kongi's Harvest* (1965), *The strong Breed* (1976), *Opera Wonyosi* (1977) and *A play of Giants* (1984). His poems are *Idanre and other poems* (1967) and *Ogun Abibiman* (1977). His prison diary, *The man died* (1972) and his poetry collection. *A shuttle in the crypt* (1972) chronicles his traumatic experience as a political activist. *Myth, Literature and the African world* (1976) is a collection of essays based on the lectures Soyinka delivered at Cambridge.

Acknowledged by many critics as Nigeria's finest contemporary dramatist, and one of its most distinguished men of letters Soyinka is also the first African to win the Nobel Prize in Literature. He has rapidly emerged as West Africa's most distinguished dramatist, and indeed he rightfully claims attention as one of the foremost English-speaking playwrights.

Focus of This Paper

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The New Idiom of Soyinka's Plays - A Perspective

This paper deals with the following plays: *The Kongi's Harvest*, *The Road*, *The Lion and the Jewel* and *The Dance of the Forests*.

***The Kongi's Harvest* – the Pursuit of Power**

The play *The Kongi's Harvest* is a satirical exposure of the absurdity of human conditions in the world, which is faced with its ultimate and stark reality when man is confronted with the basic choices and basic situations of his existence. It is brilliantly structured to articulate a dialectical confrontation of the old and the new.

The meaning is communicated through music. The play is a microcosm of the contemporary political situation, a situation relevant to Nigeria. It opens with Oba Danlola, the king in prison, together with some of his chiefs and followers. The king is condemned to remain there until he agrees to transfer to Kongi, the honour of eating the first of the New Yam which traditionally belongs to the king.

The head of the Yoruba Government is the Oba, the king, who rules both as a religious and political head. Kongi's lust for power becomes a devouring passion. Daodu, on the other hand enhances the quality of life through diligent cultivation of land.

Each of these characters is affiliated with the power syndrome. The pursuit of power leads them to an abysmal darkness, where there is nothing but destruction and self-annihilation. Egoism leads the protagonist nowhere.

The great day arrives and it transforms the intentions of all the principal characters. Of the five condemned men due to be reprieved, one hangs himself in prison and another, Segi's father, who escapes, is killed. Segi puts her father's head in a copper salver which is passed from hand to hand; until it reaches Kongi who is shocked and is rendered speechless when Segi throws open the lid. It reiterates that Kongi has succeeded in producing destructive forces of life, and proves to be the new spirit of Death and not the spirit of Harvest or resurgence.

Thus the play is an expression of conflict between the king Oba Danlola and the aspiring tyrant Kongi, the conflict between Daodu and Kongi, the conflict between the rule of Danlola and the rule of Kongi, the conflict among the people, the conflict between the individual and the country which are powerfully expressed through songs, style of gesture, chorus, gestures, dances along with the traditional drumming and playing of instruments.

The Road

The play *The Road* is on a road-side shack. Professor, one of the main characters of the play is the proprietor of the 'Aksident Store' where he sells the spare parts of the vehicles, which he causes to crash by removing the road signs. Thus he makes money out of death on the road.

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Kotonu is an ex-driver who has recently witnessed an accident and refuses to drive again. He thus becomes a psychological victim of the road.

Murano, who is knocked by Kotonu is in the **agemo** phase, a passage of transition from the human to the Divine essence. He is possessed by Ogun according to Yoruba belief. Professor, who desperately searches for the knowledge of the essence of death, keeps Murano with him. The Egungun masqueraders are searching for their lost mask-bearer Murano. Their frenzied violence increase as they sense his presence and in the final dance, Professor is being killed accidentally.

In the play the basic conflict is between two protagonists, man and destiny, and will and tradition. The play emphasizes that the only certainty in man's life is reduction to nothingness-Death is inescapable. The road is one avenue which leads to death. The road is a monstrous man-eater, and man is a pilgrim who must travel. The theme is tragedy of human waste and loss of life. Death is not a mere abstraction for them but a concrete foe. There is an air of uncertainty about one reaching the destination and the lack of direction which characterizes the lives of the characters.

Songs are used in the play to present life's progress towards death that reduces everything into nothing. It is a skillfully handled play with the fine use of songs. The songs in this play reveal the form of a quest by man for the essence of death, which alone will explain the meaning of life. It brings out the truth that loss of belief and conviction has produced the society in a state of transition. *The Road* is punctuated by the rhythmic presence of masque for the dead. The driver's dirges are sung on the occasion of or about death which provide a thematic chorus, closely commenting on and elaborating the central idea of death, disobedience to God and sacrifice. All the songs are sung in Yoruba, which underlines their traditional validity and customary strength, as well as isolating the theme of modern, straining away from the traditional values.

The use of masks along with songs and music and the vivacious presentation of the characters' bitter and disappointing experiences and serious issues of life such as death are striking. Through the use of dance, mime, chorus, dirges, rituals, songs and music Soyinka emphasizes the view that Death is inescapable. The songs further make the reader ruminate on the conflict between man and destiny, will and tradition. It envisages death as inescapable and that man's life is reduced to nothingness. It focuses on the road as monstrous man-eater and man as a traveling pilgrim. The uncertainty of reaching the destination and lack of direction is yet another theme that the songs focus. Thus songs become a means of contemplation on the serious issues of life and death in the play. The songs in the play *The Road* is a means of contemplation of the road as a symbol of man's quest for meaning of death and futility of his actions in his attempts to master the road.

The Lion and the Jewel

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The New Idiom of Soyinka's Plays - A Perspective

In the play *The Lion and the Jewel*, Soyinka proves that the use of songs accompanied by music, dance, drum beating and mimes can be an effective and a stylish dramatic device. It is a satirical comedy with flashbacks, ceremonies, music, songs and dance with the use of various devices such as flashback, music, songs and ceremonies.

The play is unique, or even very unusual in combining acting, dancing, and singing. The vitality of the play depends much on verbal wit, the ridiculous or theoretical proliferation of language, on grotesque behavior and on those emotive moments which can only be adequately expressed through music and dance.

The play is a triangular conflict between Lakunle, a school teacher, Sidi, the village girl and Baroka, the village girl. The time duration of the play is only for a day as indicated by the subtitles Morning, Noon and Night. The scene takes place in the village centre of Ilunjinle. Lakunle is a young man of twenty-three is in love with Sidi, who insists on paying the bride-price. Due to Baroka's manipulation, Sidi visits him where he seduces her. To the great disappointment of Lakunle, she accepts to marry old Baroka.

The stagecraft adopted for the play adds to the vitality of characters depicted by Soyinka. The 'energetic leaps' and 'gleeful and cackling laughter' during the course of dance, song and dialogue is a unique technique of Soyinka which highlights the African lifestyle. The songs and folk music of the play, indeed, become a celebration of beauty, youth, marriage and above all commemoration of African tradition and culture.

A Dance of the Forests

A Dance of the Forests is a play of an occasion, the celebration of Nigerian independence. In the conception of the play, Soyinka brings together the idea of an important event among the living and the dead, which he calls 'The Gathering of the Tribes' and the idea of a divinely ordered confrontation between certain mortals and their historical prototypes of a distant age. The play, however, deals with the contemporary society. The focus is on the struggle of man against society and man, and the inevitable devaluation of ideals. Man's growing disillusionment with the world and society is reflected.

The living has invited two glorious forefathers to take part in a feast called 'Gathering of the Tribes'. Aroni, the lame one in the prologue, explains that instead of the distinguished spirits he has sent two obscure spirits who are restless. They are the Dead man and the pregnant Dead woman. In their previous life they the Dead man was a captain and the Dead woman was his wife from the army of Mata Kharibu respectively. In the previous life they were linked in violence and blood with four members of the living generation. The setting of the play is the forest.

The play begins with the Dead man and Dead woman wandering in the forest seeking help to find out whether they have come to the right place. On their way, they meet Adenebi, the

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council orator, Demoke, the carver, Obaneji, the Forest Father and Rola who refuse to help them. The dead pair feels that they should not have obeyed to appear in the world of living.

As the play within the play begins, Aroni reminds the Forest Father that they have come eight centuries back. The scene is Mata Kharibu's court. The Queen uses her coquetry to attract the poet but he does not respond to her. She also tries to flirt with the warrior, who is at present the Dead man. The Queen in the present generation is none other than Rola. After that, the scene switches to the present. When the Forest Father announces the moment of the welcoming of the Dead, the Dead woman enters, no longer pregnant, but leading the half child (name of a character) by the hand. The play ends with Demoke's explanation of their sufferings of that night and with Agboreko's proverb.

Soyinka has extensively used songs, dances and drums throughout the play. The drumming and the dancing continue without pause. He has used his extensive use of Yoruba language in the songs. Masque, a musical drama with mime is one of the significant features of the play which is mostly accompanied by music. The use of chorus of the future, the living tableau of ants and the pantomime as medium of convention are effectively fused together to produce an excellent theatrical effect.

The songs have been accompanied by pantomime, tableau, mime, dirges, masque, chorus and drum-beating for many different purposes. These may be used for the preparation of the mind of the audience, and/or for the announcement of the significant or dramatic turn of events. They also bring out the existing religious beliefs and make the place lively and colourful. They highlight a number of serious issues of life and death. They throw light on the culture and tradition. The dances with the drum-beating along with songs focus on the mood and tone of the play. The fusion of the traditional and modern pattern of living and thinking are most effectively used to produce excellent theatrical effect.

The Function of Dances and Songs in Soyinka's Plays

Soyinka has synthesized the different dance forms with songs, which have religious significance. Dances in these plays become interludes between the main span of action. For Soyinka, dance symbolizes the different aspects of religious beliefs and archetypal themes of birth and death. The transition from the human to divine is brought out in the dance forms and movements. Soyinka brings out the significance of African dance, the folk music and culture in his plays.

Soyinka introduces a variety of dances, instruments of different kinds and lively drum-beating along with songs. He prepares the minds of the audience with music in the background. Sometimes dances before a song is introduced. His effective use of repetition of words and striking stage directions with music dance and songs have added colour to his plays. Through the use of songs in the play we experience an abundant supply of rich theatrical devices, a cornucopia of techniques and representations.

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Songs deal with man's predicament in the universe. They contrast the greed, the violence in the world of politics and the quest for spiritual peace. Songs and folk music play a very significant role in Soyinka's plays. The use of songs, dance, tableau, pageant, pantomime and mime accompanied by drum-beating enables the dramatist to compress many ideas precisely and effectively. The drumming, the dancing and the shouting prepare the mind of the audience for the most awaited moment of the play. Where there is a significant and dramatic change or an exciting moment, when there is a turn of events, Soyinka has made use of music, songs, music, dances, beating of drums and mimes.

Thus, the distinctive style used by Soyinka forms the new idiom for the theatre.

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Comparative Analysis of New Lexical Items in the Poetry of Sufi Tabassum and Lewis Carroll

**Tahira Khanam, Ph.D. Candidate, Tayyaba Malik, Ph.D. Candidate,
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Abstract

This paper attempts to explore the new lexical items used by Sufi Tabassum and Lewis Carroll in their poetry. It also focuses on the different word formation processes used by them and their relation with Yule's classification. For this the hypotheses adopted were whether or not new lexical items invented or coined by Sufi Tabassum in his book *Tot Batoot Collection* involved same word formation processes as in Lewis Carroll's selected poem 'Jabberwocky' and whether or not the word formation processes involved in Sufi Tabassum's new lexical items in his selected poems are as productive as of Lewis Carroll's in his selected poem 'Jabberwocky'. For this purpose their poems were analyzed.

The analysis revealed that the new lexical items invented or coined by Sufi Tabassum in his book *Tot Batoot Collection* had, to a large extent, the same word formation processes as in Lewis Carroll's poem 'Jabberwocky' but Sufi Tabassum's lexical items are not as productive as those found in Lewis Carroll's poem.

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Introduction

One of the most striking properties of a language is that it has two sides: namely, dynamic and statistic. Human language is unique in the sense that from a finite set of words, it can generate infinite number of sentences. In other words, it has limited or fixed lexicon and unlimited or generative syntax. So, lexicon or vocabulary represents its static side and syntax represents its dynamic side. A close observation of this static aspect of language shows that even new words or lexemes can be created out of existing list of lexicon through word formation processes which are the processes of creation of new lexical units through **inflection, affixational derivation (prefixes, suffixes), non-affixational derivation** like through **motivated words, compounding, conversion, clipping, back formation, acrony, borrowing, coinage** etc. (Sugioka, 2000)

Even in these processes some processes are highly productive while others are unproductive.

As lexicology is basically the study of words, it is very difficult to define a word. According to Bloomfield a word is a minimal free form or a word has normally one stressed syllable. Sometimes it is defined as minimal meaningful unit of a language with four definitions: orthographic word, morphological word, semantic word and lexical word. While *lexeme* is the basic contrasting unit of vocabulary in a language it is also known as head word of dictionary entries. These are known as the base form out of which new word forms are derived in a language. So “phrasal verbs”, “compound verbs”, and “idiomatic phrases” are all known as multiword lexemes.

There are many distinct processes using which new words are generated from existing words in every language.

The Purpose of This Paper

In this paper the main purpose is to see how an eminent Urdu poet of 20th century **Sufi Ghulam Mustafa Tabassum (1899-1978)**, best known for his many poems written for children, has invented or coined new lexical items in his selected poems *Tot Batot Collection*. The Sufi has used existing lexical items in many novel ways.

Secondly, a comparative analysis is done between Sufi Tabassum's *Tot Batot Collection* and Lewis Carroll's (1832-1898) poem **Jabberwocky** which is the part of his novel *Through the Looking-Glass and What Alice Found There (1872)*, which he wrote to entertain Alice Liddell, daughter of the Dean of Christ Church. In *Through the Looking Glass* like in *Alice's Adventures in Wonderland (1865)*, Carroll portrays

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an extraordinary dream world, a memorable cast of strange animals and characters drawn with an extreme mixture of wit and humor and brilliant word play and logic pushed beyond the limit. A few words which Carroll invented in this poem Jabberwocky, namely, *chortled* (a combination of *snort* and *chuckle*) and *galumphing* (possibly a blend of *gallop* and *triumphant* meaning moving along heavily and clumsily) have become a part of the English language. The word *jabberwocky* itself is sometimes used to refer to nonsense language. That is why *Jabberwocky* has been called the king of neologistic (words or phrases created to describe new language constructs) poems because it incorporated dozens of invented words.

Carroll invented puzzles, games, ciphers, and mnemonics for remembering names and dates, poetical acrostics, a system for writing in the dark. (n.page).

Aims and Objectives

The research will:

- 1) Look into how did Sufi Ghulam Mustafa Tabassum invent new lexical items;
or
Is there any word formation included in his selection of poems *Tot Batot Collection*?
- 2) Find out the how did he use these new words in his selected poems.
- 3) Also investigate how Lewis Carroll invented new lexical items in his poem Jabberwocky.
- 4) Observe how Carroll used these coined words in Jabberwocky.
- 5) Also aim at explaining the similarities and differences in both these poets.
- 6) See to what extent these word formation processes involved in Tabussum's poetry are productive like Carroll's?

Hypotheses

Whether or not new lexical items invented or coined by Sufi Tabassam in his book *Tot Batot Collection* have same formation processes as in Lewis Carroll's selected poem Jabberwocky.

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Whether or not word formation processes involved in Sufi Tabassum's new lexical items in his selected poems are as productive as of Lewis Carroll's in his selected poem Jabberwocky.

Research Questions

1. How did Sufi Tabassum coin or invent lexical items in his selected poems from *Tot Batot Collection*?
2. How did he use these new lexical items in his selected poems?
3. Did he use the same word formation processes as were used by Lewis Carroll in his selected poems?
4. Are Sufi Tabassum's word formation processes as productive like Carroll's or not?
5. To what extent Tabassum follows the word formation processes discussed by Yule in his Theory of Language.

Literature Review

'Word formation means the formation of new lexemes whereas according to Yule (1996) word formation processes are 'the study of the processes whereby new words come into being in a language [...]'. Yule recognizes the following word formation processes in his theory: compounding, affixation, conversion, clippings, blending, acronymy, derivation, coinage, borrowing and back formation.

Through these processes the vocabulary of a language can be enlarged and new lexemes can be created. There are many similar word formation processes recognized in most of the languages (Wisniewski, 2007). Productivity in the content of word formation processes means that these processes are responsible for the large part of neologisms (Kortmann, 1999). Productive may be also described as "a pattern, meaning that when occasion demands, the pattern may be used as a model for new items" (Adams, 1973). Some processes are more productive than others like blending is considered as the most productive word formation process.

The act of compounding takes place in our everyday language today. Green (1991) defines compounding as 'a form of credit card that automatically subtracts a tithe of any transaction and denotes it to the charity of the user's choice.'

Similarly reduplication is found in a wide range of languages and language groups but its level of linguistic productivity varies from language to language. In many languages, reduplication is used in inflections to convey grammatical functions and in

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lexical derivations for creating semantic forms and linguistic forms of reduplication at the lexical level have long been explored by formalist theories (Nadarajan, 2006).

Word Formation Processes in Urdu

Urdu language belongs to the Indo-Aryan family which is widely spoken in many Asian countries like Pakistan, India and Bangladesh. Urdu has a strong Perso-Arabic influence in its morphology and vocabulary as it includes words from Persian, Arabic, Turkish, Sanskrit and Pashto languages (Riaz, 2007). Derived and compound words constitute one of the four parts of Urdu grammar which are divided by Maulvi Abdul Haq in his book of grammar *Qawaid e Urdu*.

In Urdu, compounding is really problematic especially in the joining of two words in which the first part belongs to languages like Arabic, Turkish or Persian while the second part belongs to other languages like Hindi because coining in Urdu involves two patterns: Arabic pattern and from any other language which has influences Urdu. Wahiduddin Saleem in his book *Vaza-e-Istilahat* has discussed in detail all the techniques, patterns and sequences involved in coinage of words and phrases in Urdu.

Reduplication is used not only in Punjabi and Hindi languages but also in Urdu language in the mixed codes like roti, viti, khana, vana. But sometimes only change in the initial consonant or vowel occurs. This phenomenon has been observed in the varieties of English spoken by the speakers of South Asian origin (Romaine, 1995).

Methodology

Qualitative method is used with analytical approach.

Design for this study

For this study the book of selected poems *Tot Batot Collection* (1992) by Sufi Tabassum and Lewis Carroll's poem Jabberwocky were selected and they were compared to see how they both have coined new words and what types of word formation processes were used by them and to what extent they fit in with Yule's classification of these word formation processes.

Discussion

Sufi Ghulam Mustafa Tabassum is a very famous poet of Urdu and has written many poems on children with the creation of an imaginary character Tot Batot. He has written three books.

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- Tot Batot Collection. (1992).
- Ab Sab Hain Tot Batot Mian. (2000).
- Jhoolanay.(1958).

In all these works he has tried to invent new words for creating newness, fascination and amusement for the young readers. While doing so, he has created many new words or lexical items which sound very familiar. Sometimes he combined two nouns, sometimes he used reduplication and some other times he has transliterated some of the words from English.

Similarly Lewis Carroll is known for his writing for children like *Alice's Adventures in Wonderland* and *Through the looking glass*. He wrote imaginary stories and created words and expressions and invented new meanings for words like Alice's exclamation "Curiouser and curiouser!". He created expressions that are totally unique and his manipulation of language is most suited to his writings.

His poem "Jabberwocky" is a satirical heroic ballad, discovered by Alice in Carroll's novel *Through the looking glass*. It is full of vocabulary which appears to be novel but it has English attributes and its meaning within its context (Keedy, 2010).

Compounding

Compounding is a process by which a lexical unit consisting of more than one root (usually two) which functions grammatically and semantically as a single word is created. In other words, it means joining or putting together two words to form a third one. It has different types like the neoclassical, the copulative and the exocentric compounds.

Urdu compounding

English compounding

In Urdu compound words are difficult to categorize whether as single or multiple words. Urdu forms compounding in three ways:	In English compounding involves noun compounds. a) like noun + noun (door bell),
1) by placing two words together e.g. t'fae, pani (entertainment). dalroti (livelihood).	a). like noun + noun (door bell), noun + verb (bloodshed), possessive form (cats eye), adjective + noun (black belt) (entertainment)

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2) by putting a combining mark between them like Quid e Azam (leader of the nation).	b) Adjective compounds: adjective + verb (open ended).
3) by putting the conjunction between two words, like subo sham, (every time). (Durrani, Hussain,2010)	c).Verb compounds: verb +noun(lockjaw). Verb +adverb (comeback).
	d) Adverb compounds: adverb + verb (down fall).etc
	e) compounds are often not written as single words but separated or combined by a hyphen (e.g. ice-cream)

Compounding in Sufi Tabassum's and Carroll's Poems :

In Sufi Tabassum's poetry 1st type of compounding is seen in his poem “**Tot Batot k Murgay**” (Tot Batot's roosters).

Ik bola main lagarbaghaila (ik bola ma~ lægəɾ bəʃhela).
Ik bola main sher. ((ik bola ma~ sher)

The compound word lagar baghaila (lægəɾ bəʃhela) is the combination of two nouns “**lagar**” and “**baghaila**”. Both these words are two different lexical items in Urdu but they are not used like this. “lagar” is already a combined word in Urdu as “*lagar bagar, lagar bhagga*” which is of Hindi origin, meaning a beast of prey.

Similarly “bhaghail” is another noun of Hindi origin which means a young tiger or panther. But Tabassum has combined these two different words to make a new compound word which means “the most powerful animal” in the poem.

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All these words are the names of imaginary characters and places. There are also other words which are coined by Sufi Tabassum which are not used by any one previously.

These are not found in known Urdu dictionaries like *Azher ul Lugat, Gem Practical Dictionary* and *Urdu English Online dictionaries* we do not find these words.

In his poem “**Tot Batot Na KheerPakai**” there is one verse:

Aba ne di aik ikkani	(əba ne di ekikkəni)
Khalu ne di <u>dedh davvanni</u>	(xalu ne di dedh dəvəni).

The word ikkani itself means one penny and similarly davvani means two pennies, so davvani can never be used as dedh(one and half). It means that Sufi himself has manipulated Urdu language to fulfill his poetic requirements

Similarly in another poem **Shamim Ki Billi**, Sufi Tabassum writes a verse

Aik larki thi nani muni si	(aɪk lərki thi nəni mʊni si)
Moti see or thun muthuni si	(moti si or θʊn mʊθʊni si)

The word “**thun muthuni**” is a new word coined by the poet himself.

While in Lewis Carroll’s **Jabberwocky** we see coinage to the extent that the writer himself gave some explanation to several of the words he created.

Similarly Sufi Tabassum has used strange unknown names of birds and other creatures like **bandersnatch** (a swift moving creature), **borogove** (A thin shabby-looking bird., **Blending**

Blending is a very creative word formation process in which the speaker merges two words to make them a new word. In word formation processes, usually we combine roots or affixes at the edges but in blending both the words are mixed up so much that it is difficult to find out where one morpheme is coming to an end and the second is starting (Kemmer, 2008).

Carroll blended many English words in his poem and created new words in the very first line of the poem: Twasbrillig and the **slithytoves**.

The word slithy is the blend of two words “slimy” and “lithe.”. Similarly in line three, he writes: All **mimsy** were the borogoves,

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Mimsy is the blend of "miserable" and "flimsy". Likewise we see in the last line of fifth stanza the word galumphing: He went **galumphing** back.

May be it is a blend of "gallop" and "triumphant". Similarly in second stanza, we read the following: O **frabjous** day! Callooh! Callay!

The word "frabjous" is the blend of fair, fabulous and joyous.

So, Carroll has used blending generously in his poem and all of these words have their meanings within the context in which these are used, while in Sufi Tabassum's poems, the element of blending is somewhat missing.

Reduplication

Reduplication is a morphological process in which either the root, stem of a word or a part of it is repeated. In many languages, reduplication is used in inflections. It is used in lexical derivations. Reduplicatives are highly informal or familiar compounds with the repetition of similar sounds. The difference between the two repeated constituents may be in the initial consonants, or in the medial vowels like tip-top, zigzag, flip-flop, etc.

While reduplication is found in a variety of languages, its level of linguistic productivity varies from language to language and it is sometimes used interchangeably with repetition. Repetition is a term which is used to indicate sounds and concepts that are repeated in one form or the other to provide reinforcement and emotional emphasis. It is widely used as a poetic device which occurs when a sound, syllable, word, phrase, line, stanza, or metrical pattern is repeated to make it the basic unifying device.

While in English Language, repetition is used to signify a more "expressive" tone or figurative speech. Wang (2005) finds fundamental differences between reduplication and repetition: reduplication exists at the lexical level while repetition exists at the syntactical level.

Reduplication and Repetition in Urdu

Like many other South Asian languages, Urdu makes productive use of reduplication - the repeating of part of words and repetition of words or parts of words to express such notions as plurality, generality, repetition, and so on. (Maxwell, Browne, and Lynn. 2009).

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Across the South Asian linguistic area it is observed that Urdu has a construction in which (1) the reduplicated morpheme is either the same or a single edit-distance from the base morpheme and (2) a word can be echoed by a nonsense word to give the first word a general sense.

The second word is sometimes formed by changing the initial consonant, usually to a /v/ or a /ʃ/ or, in the case of vowel-initial words, by adding the /v/ or /ʃ/ to the beginning of the word.

Reduplication occurs mostly in colloquial speech; it is considered highly informal therefore is mostly missing in written Urdu.

It is extremely productive and can be used with loanwords as well as native Urdu words but it is not used with personal names.

In certain cases, reduplication is also considered a single word by a native speaker, e.g. fir, fir (“fluently”) (Durrani, Hussain, 2010)

Adjective Reduplication

Adjective reduplication involves an alteration of the vowel, as in chup-chap, silently from chup, silently. The echo element generalizes the meaning of the reduplicated word.

Reduplication in Sufi Tabassum’s and Carroll’s Poetry

Sufi Tabassum has created or coined or neologized reduplications. He has generously used reduplication in his poetry as in his poem **Tot Batot k Bakri**.

Boli” sun maray gol magol (boli” sun mere gol mægol)
Chalta ja or mun na khole. (tʃəltə dʒə or mu na khol)

The word “**gol mathol**” (fat and foolish) is there in the lexicon of Urdu. Even the word “gol mol” (dubious, vague, round-ish) as an adjective is there in the use but not “golmagol”.

Similarly in his poem **Tot Batot ki Appa** about appa (sister), he says,

Zahir me **aka baka** hai (zahir me~ aka baka hæ)
Laikin vobari laraka hai (ləkɪn vo bəʃi ləʃakə hæ)

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Although Turkish origin word “aka” was used by Urdu speakers in India as we can find this word in “*Maktubat e Hali*”1928 Dsati,1948 which mean. Elder brother"; brother; friend, dear friend; dear sir. But , the word “**aka baka**” is also Sufi Tabassum’s reduplication (n.page). Similarly in another poem Ankra bankra hai Tot Batot he says :

In main sab sae bara hai tot batot (in me~ səb se bəɾa hæ tot bətot)
Ankra bankra hai tot batot (a~kəɾa ba~kəɾa hæ tot bətot)

The word “ankra” is there in Urdu lexicon which came from Hindi origin as a noun having the meaning of any iron, fishing hook. But Sufi Tabassum has created its reduplication to convey the meaning “a very powerful person.”

The word “tot batot” itself is the best example of reduplication but Sufi Tubassum has even made it more productive as he has created more words out of this. In his poem “ras bhara malta hai tot batot” he says:

Totiyan ya **batotiyan** jo hain (totɪa~ ja bətotɪa~ dʒo hæ~)
 Un sab se bara hai tot batot (ʊnsəbse bəɾahæ tot bətot)

So Sufi Tabasum has used rhymed type of reduplication while in Carroll’s poem we see an exact type of reduplication in which baby-talk like reduplication is used. In Carroll says his poem in fifth stanza second line:

The vorpal blade went **snicker-snack!**

The word snicker-snack is related to snickersnee which means a large sword like knife. Carroll has used to create another word snicker-snack. Similarly he has coined a word through repetition as in the second stanza:

Beware the **Jubjub bird**, and shun
 ThefrumiousBandersnatch!”

And in third stanza he says:

So rested he by the **Tumtum** tree,
 And stood awhile in thought.

So, the words “jubjub” and “tumtum” and even “Callooh! Callay” are no words in English but he has coined these in his poem.

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Comparative Analysis of New Lexical Items in the Poetry of Sufi Tabassum and Lewis Carroll

Conversion

Conversion is an extremely productive way of creating new words in English through converting an item to a new word class without the addition of an affix. It can be from verb to noun (a call), noun to verb (to glue), from noun to adjective (the garage is brick).

Conversion can be partial conversion when a word of one class appears in a function of another word class, e.g., *the wealthy*. And it can be full conversion assigning the base to a different word class without changing its form, for example, from verb to noun: *answer*.

Carroll in his poem Jabberwocky used this process. In the last stanza he says:

'Twasbrillig, and the slithytoves
Didgyre and gimble in the wabe

The word "gyre" is converted from "to go round and round" to a verb which means to scratch like a dog.

Conclusion

To conclude it can be said that the new lexical items invented or coined by Sufi Tabassam in his book *TotBatot Collection* have, to a large extent, the same word formation processes such as coinage, reduplication, as in Lewis Carroll's selected poem 'Jabberwocky', but Sufi Tabassam's lexical items are not as productive as of Lewis Carroll's.

Secondly Yule in his theory of language classified ten word formation processes: compounding, affixation, conversion, clippings, blending, acronomy, derivation, coinage, borrowing and back formation. Out of these Sufi Tabassam has used only three processes, namely, compounding, coinage, and affixation.

Thirdly, the lexical analysis of the poetry of Sufi Tabassam and Lewis Carroll reveals that a language may be enriched by deliberate word manufacturing or coinage of new lexical items. The creation of totally new words not based on other existing words is possible and such coinage may become part of the lexicon of any language.

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Imparting Second Language Communication Skills to Technical Students at the Tertiary Level

Nageswari. R., Ph.D. Scholar & Sundarsingh, J., Ph.D.

Abstract

Having found that Engineering students struggle in striking a balance between knowledge (tacit) and use (Hymes, 1971) as far as conveying technical information in second language (L₂) is concerned, this paper will suggest situational speaking tasks to develop specific language and strategic competence in classroom environment. There is a gap between knowing and executing in language for expression. Language ability is judged based on sound language knowledge and strategic competence of the learner. Despite having enough knowledge, most of the learners fail to communicate effectively in second language. The paper reports a study in which 34 Engineering students, in two groups, were made to undergo language activities based on concrete needs analysis. Results revealed that there was a significant difference between the two groups with students in the experimental group outperforming those in the control group on both specific speaking and writing tasks.

Introduction

Conscious Grammar at Tertiary level is often considered a barrier for successful communication. Learning language (L1) differs from acquiring the language (L2). Ellis (1985)

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says “The term acquisition is used to refer to picking up a second language through exposure, whereas the term ‘learning’ is used to refer to the conscious study of second language” (p.6). Learners acquire the first language grammar through natural learning, which helps them to present their ideas without any grammatical hindrance. But they learn the second language along with its grammar consciously so they tend to speak applying the rules of language with grammatical restrictions. However, Krashen (1981) says, “Conscious learning may be used to alter the output of the acquired system sometimes before or after the utterance is produced” (p.2). Students at the tertiary level are only in the advantageous position as they have already learnt grammar for more than twelve years of study in their school though they lack fluency of expressing themselves. In this context, the present study focuses on recommending ‘language acquisition’ method for mastering L2 for GenY tertiary level learners based on a research done in this area.

Some may think that conscious learning helps to improve the linguistic competency. It is said that linguistic competency depends on communicative competency and vice versa. George Lukacs in his *Ideology of Modernism* suggested that abstract potentiality must be transformed into concrete potentiality for fruitful communication. Though conscious learning helps the learner to increase abstract potentiality, it often fails to contribute in appropriate situations. Krashen calls the conscious awareness of rules as Monitor; he says that it can only be a reference. The fundamental claim of Monitor Theory is that “conscious learning is available to the performer only as a Monitor” (p.3). Communication aims at conveying information but in the monitored situation the learner concentrates on rules and fails to convey the message at particular time. Conscious rules inhibit learners’ spontaneous conversation, and thereby pave the way for psychological inhibitions.

According to Krashen (1981) psychological factors that inhibit acquisition are, “the lack of interest in the target language, speaker’s self-consciousness, high anxiety, low aptitude, lack of self confidence, extreme consciousness of the rules” (pp.34-39). Extreme consciousness of the rules increases their anxiety and self-consciousness; high level of anxiety pulls learners from their self-confidence, distract from the task of attending to and remembering new items. Speaker’s high self-consciousness directs them to concentrate on opinions of others, self-consciousness; decreases their aptitude, filters intake information. Attitudinal factors perform two functions viz., ‘encourage intake and discourage intake’.

Dulay and Burt (1977) introduce the concept “socio affective filter” which insists that high filters will acquire less of the language directed at them. Attitude of high affective filters discourage the learners’ intake whereas low affective filters encourage and motivate the learners’ intake of second language. Overuse of rules discourages the intake motivational variable which increases the fear of difficulty that results in poor performance.

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Excessive consciousness of rules in the acquisition must be avoided where a feel for grammaticality alone is needed. Grammar must be felt by the learner. Krashen says, “The Monitor under user does not seem to use the conscious grammar at all. The under-user typically judges grammaticality "by feel", that is, he uses his subconsciously acquired system, rather than a conscious grammar” (p.16). Subconsciously acquired system can be created through natural language learning. Learning is more effective when it is active rather than a passive process. Communicative activities in suitable environment with the assistance of qualified teacher help them to transform the potentialities. Complete understanding cannot come from sound source alone because in connected speech one sound runs into next. For example, ‘I like it’ sounds like ‘I lie kit’ ‘My name is Ann’ sounds like ‘My name Zan’.

Listening comprehension is needed as a first phase of development in the communication skill. It is a complex and active process in which the learner understands the vocabulary and structures, interpret stress and intonation. Listening activity increases the level of confidence to express their ideas in the target language. Opportunity is provided for the acquirers to express their feelings in task based language learning. David Nunan (2004) says “The task should also have a sense of completeness, being able to stand alone as a communicative act in its own right with a beginning, middle and an end” (p.4) .

Suitable tasks help the learners to face the reality where they concentrate on the message/information/concept. Users’ attention is focused on meaning rather than grammatical form. It helps the learners to confront mental laziness and think through the barriers that lie between them and the stimulated implementation of their ideas. It provides the opportunity to see unexpected outcomes.

Situational Speaking Tasks

Situational speaking tasks (SST) help learners to see the differences between concept and reality. It can show the students themselves how much they know or don’t know. Students have the chance to realize their potentialities while listening to others’ performances. For example, they think to themselves, I could have said that! I know this stuff already! I said it better than him! I can do better than this! Their mental plans and their behavior are reflected in this particular activity and thereby their passive skills are revived. Group discussion table is an ideally co- operative environment. “It is necessary to construct groupings to achieve a co-operative rather than a competitive or an individualistic goal structure” (Harmer 2001, p.120.)

SST is potentially dynamic where learners share their ideas and information in a natural way. Each student has proportionally more chance to speak and to be involved in use of target language. It promotes a positive atmosphere/affective climate. Motivation can be often improved and self-expression could be explored. Research suggests that cohesive groups produce higher Language in India www.languageinindia.com

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levels of academic achievement in conceptual learning, problem solving and meta- cognitive learning than individual, competitive learning formats. Patterns of feelings, disagreements, dominations, and the turn taking of the students reveal their attitude in the real situation. They can acquire the basic structures of language as simple present, simple past and simple future tenses through this kind of ‘grammar feel’ method.

Situation Topics Used

The following Situational topics were given to the learners:

1. How do you enjoy the boring class?
2. Criticizing a movie in the coffee shop
3. Sharing experience of your love in infancy
4. Enhancing campus life with extracurricular and co-curricular activities
5. Best coffee in a restaurant
6. Roommate talking over the phone round about the clock and disturbing your sleep your response and a little argument.
7. Ring tone in the mobile and changing the caller tune-
8. The time u got caught.....
9. Using laptops during the study hour –an interesting experience
10. Definition of family

Function of Tasks

Tasks assist learners to concentrate on conveying the message rather than the structure of the language. Refining takes place through self-learning. They can rectify their errors by self – correction. Action learning at the individual level focuses on the objective of learning. Constant practice of this task makes the learners to ignore their consciousness of rules and achieve a profitable development in their communication. Learners at tertiary level can face the reality and react to it boldly when they feel the grammar. The present research has proved that the learners make use of the ‘past knowledge’ of grammar while making utterances in second language. A ground of 60 students was identified and various tasks were administered to them to assess their ability to express themselves.

Evaluation and Findings

Evaluation has taken place after a period of three months of practice/teaching in the Laboratory based on the tasks. Listening skills were evaluated, where students were asked to recognize the correct words, and content of the record, and they were asked to answer the questions regarding the speech/dialogue they heard. SST tasks were conducted where aspects of production such as fluency, accuracy, complexity and their self-confidence were noted for

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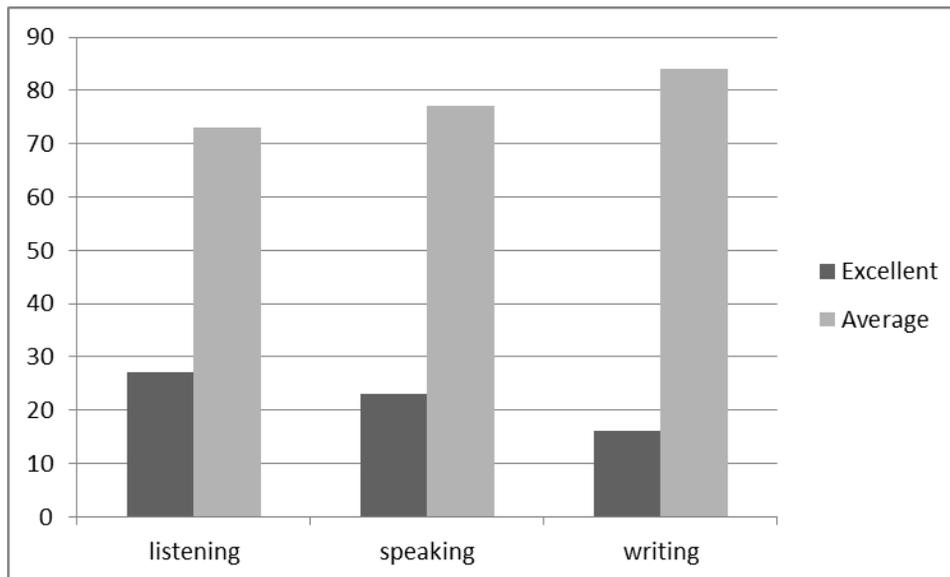
speech evaluation. Accuracy was evaluated by noting the ability to avoid error in performance, possibly reflecting higher levels of control in the language. Their fluency was also taken into account because fluency concerns the learner’s capacity to produce language in real time without undue pausing or hesitation.

The effectiveness was calculated through simple tests based on the activities given. Evaluation at the beginning of the laboratory tasks showed that nearly half of the students possessed excellent communicative skills. The following chart shows nearly 27% in listening, 23% of learners in speaking and 16% of learners in writing possessed the skills excellently well at the beginning of the course.

Table 1: Survey at the beginning of the course

Level	Pre Activity Assessment %		
	listening	speaking	writing
Excellent	27	23	16
Average	73	77	84

Figure 1 Survey at the beginning of the course



Again the evaluation has taken place after rigorous practice. It results in the following way. 79% of learners are excellent in listening, 83% of learners are excellent in speaking, and 87% of learners are excellent in writing skills. It is illustrated in the following table:

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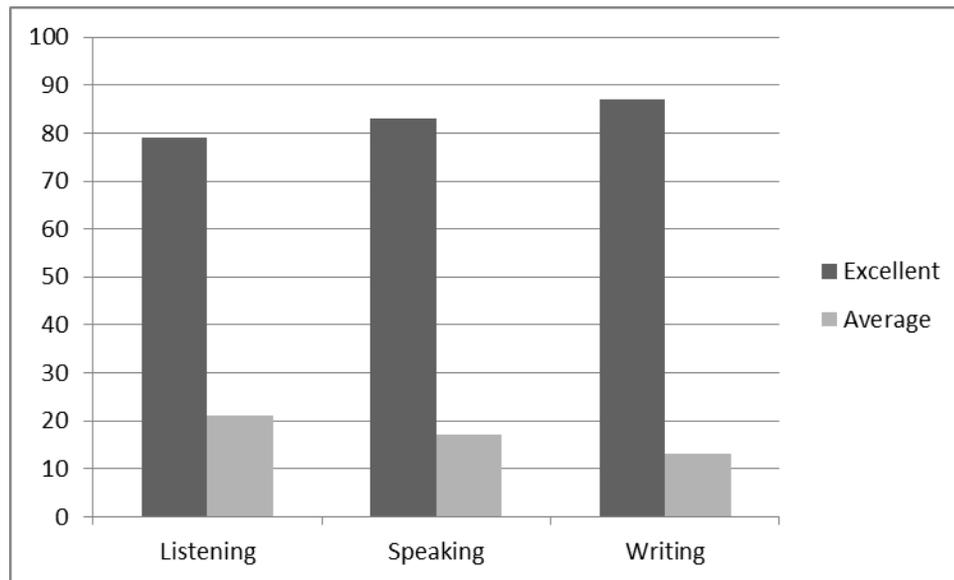
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Table 2 Final survey of learners' ability

Level	Post Activity Assessment %		
	listening	Speaking	Writing
Excellent	79	83	87
Average	21	17	13

Figure 2 Final survey of learners' ability



Secondary data was also collected through questionnaires to maintain the triangulation of research study. Questionnaire used in this study for data collection served for three purposes as

- To collect personal and background details for the profile included psychological questions also.
- To get feedback from the learners regarding their experience in practicing communication skills
- To get feedback to comprehend the improvement in second language communication skills.

As these were the written responses of the learners, it was believed that they would help the teacher-researcher to evaluate the communication skills of the learners from learners' perspective. A number of questions were included in the questionnaire to increase the level of explicitness. Likert scale (Likert 1932) was used in the questionnaire.

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Scales as Strongly agree (SA), Agree (A), Undecided (U), Disagree(D) and Strongly Disagree(SD) were provided with each statement in the questionnaire. Strongly Agree was assigned a weight of 5 points while strongly disagree weighted the score of 1 point. To capture a complete picture of learners' thinking ability, development in thought process and the improvement in L₂ communication skills learners were instructed to answer all the questions in the questionnaire. All the Learners were given the same questionnaire to maintain the uniformity, accuracy and standard of the data. Responses of pre and post questionnaire were assessed by using paired sample t-test with the help of SPSS(Statistical package for Social sciences) software.

Extracted results of responses are given below,

Table 3: Results of pre- and post questionnaire by using Paired sample T-test

S.No	Paired questions	Mean	Std. deviation	t	Sig.(2 tailed)
1.	Pre questionnaire with Post questionnaire	-1.515	1.218	10.103	.000

Variables were computed in two pairs as one as Pre- questionnaire data and the pair of it was Post questionnaire data. Mean and standard deviation of the variables were -1.515 and 1.218. The p value was less than 0.5, i.e., the tailed significant value p was 0.000, so it was assured that the results were significant. Therefore, it was found that there was a significant difference in the improvement of learners' strategies.

The 'grammar feel' methodology adopted to impart language skills was effective as shown above. It was also found that the students had no inhibition to express themselves. This paper concludes that suitable tasks and topics related to GEN Y learners can enhance the second language proficiency of the GEN Y learners.

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**Impact of Global English Literature on
Communication Skills in English**

H. L. Narayanrao, M.A., PGJMC, PGDHE

Introduction

Communication skills in English are perceived today by both academics and industry as an important and dynamic aspect of individual personality. Communicating means an action + reaction = interaction, between two or more people. Study of Global English literature will help us acquire better communication skills, among other benefits.

Global English Literature

English literature is written on the basis of the history of England. Literature is composed in English by the writers not necessarily from UK or USA. For example, Robert Burns was Scottish, James Joyce was Irish, Dylan Thomas was Welsh, Edgar Allan Poe was American, V.S. Naipaul was born in Trinidad, and Vladimir Nabokov was Russian, but all are considered important writers in the history of English literature. In other words, English literature is as diverse as the varieties and dialects of English spoken around the world. In universities, the term often labels departments and programmes using English in secondary and tertiary educational systems. Despite the variety of authors of English literature, the works of William Shakespeare and John Milton remain important throughout the English-speaking world.

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Indian English literature (IEL) refers to the body of works by writers in India who write in the English language and whose native or co-native language could be one of the numerous languages of India. It is also associated with the works of members of Indian diaspora, such as V.S. Naipaul and Salman Rushdie, who are of Indian descent.

It is frequently referred to as Indo-Anglian literature. Indo-Anglian is a specific term in the sole context of writing that should not be confused with the term Anglo-Indian. As a category, this production comes under the broader realm of postcolonial literature- the literature in English from previously colonized countries such as India.

Culture and Communication Through Indian Writing in English

Raja Rao's *Kanthapura* is Indian in terms of its storytelling qualities. Rabindranath Tagore wrote in Bengali and English and was responsible for the translations of his own work into English. Dhan Gopal Mukerji was the first Indian author to win a literary award in the United States. Nirad C. Chaudhuri, a writer of non-fiction, is best known for his "The Autobiography of an Unknown Indian" where he relates his life experiences and influences. P. Lal, a poet, translator, publisher and essayist, founded a press in the 1950s for Indian English writing in the contemporary period.

R.K. Narayan is a writer who contributed over many decades and who continued to write till his death recently. He was discovered by Graham Greene in the sense that the latter helped him find a publisher in England. Graham Greene and Narayan remained close friends till the end. Similar to Thomas Hardy's *Wessex*, Narayan created the fictitious town of Malgudi where he set his novels. Some criticize Narayan for the parochial, detached and closed world that he created in the face of the changing conditions in India during the times in which the stories are set. Others, such as Graham Greene, however, feel that through Malgudi they could vividly understand the Indian experience. Narayan's evocation of small town life and its experiences through the eyes of the endearing child protagonist Swaminathan in *Swami and Friends* is a good sample of his writing style.

Our Present Need: Dynamic Communication

Webster's Encyclopedic Dictionary, defines communication as giving, receiving and exchanging of information and ideas with another person or a group of people.

That communication skills in English are important is clearly recognized by most educational agencies including the UGC which has suggested making Communication Skills in English as a compulsory subject. On the basis of such demands, English Literature/language is to be taught to help students of all the branches and disciplines of study to improve their communication skills in their respective fields of study.

The Relevance of Communication in Inter-Disciplinary Pursuits

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Technical subjects such as medicine, engineering, applied and basic sciences as well as technology are all taught using English in most Indian University. Learning English as a subject will help the students and teachers of these disciplines to communicate well in their subjects. However, this “subject of English” should focus more on the communication skills – how to communicate effectively using English in normal day to day life as well as in the context of professional communication.

We also need to recognize that the study of current English literature, written by writers from many countries, is not a barrier to learn communication skills. These will provide appropriate social contexts. These also help our students to gain knowledge of the global conditions and thus enable them to seek employment around the world and live in those contexts with some understanding. Apart from these ultimate benefits, students also develop the process of communication skills and learn the basic and applied language skills useful for the study of different subjects such as Arts, Science, Management, Engineering, and Medicine, etc.,

English is a Global language

It is a matter of fact, that English language is so widely spoken, it has often been referred to as a "world language", the lingua franca of the modern era, and while it is not an official language in most countries, it is currently the language most often taught as a foreign language. Some linguists believe that it is no longer the exclusive cultural property of "native English speakers", but is rather a language that is absorbing aspects of cultures worldwide as it continues to grow. It is, by international treaty, the official language for aerial and maritime communications. English is an official language of the United Nations and many other international organizations, including the International Olympic Committee and Commonwealth Games.

English occupies the prime position among nations in the contemporary multi-national and global business environment. Within every corporate sector in India, and in the field of academics, professionals do communicate in English on major economic, personnel, media and other related issues. The academicians and the professionals use English to strengthen their general concepts in verbal and non-verbal and in written communication for achieving the required results in educational institutions and in the corporate business world.

Most of the books, magazines, and newspapers written in English are available in many countries around the world, and English is the most commonly used language in the sciences with *Science Citation Index* reporting as early as in 1997 that 95% of its articles were written in English, even though only half of them came from authors in English-speaking countries.

Global Skills Through a Global Language and Global Literature

This increasing use of the English language globally has had a large impact on many other languages, leading to language shift and to claims of linguistic imperialism. English itself is now

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open to language shift as multiple regional varieties feed back into the language as a whole. For this reason, the 'English language is forever evolving'.

Study of Global English Literature will help the following:

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 4. Study of Global English Literature will equip students and professional to have an understanding of emerging global culture and global business norms.
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Deconstructing Power Structures in Premchand's "Thakur's Well"

Ashok Verma

Gulab Singh



Premchand

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Denial of Place and Rights for Dalits and Women in Indian Society

One of the most significant achievements of the 20th century in the Indian context has been the ever growing consciousness for and the resultant recognition of the rights of those who had for centuries been living on the margins after having been pushed out of the mainstream of society by the prevailing power structures. Since Indian society has

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been patriarchal for centuries, women were denied treatment on a par with the males and hence remained on the margins. Similarly, the Dalits were reduced to a sub-human level because of the rigid *varna* system. Both these sections of the Indian society were systematically denied their rights and choices and were relegated to the marginal position.

Though there has been considerable change for the better in recent times, their journey from marginality to centrality is still on. One thing common about their pitiful plight is the existing power structures. They have been made to suffer because of their peripheral existence. Since the power/authority is not in their hands, they face exploitation at the hands of those who control power.

Deconstruction of the Power Structures – Prem Chand’s “Thakur’s Well”

The purpose of this research paper is to deconstruct the power structures in Premchand’s story “Thakur’s Well”. The story exhibits the writer’s deft handling of the problem of untouchability in a short, terse narrative. The entire social hierarchy, the exploitation of one section by the other simply because of its privileged position, various levels of exploitation – all have been put into a single narrative.

The paper also attempts to analyze the story from the level of consciousness gained by the suffering class and what more can be done to ameliorate the position of the marginalized. In this attempt, however, the first requirement is to understand the terms ‘power structure’ and ‘power’ as such.

Meaning of the Term *Power Structure*

To understand the term ‘power structure’ in its very basic form, it refers to an elite group constituted by people holding influential positions within a government, society, or organization. As is obvious from the definition, the group enjoys power and exercises it on others. Further, the term ‘power’ is defined as “a measure of an entity’s ability to control its environment, including the behavior of other entities” (Wikipedia 24 Jan. 2011).

Friedrich Nietzsche disseminated ideas on the will to power which he saw as the domination of other humans as much as the exercise of control over one’s environment. To him, this will to power is “akin to a life force, a monistic tenet that is the ultimate source of all organic and inorganic activity” (Holub 54). This idea underlies much 20th century analysis of power. The followers of Alfred Adler place power dynamics at the core of psychoanalytical theory as against orthodox Freudians who give this place to sexuality (Wikipedia 24 Jan. 2011).

Many Facets of Power

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Power can be seen as evil, a corrupting agent but the desire to exercise power over others is accepted as endemic to human beings. The social structures, in a way, legitimize it. Be it any time or clime, power structures have been there in society. The form may have changed over the centuries but such elite groups have been there. The power structure of Bronze Age society was based on social networks rather than on permanently established institutions. Society was organized into small and medium-sized chiefdoms that were typically involved in ongoing struggles for dominance between various powerful families (Artursson). Thus power has always been central to human behaviour.

Power Structure Based on *Varna*

The power structure in contention here emanates from the institution of caste system in Indian society. The first three *varnas* i.e., Brahmana, Kshatriya and Vaishya enjoy the religious, political and money power respectively and thus form a nexus to exploit those who are powerless. This power dynamics leaves no scope for the lowest strata to lead a respectable life. With the growing consciousness, however, the so-called untouchables now want equal share in power and hence the clash as the present power structure would not yield to their demands so easily.

Legal, Religious and Social Props

Dr Bhim Rao Ambedkar in his thought-provoking essay “Untouchability and Caste System” relates the plight of the untouchables with the institution of caste system and talks about three kinds of sanctions that provide life force to any institution. These sanctions are legal, religious and social. When only one of these can sustain an institution, it is really unfortunate that caste system has got all the three sanctions; religious – since religion promotes caste divisions thus making an average Hindu consider his caste sacred; social – as the society recognizes the caste and finally up to some extent legal – as the government has also made provisions for particular castes.

Questions Raised by Premchand

Premchand, a keen observer of social life, comes down heavily upon the inhuman tendencies of Indian society and raises certain relevant questions related to the lives of the downtrodden. A deft handler of irony, he is able to distance himself from the actual scene and attains rare artistic detachment.

Thakur’s Well

“Thakur’s Well” begins on a dismal note with Jokhu who is an untouchable and has been ill for some days, complaining of foul smell in the drinking water. Gangi, his wife, having ascertained the fact, cannot give him the water to drink lest his illness should

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aggravate. But what is the way out, none of them has any clue. Jokhu tries to suppress his thirst for some time but in vain. His thirst has rendered him helpless and he says: "I'm so thirsty I can't stand it. Bring me the water, I'll hold my nose and drink a little" (TW 83) This lays bare before the reader the height of oppression which makes people like Jokhu drink water that even animals would not drink. This thought of drinking filthy water emanates from a sense of helplessness accumulated through actual life experiences. Gangi, like a caring wife, would simply not let him drink it. She asks him to wait till she gets fresh water from the well. However, both of them know very well that getting water from either of the wells in the village belonging to the Thakur and the Sahu respectively, is something next to impossible.

Gangi is hoping against hope that the so-called *swarnas* would take pity on her plight and let her draw water from their wells: "The Thakur and the shopkeeper both have wells. Won't they let me fill just one lota?" (TW 83) While speaking thus, Gangi may try to assure her husband but she, in her heart of hearts, is well aware that any such move on her part would bear serious consequences. The society depicted is dehumanized indeed where there is no place for compassion and sympathy for the fellow human beings. The following reaction of Jokhu explicitly presents the intricately woven, prevailing power structures in the contemporary society:

'You'll come back with your arms and legs broken, that's all. You'd better just sit down and keep quiet. The Brahman will give a curse, the Thakur will beat you with a stick, and that money-lending shopkeeper takes five for every one he gives. Who cares what people like us go through? Whatever they say about giving some help, we can just die and nobody will even come to this door to have a look. Do you think people like that are going to let you draw water from their well?' (TW 83-84)

Insight into Traditional Caste Roles

The above comment provides an insight into the traditional caste roles according to the *varna vyavastha* with the Brahman being at the top, the Kshatriya (Thakur) in the second place, the Vaisya (Sahu) taking the third place, then the Shudra and at last the Untouchable. All of them enjoy power in one form or the other.

The Brahman enjoys religious power (or what they prefer to call, the power of knowledge) and as such he is considered to be sacred. The Thakur has political power and the Vaishya is invested with the power of money. Even the Shudras have some privileges and power to enjoy.

However, the untouchables are destined to lead a sub-human life of deprivation, humiliation and oppression, being at the lowest rung. This concept of graded inequality is in consonance with Ambedkar's interpretation.

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The Swarnas

However our contention in this paper is limited to four levels of the social hierarchy as discussed in the story. In this hierarchal structure, the *swarnas* like Thakur and Sahu are positioned at the top. Then come the womenfolk of these *swarnas* who are victims of gender oppression. They are oppressed by their men but otherwise are themselves oppressors. Premchand has dexterously brought this segregation to the fore by giving space to *swarna* women also in the narrative.

‘There they were eating and they order us to get more water. There is no money for a jug.’

‘The menfolk get jealous if they think they see us sitting around taking it easy.’

‘That's right, and you'll never see them pick up the pitcher and fetch it themselves. They just order us to get it as though we were slaves.’

‘If you are not a slave, what are you? You work for food and clothes and even to get nothing more than five or six rupees you have to snatch it on the sly. What's that if it isn't being a slave?’

‘Don't shame me, sister! All I do is long for just a second's rest. If I did this much work for somebody else's family I'd have an easier time, and they might even be grateful. But here you could drop dead from overwork and they'd all just frown.’ (TW 85)

Reading along Feminist Lines

In fact the above conversation between two upper caste women could be read along feminist lines. These women no doubt command respect because of their caste but being women they are oppressed by their male counterparts. The grudge of one woman and the piercing, satirical observations by the other stand testimony to gender oppression which perhaps is the oldest form of oppression known to human beings. As a result of this, woman has become, more than anything else, a device to hold the traditional order in place.

After the *swarna* women, the third category comprises the male dalits like Jokhu and Mahngu who face incessant oppression from the high caste people but have some authority over their women back home. Thus the dalit women form the lowest rung of this hierarchy who are in fact doubly oppressed both on account of their caste and gender.

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Capturing Discontent

By making Gangi the central protagonist, Premchand perhaps aims at capturing the growing sense of discontent and rebellion in dalit women thus showing that the consciousness towards their rights as human beings has reached down to the bottom. Interestingly, the author does not show this woman as a victim of gender oppression. He deliberately portrays her as a strong character. Gangi, with this consciousness, is able to see through the hypocrisy and sham supremacy of the *swarnas*. The author has done exceptionally well to capture the inner state of Gangi's mind:

Gangi's resentful heart cried out against the restraints and bars of the custom. Why was she so low and those others so high? Because they wore a thread around their necks? There wasn't one of them in the village who wasn't rotten. They stole, they cheated, they lied in court... Whenever she came into the village they looked at her with eyes full of lust, they were on fire with lust, every one of them, but they bragged that they were better than people like her. (TW 84)

Gangi may feel a sense of rebellion towards the gross injustice meted out to her, she has not reached a stage where she can openly flout the customs and raise the banner of revolt against the prevailing power structures. Her sense of care for and devotion to the ailing husband has drawn her to the Thakur's well but at the same time, she is apprehensive. Centuries of oppression have crushed her spirit to the extent that she cannot demand her rightful share. She takes every precaution not to catch anyone's eye. She is intensely scared. Premchand creates a wonderful atmosphere of suspense, fear and uncertainty as to what would Gangi's attempts finally come to. Consider the author's use of following expressions:

Even the prince who set out to steal the nectar from the gods could not have moved more warily....

Gangi tiptoed up on to the well platform...
Like some soldier stealing into the enemy's fortress at night she peered cautiously on every side....

No strong-armed athlete could have dragged it up more swiftly....
... suddenly the Thakur's door opened. The jaws of a tiger could not have terrified her more. (TW 85-86)

The Terror

Such expressions show the amount of terror that has been created among the downtrodden. Again this is something done intentionally so that no untouchable can ever

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dare challenge the authority of the high caste people. Gangi's attempt to get a little water from the Thakur's well thus is thwarted and she has to flee from the spot instantly to escape punishment and torture. "Yelling 'Who's there?' the Thakur came toward the well and Gangi jumped from the platform and ran away as fast as she could. When she reached home, Jokhu, with the *lota* at his mouth, was drinking that filthy, stinking water" (TW 86)

Symbolic Function

Thakur's well again has been used symbolically. It symbolizes the power structure which makes the *swarnas* privileged and the dalits the have-nots. Gangi's attempt at drawing a *lota* of water from the well symbolizes her desire to get equal share in power. Her *lota* thus becomes a symbol of her accumulated awareness. Jokhu's drinking of stinking water is not merely an act performed by Jokhu alone but a potent way to depict the humiliation and shame; oppression and torture inflicted upon all like him by the upper castes. The ending thus has much to convey.

Premchand among Other Writers

Premchand perhaps concludes that in spite of the growing awareness and discontent among the dalits, they have to go a long way before they can really assert themselves. Writers like Mulk Raj Anand have always won acclaims both in India and abroad for having championed the cause of the untouchables. It is, however, writers like Premchand who sound more authentic and genuine for their first-hand experience of the problem of untouchability in India. Truly, he emerges as a genuine interpreter of the emotional angst of the oppressed.

This sympathy for the downtrodden makes a critic like Dr Nagendra acknowledge Premchand's contribution to the world of letters thus:

The most obvious quality of Premchand's literature is his unbounded sympathy. The human aspect of his personality was highly developed. The downtrodden people of India – the illiterate peasant in the village, exploited labourer in the town, victims of caste-system everywhere and the oppressed women-folk, of course, are the natural and legitimate objects of his affection. (1)

Any Amelioration?

Now the question is how can the situation be ameliorated for the oppressed? The answer to this question is in no way simple but definitely possible. The prevailing power structures are to be modified if not subverted altogether. Awareness through education, both to the dalits as well as the *swarnas* is the key to it. Exclusive approach on the part of

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the Dalits would lead our society nowhere. It will further aggravate the situation leading to violent clashes between different castes and classes. Perpetuation of caste as a social institution will be further strengthened on both the sides if exclusive approach is resorted to.

The *swarnas* will have to adopt a rational, humanistic approach giving due respect to the rights of the downtrodden and the dalits will have to be careful not to overdo in their endeavour to get their rights. A similar approach has to be adopted for gender oppression as well. The power structures of a gendered society would give way only by the way of “male self-deconstruction and ...female self assertion” (Samir Dayal 47). This is where education becomes important for both sections so that they can really shed their misconceptions and work towards the goal of a true egalitarian society.

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A Comparative Study of the Quality of Education in Annual and Semester System in Khyber Pakhtunkhwa, Pakistan

Ghani Rahman, Ph.D. Scholar

Riaz-ud-Din, Ph.D. Scholar

Abstract

The present study is a comparative analysis of MA English results under annual and semester systems. This study aims at looking into the quality assurance in both the systems. The focus of the study is to find out the system that produces the best results in terms of quality assurance expected from the students of MA English. The results of the present study are consistent with the study of Tayaaba, et al., (2010) that there is a significant difference in quality of learners' results between the two systems. It proves that semester system is comparatively better than the annual system with a few technical drawbacks of its own. The study concludes that the semester system is more appropriate for higher education like MA English as it makes the students fit to meet the requirements of the market in practical life. The study is limited to MA English results, but it could be generalized to other subjects as well. The study suggests further research into this area in terms of all other relevant technicalities. The study contributes to the knowledge of students about the two systems. It may also contribute in facilitating the universities in their decision making regarding the academic system which they intend to adopt in their concerned universities.

Introduction

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Ghani Rahman, Ph.D. Scholar and Riaz-ud-Din, Ph.D. Scholar

A Comparative Study of the Quality of Education in Annual and Semester System in Khyber Pakhtunkhwa, Pakistan

Countries in the Subcontinent including Pakistan and India were under colonial rule. During their rule of the subcontinent, the British introduced the Annual system for education. In this kind of system a student is taught a subject for the whole year. Then his achievement is judged by a comprehensive examination upon which the assessment of the whole subject is based. The same model of education was followed in nearly all subjects. On the other hand, Semester system is really an American system of education (Jayanthi 2007).

The semester system breaks up the year into two or three academic parts¹, which increases the number of teaching days. It reduces the size of the classes, make sure proper attention is given to all the students. It provides for internal assessment and conducts exams every six months along with practical assignments during the whole year (Jyoti Kamal 2002).

Research Aims

The purpose of the present study is to look for quality assurance in annual and semester system. The study has the following objectives.

- The perceptions of the students about annual and semester system.
- The perceptions of the teachers about annual and semester system.
- What system does provide quality assurance in MA English?
- How quality assurance is achieved in annual and semester system?

In the light of the above objectives the study has the following hypothesis

M.A. English results under the semester system provide better quality education than annual system.

Literature Review

Jayanthi has discussed the announcement of the Indian Prime Minister to introduce semester system in some universities of India. The Indian PM announced to change the old annual system to modern semester system of education of 30 universities in 18 states of India. The author is of the view that one of the reasons might be the failure of the universities to achieve or maintain quality assurance in education. Regarding this new semester system, the faculty members are of the view that it will control absenteeism and students will focus more on their studies, as semester system is more intensive in nature. But they thought that in the semester system, the marking is internal, and so it may be subjective. Furthermore, the credit system never reveals the actual marks obtained by the students, and when something new is learnt in the new semester, the previously learnt material washes out.

¹ The education system that has three parts in a year is sometimes called trimester instead of semester system. But the terms are sometimes used interchangeably (Radha Prathi 2005). **Please remove this footnote and integrate this as part of the running text.**

Dr. Vijay Khole, Vice-chancellor, University of Bombay favored semester system at the post-graduate level, because the industry and market expect the students with practical assignments and training, which are mostly available only in a semester system. But for undergraduate level he thinks, they should have a different set up. Dr. Meenakshi Rishi says that the semester system affords more flexibility to the students (Jayanthi 2007)

Tayaaba, et al., (2010) suggest a significant difference in quality assurance in the results under the semester system. Their study proves that both the systems have merits and demerits of their own, but do not clearly favour any one system more than other. Commenting on the objections of the Bangalore University College Teachers' Association raised against the semester system, Chitra Ramani says that the association urged the Vice-Chancellor of Bangalore University to bring back the replaced annual system. The association objected that under semester system the administration has become chaotic. In this system, the university does not have clear guidelines about teachers and subjects, so many qualified teachers have no load of work.

Radha Prathi discusses the announcement of the schools under the State of Karnataka that the trimester system has been replaced again by the semester system. The author notes the consultations of the teachers and head of institutions that annual system permit even the mediocre students to grapple with the difficult concepts of the subjects throughout the year and he is examined at the end of the year. The students are tested throughout the year, which show them their weaknesses but they are graded at the end and so they have enough time to learn the subjects (Radha Prathi 2005).

The semester system increases accountability, it streamlines the progress of the classes and improve the academics. It makes possible to achieve the 180 days target of teaching. In semester system, the people have to work hard; there is internal assessment and a comprehensive exam at the end of the term (Jyoti Kamal 2002).

Teachers of various departments of the Punjab University (Pakistan) objected to the results of those students who have studied under the semester system, particularly at undergraduate level. The students are given 80 to 90 per cent marks which are not realistic in terms of the overall abilities of the students. These students, when taking admission at higher levels, are in an advantageous position because of having good grades. This decreases the possibility for other students (who have passed their exams under the annual system) to take admission. Punjab University multiplied the marks of the students who had studied under semester system with 0.85, but there are 900 students who have studied under semester system as against 800 students who have studied under annual system. The students, who get good marks under the semester system, become overconfident. This does not help their performance in the annual system at the higher level.

Methodology

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Ghani Rahman, Ph.D. Scholar and Riaz-ud-Din, Ph.D. Scholar

A Comparative Study of the Quality of Education in Annual and Semester System in Khyber Pakhtunkhwa, Pakistan

The present study is a comparative study of the results of M.A. English under annual and semester system. The quality assurance measurement is not an easy task in term of Methodology. It needs a detail observational and experimental study, which is beyond the scope of this paper. But the study has focused on the perception of learners along with the observation and experience of the teachers who have experience of teaching under both the systems.

Research Design

The study has been designed for the said purpose. The study has ignored actual classroom performance and the performance of M.A. English in practical life. Instead the study has focused on the views of the learners and the teachers. The study used both qualitative and quantitative approaches to probe into the matter of quality assurance under both the systems.

Qualitative Approach

In qualitative approach the study took into consideration the views of the experts in this field. Two eminent professors from Khyber Pakhtunkhwa province of Pakistan were interviewed who considered the issue of quality education under both annual and semester system in light of their own experience. Their views were supported with the views of other experts in the fields as well.

Quantitative Approach

In quantitative approach the perceptions of the students were found out. Their views were analyzed and the results were deduced. Their views regarding quality assurance in MA English under annual and semester system were analyzed along with other data obtained.

Twenty students from four different universities in Khyber Pakhtunkhwa were given a questionnaire which was regarding their perceptions about quality education under annual and semester system. Ten students had passed their MA English under annual and ten under semester system.

Data Collection

The data was needed from both students and experts in the field. The students who had practical experience of the systems were needed and the experts who had taught under both the systems were also required. For this reason the following sample from the following population was selected.

Population

The population for the present study was the group of all those students who has passed their MA under annual or semester system. But the quality assurance in their respective systems was to be confirmed by the experts in the field, in order to remove the biases of the students in the

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favor of the system in which they had passed their MA. Their quality assurance was even measured from some of the questions regarding their present service on the basis on their MA English. For this reason the following sample was selected.

Sample of the Participants

The study took a sample of twenty participants who had passed their MA English. The participants were selected in equal ratio, i.e., ten participants had passed their MA under annual system and ten participants had passed under semester system. The participants were selected randomly from four universities who belonged to different localities. The participants were selected keeping in view their availability and our access to them.

Data Collecting Tools

The data was collected from the participants through the tool of a questionnaire. The questionnaire had 10 questions regarding the perception of the participants about the two systems under which they had passed their MA English. The participants were asked both close ended and open ended question about the system of their choice, in order to remove biases in favor of their favorite system. In addition to this questionnaire, two eminent professors of English were interviewed who had experience of teaching under both annual and semester system. The two tools of questionnaire and interview were separately analyzed and the results of both kinds of data strongly supported each other.

Results of the interview

The interview taken from two eminent professors is summarized below. These professors had more than twenty years of experience of teaching English to under-graduate and post-graduate levels. Their names are kept confidential as per their direction.

The first professor was of the view that both annual and semester systems have their own merits and drawbacks. According to him the annual system is better to be used in public sector institutions where they are supposed to teach even the weak students. The students have a lot of time, and so they can come up with the whole contents of the subjects. This kind of system is more knowledge transfer based, as it is not as interactive as a semester system is. The teacher in annual system is supposed to transfer the knowledge with a long span of time over the whole year. The students are not in any hurry to complete some of the unnecessary assignments, and so they can focus on the contents of their own interest in the light of the examination and learning point of view. The courses are repeated for so many times, which helps the students to get grip over the subject. The examination in annual system is mostly objective in nature, as there are external checkers. The marks obtained by the students really reflect their worth in the subjects.

About the semester system the same professor said that the semester system is more interactive in nature. The teacher is supposed to teach the subject with the participation of the students. This

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system is more practical in nature. The students do not have the burden of studies for the whole year, although they are supposed to do assignments throughout the year. The contents of the subject are divided into parts and so the students can easily learn the contents. The courses are designed in a way to enable the students to meet the needs of the market after their studies. But there are no hard and fast contents to be presented, and so the teacher can use his own intuition and experience to decide the best materials for the students. The students are supposed to compete with each other, which make them ambition in studies and so they take interest in different assignments. The nature of each assignment specifies its own way to get good grades. The students can repeat the subjects of their own interest, and they can improve their grades as well. The students have good working relations with teachers, which help them to learn more and getting good grades.

The second professor was of the view that the annual system might be appropriate for lower level, but it does not work well at higher level like MA English. If one keeps in view the needs of the students after their studies, the market demands people with practical experience and training of some kind. This kind of need fulfillment is not possible in the annual system. The teacher in the annual system cannot give attention to all the students and so their respective potential are neither explored nor utilized. While in the semester system the size of the class are controlled through assigning different practical tasks which are helpful in practical life later. The students who study through semester systems are more confident, they are offered good services and so are more successful than those who study through annual systems.

Annual system is more prone to rote learning type of education, while the semester system gives emphasis to creative and technical type of learning. But the semester system has some drawbacks. One of the drawbacks is the internal checking during the examination, and assignments marking. The students are aware of the source of grades and may approach the teacher for good grades. On the other hands the annual system has external checking which makes sure objective marking for students. But the checkers in annual system even may misuse this anonymity and may not be proved careful in his duties, which might be realized in the form of negligence as far as marking in annual system is concerned. The annual system is better in the sense that here the competence of the students in the subject as a whole improves by studying it for a long time. If the teachers are qualified and the students give full concentration to their studies, then annual system too can be very useful for MA English. The attendance in annual system is not that much strict as it is in semester system. The students attend the class regularly, as there are attendance marks and so the students are involved in the process of learning more than they could have learnt in annual system. If one has to choose a system out of the two, then semester system is no doubt the best for higher studies like MA English. The higher education commission in Pakistan too favors semester system for higher studies.

Questionnaire Results

The questionnaire distributed among the participants contained questions regarding their perception, favor and experience about annual and semester system. The results of the questionnaire are given below.

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When the students were asked which system is the best for getting good grades/marks, they all were of the view that semester system is better for getting good grades. But when they were asked that which system they consider good for learning, 7 participants reported annual system, while 13 participants reported semester system.

The percentage about learnability in the annual system was 35% while it was considered 65% in semester system.

When the participants were asked that under which system MA English should be conducted, 5 participants favored annual system, while the rest 15 favored semester system. The percentage in favor of annual system was 25% against the 75% in favor of semester system.

When the students were asked that which system provides more quality education than the other, 7 participants students were of the view that annual system provides quality education, while 13 favored semester system. The percentage for quality assurance under the annual system was 35% against the 65% under the semester system.

When the participants were asked that whether they were satisfied with the system under which they had passed their MA English, 8 participants out of those who had passed their MA under annual system said “yes”, on the other hand, all those who had passed their MA under semester system were satisfied with the system they had passed their exams in. Two of the participants who had passed their MA under annual system were not satisfied with annual system. So the percentage in favor of annual system was 40% against the 60% in favor of semester system.

The percentage responses of the participants about annual and semester system are given in the following table.

Questions related to annual and semester system

Questions	Annual system	Semester system
1) Which system is better for getting good grades?	0%	100%
2) Which system is better for learning?	35%	65%
3) Under which system MA English should be conducted?	25%	75%
4) Which system provides quality education in MA English?	35%	65%
5) Are you satisfied with the system under which you passed your MA English?	40%	60%

Table 1 showing the responses of the participants in percentage about annual and semester system

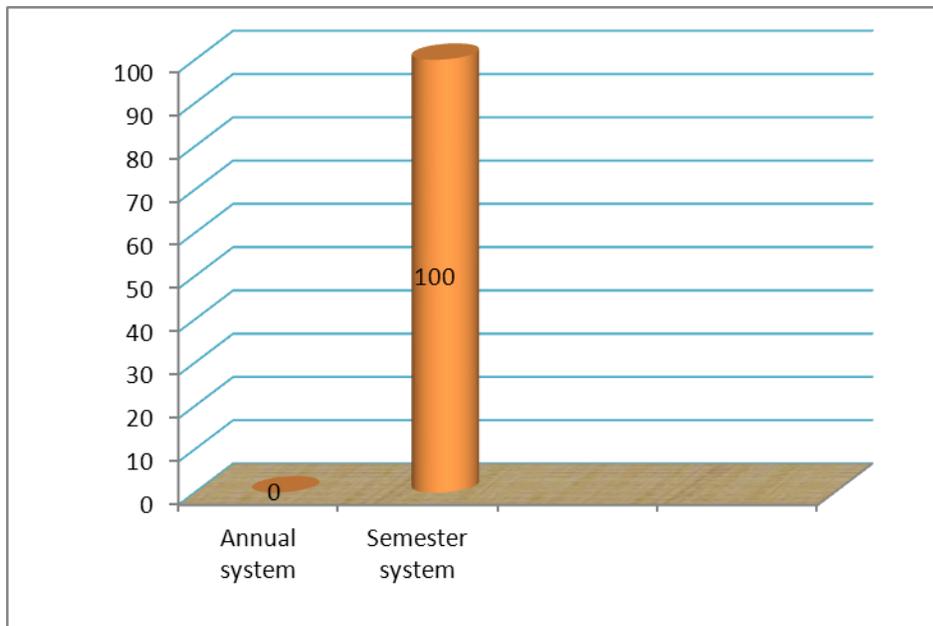
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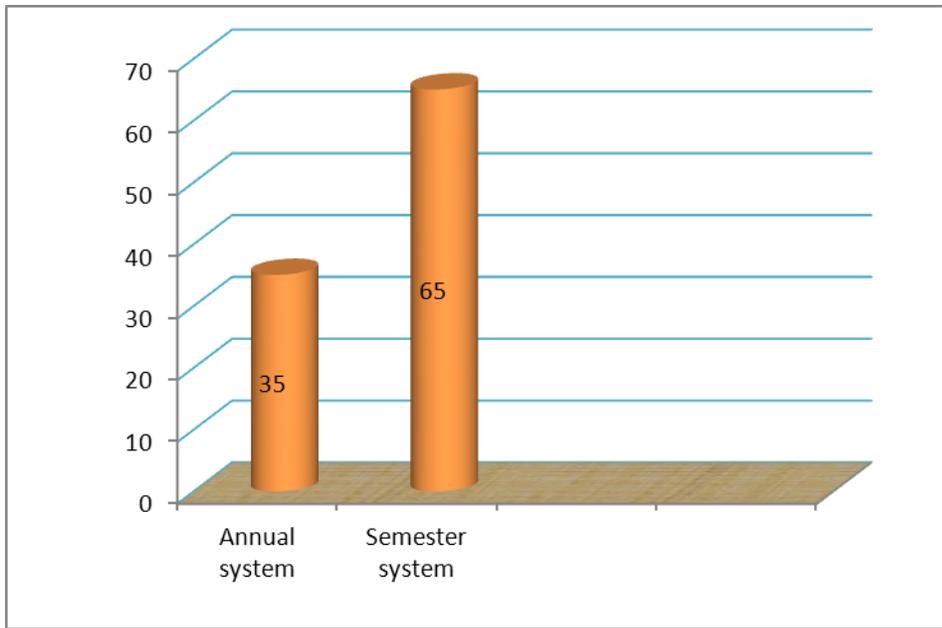
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The responses of the participants regarding annual and semester system are shown by the following bar charts.



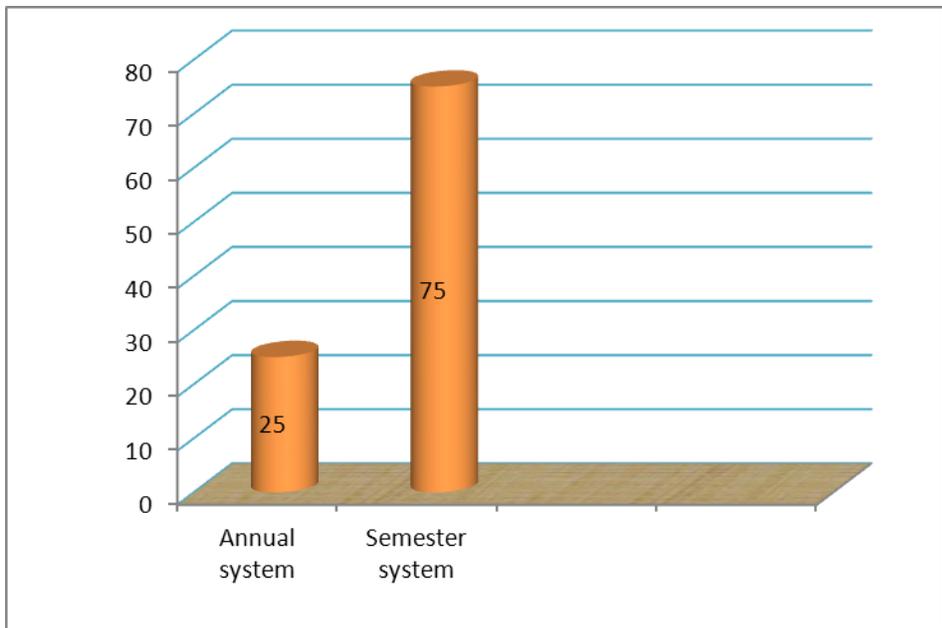
Which system is better for getting good grades?
Figure I showing the response of the participants

The above chart shows the responses of the students regarding good in both the systems. All the participants were of the view that semester system is better for good mark or grades.



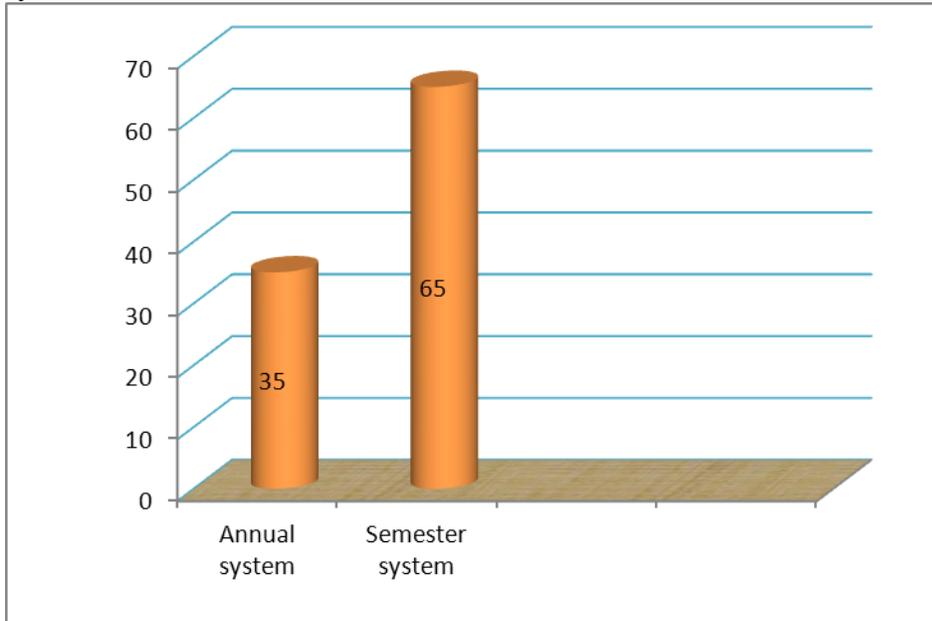
Which system is better for learning?
 Figure 2 showing the response of the participants

The above chart shows the perceptions of the students regarding the worth of annual and semester system for learnability. Most of the students favored semester system as against annual system for learning.



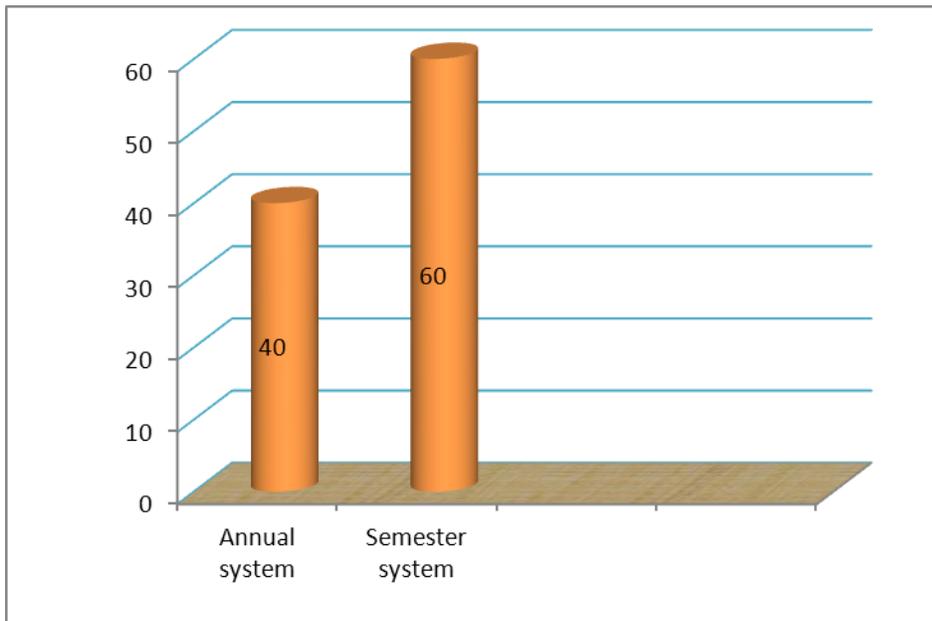
Under which system MA English should be conducted?
 Figure 3 showing the response of the participants

The above chart shows the perceptions of the students regarding the system under which MA English should be conducted. Most of the participants (75%) were in the favor of semester system.



Which system provides quality assurance in MA English?
Figure 4 showing the response of the participants

The above chart shows the responses of the students regarding quality assurance under annual and semester system. Out of 20 students 65% were of the view that semester system provides more quality education than annual system.



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Are you satisfied with system under which you have passed your MA English?

Figure 5 showing the response of the participants

The above chart shows the satisfaction of the students with the system which they favor. The percentage of semester system again is more than that of annual system. When the participants were asked where do they serve on the basis of their MA English? The participants were found to be serving in the following places.

Out of the ten participants who had studied under the annual system two were serving in government colleges, two of them had started their own business, three were serving in private colleges, two were serving in private firms, two of them were busy in their higher studies and the rest were serving in different private schools. Out of the ten participants who had studied under the semester system, three were serving in government universities, two in private universities, two in Government colleges, one in a private collage and the rest two in private schools.

The participants were asked to write a few qualities of the system that they prefer over the other. The strength of annual system according to the participants were a long time for study, a comprehensive exam at the end, external checking, focused study, extensive reading, realistic marks and no tough time for the students. The strength of the semester system according to the participants were the good grades, future perspectives, practicality of the system, inclusive programs, interactive relation with teachers and fellows, confidence building opportunities, timely fulfillment assignment regards, small scale research activities and the opportunities to present what one has learnt.

The participants were asked to report a few qualities which they did not like in their favorite system. The worst qualities in annual system were found to be little marks, no interactive relations with teachers, a comprehensive heavy exam at the end of the year, out of dated syllabuses, overcrowded classes, no opportunities to repeat courses, a long time wait for another exam if one does not qualify, a strict inflexible formula for marks and no opportunities to express oneself. The worst qualities in the semester system were reported to be strict attendance, timely fulfillment of assignments, complex marking system, competition with other students and over-practicality.

Discussion

The above results of the interview show that both the teachers favor semester system as it is in favor of the needs of the students. Although semester system is very demanding on the part of the teachers and administration, but it is intended to favor the students and learning. Here the students have more opportunities to learn up to date knowledge related to their subjects. The classroom management, attendance problems, individual attention, good working relation, practical work experience and training are some of the qualities of semester system and so there are more chances of successful future for students under this system.

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The qualities highlighted by the teachers in annual system can also be there in annual system e.g. there is a comprehensive exam at the end of each term, and in some places there is an overall comprehensive exam at the end of the program covering all the subjects taught in the previous semesters. According to both the teachers, the semester system is mostly based on students needs; their participation in all tasks is emphasized, and they are provided with practical work experience which is not available in annual system.

The results of the questionnaire got from the participants also favor semester system more than annual system. The participants who had studied under semester system were on good jobs as compared to those who had learnt under annual system. Semester system was favored by most of the participants for good grades and learning. They considered it to be the need of the market and so the cry of the day. The students in semester system have a lot of choices in the contents of the courses as they could chose subjects of their own choice along with the core courses. The students were not at all worried about their future when studying under semester system. The students were satisfied with the semester system.

The merits of the semester system reported by the students were more than those reported for the annual system. About the quality assurance under both the system, most of the participants were of the view that semester system provides quality assurance than annual system. The students favored semester system more than annual system for conducting MA English in future as well. One of the participants had passed his MA English under annual system, but now he had taken admission under semester system to improve his grades and learning. If we combine the results of both the data obtained from two different sources, we see that semester system is favored more than annual system both by students and teachers.

Conclusion

In the light of the results and discussion, the study concludes that semester system is comparatively better than annual system at higher education level like MA English. The semester system introduces the learners to a research oriented approach to their studies based on the needs of the market. The students and teachers have a creativity based practical relationship in semester system, which is shared with other fellows through a variety of practical tasks. In semester system, instead of comprehensive exam at the end of the year, there is an overall evaluation and assessment through a variety of practical tasks covering all the necessary skills. The annual system is only competence based, while semester system is both competence and performance based. Semester system is participatory, interactive and confidence building. The annual system has an instructional paradigm, while semester system has a learning paradigm. The annual system assesses the memory of the students while semester system tests the level of the understanding of the students. The semester system reduces the quantitative load on the students, and they are enabled to meet the requirements in their practical life. Going through such kinds of training and experiences the students get good position and honor in the society and utilize their capabilities in a better way.

Implications

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The present study is useful for both students and policy makers. The study contains the perceptions of both the teachers and the students. It openly reports the merits and demerits of both the systems in order to make sure quality assurance in higher education. It contributes to the decision making committees to choose a better system for quality assurance in education. It can further be helpful for teachers to know about the needs of the students. The students can also learn some of the technical qualities which were not very clear to them before. The study highlights the need of the day in quality education which may be helpful in determining the needs analysis for future plans. The study supports the idea that why organizations like Higher Education Commission favor semester system for higher studies.

Limitation

The present study is limited to quality assurance in MA English passed under annual and semester system. The study is limited to the perceptions of the students and teachers regarding both the systems. It does not take into account the field study of actually observing the performance of different students who have passed their MA English under annual and semester system. The actual classroom and practical life performance may further highlight or contradict the results of the study. The study is also limited in terms of the data collected. The biggest sample size may further support the study with same results or may highlight some other issues in this regard.

Suggestion

In the light of the results of the study, it is suggested that the same issue may be researched with different research designs in order to further highlight the issue. Both the systems should be described in more detail and so to help the interested people in the field to take decisions in the light of future studies. The future studies have a rich scope for such studies and they should concentrate upon other important elements in both the systems. The future study should take teaching, learning and administrative regards to suggest something in the light of their own results.

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**Some Philosophical Elements in the Poems of Kabir and
Rabindra Nath Tagore**

Reenu Kumar, M.A., Ph.D. Candidate

Abstract

Some philosophical elements in the poems of Kabir and Rabindra Nath Tagore are discussed in this paper. Their strong belief is that the Supreme Power and Truth lie in Beauty and Beauty lies in the Divine Truth. The paper tries to bring the message and beauty of Kabir and Rabindra Nath Tagore and similarity in their poetry. The literary images and philosophy on Divine Union are presented.

Introduction

Kabir and Rabindra Nath Tagore were born and brought up in different centuries. Thus there is contrast in their lives, their periods of existence, their social context, and their styles of living. But we find that their poems reveal a similar philosophical paradigm in their work. The poems of these two poets have deeply influenced the people of various social and economic strata.

Philosophy of Kabir's Verses and Ideas

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The words and preaching of Kabir dealt various social, emotional and psychological questions that confronted humans. In Kabir's opinion *God Realization* is the apex goal of life. All the problems mental, emotional and psychological and all the conflicts - social, religious or communal and even the physiological - can be overcome and won through *God Realization*. According to him all the paths of outward pursuit are directed inside and union with the Supreme Being should be made the sole priority which will automatically diminish the materialistic problems and enlighten the path of spiritualism.

Tagore and His Spiritualism

A similar tinge of philosophical element is found in the works of Tagore. The major influence of his life and the essence of his poetry is his strong belief in the Ultimate Soul, the Super Natural Supreme Power that moves humans. His works show a continual progress, a continual moving forward for the search of Unity, for a stability of belief and moral principle to give meaning and order to everything he did whether it was for personal, social and national upliftment. He focused on the strong presence of the Infinite Power that He felt in his life and was the same He was seeking to perceive through all experiences of life. He admitted this and acknowledges His Presence and offer immense gratitude in his writings.

The work of both the poets employed many examples, images, references, situations and experience that compel readers to do introspection and positive reinforcement of the life and spirit. Their poetry and poetic form strengthen their living world and virtually affect the reader's mind and touch their soul. Every work of Kabir and every creation of Tagore is Soul to Soul talk.

Kabir and Tagore – A Simple Comparison

Since Kabir was illiterate, his poetry was all oral communication. He used common instances, daily executive examples to bring home to the masses the truth of universality of nature. His preaching seems to be the result of the direct perception of the Supreme and divine experience. His knowledge was not the result of mind experience, tainted by memory, contemplation and reproduction. It was spontaneous overflow of divinity from within. He used simple and easily understood words in simpler poetic couplets. Sometimes he used four lines. He had a natural talent to use rhymes and rhythm. His condemnation of uselessness of customs, rites, rituals and caste distinctions addressed the social problems around him and us even as he focused on *God Realization*.

Tagore was born in the age when Universalism was attracting many intellectuals and members of the educated classes around the world. Tagore did not stop with his active creative works of poetry, fiction and plays. He was a highly educated modern man with modern ideals and thus seized opportunities to focus on social, political, religious and spiritual changes. He

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focused on the need for union with the Eternal Being, the Supreme Power. Tagore used his poetry as an instrument to draw out his expression smoothly and vividly. The subjects for his poetry were often personal and sometimes social, political, national and cultural.

Pursuit of Truth in the Works of Kabir and Tagore

Truth and its pursuit is an important philosophical element in the poetry of Kabir and Tagore. Pursuing Truth means confrontation with Duality and realization of Non-Dualism. Dualism recognizes the differences between Jiva (Subordinate soul) and Ishvara (Supreme God) and perceives the Truth to be different and distant from oneself. Non-Dualism philosophy looks at everything as Brahman (The Supreme God, considered the only truth - The singular reality) which has three fundamental attributes sat-cit-ānanda (Existence-Consciousness-Bliss). It means realizing that the Truth dwells within and lives in every creation of Nature. Non-Dualism insists that the experiential personal realization of unity of everything must be achieved until a person achieves such realization. This Truth may also be known as Universal Spirit.

Kabir paves way to perceive and Tagore walks on that path. It is interesting to note that realization of the same truth does not really require any high education, and yet high education is no barrier to such realization. This basically is an important lesson that we learn from the lives of Kabir and Tagore.

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**Insights regarding Parapraxis in
Classical Tamil Literature *Thirukkural***

M. Semmal Syed Meerasa, MBBS,DLO, M.Sc., MD., M.Phil.

Abstract

Introduction

Language plays a critical and central role in various aspects of human life. Study of the neural mechanisms that control comprehension, production, and acquisition of language is a separate interdisciplinary field in neurophysiology called “Neurolinguistics”.

Sigmund Freud introduced the word “Parapraxis” in 1901 which encompasses the range of mistaken perceptions, actions or speech occurring when the subconscious and the conscious mind work in non-aligned agendas.

Enumerating the scientific wisdom in the ancient Indian literature is a highly potential area for integrating medial and linguistic research

Aim

To conduct a Psychophysiological linguistic medical research by doing a critical analysis of the insights related to “Word processing in human beings” which are embedded in the *Kural* numbered 139, in the 14th chapter of the Classical Tamil Literature, *Thirukkural*.

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Material and Methods

This neurolinguistic study elucidates the insights embedded in one single specific Kural numbered as “139”, which relates to the neuropsychological phenomena of “**Word processing in Human brain.**” A word by word critical analysis was done in an unbiased manner based on the authenticated English translations.

Results and Discussion

Valuvar portrays the idea that “**by the slip of the tongue**”, it is possible for humans to utter inflammatory words which can otherwise be preferentially avoided consciously by virtue of suppression.

Conclusion

In Kural 139, Valluvar has put forward a concept which was reflected by Sigmund Freud in the beginning of the 20th century and proved by Neurolinguistics in the 21st century. Astonishingly the words that carry the literal meaning of “**SLIP**” were used by both Valluvar and Freud in their own languages.

Introduction

Language is a specific human capacity, universal to all humans and it is innate in nature¹, the scientific study of it is denoted by the term “Linguistics”, for a metamorphic relation exists between "Language" and the "Tongue". Language plays a critical and central role in various aspects of human life. It involves the activation, co-ordination and integration of a complex representational system and it plays an important role in the social functioning of the human society as a whole. Neurobiologically, it refers to the cognitive faculty of the higher centers of the brain that enable learning and the use of complex communication systems. From a comparative physiology point of view, the faculty of language in the human species is fundamentally different and is comparatively of a greater complexity. The architectural arrangement of language is built upon the basis of a set of rules which relates symbols to their meanings enabling an infinite number of possible utterances from a finite number of elements. Moreover, it can only be acquired through social interaction, unlike as in lower animals in which a finite number of utterances are mostly transmitted via the gene².

According to the concepts of evolutionary physiology, the expressive signs initially used by early hominids for communication later evolved into Language due to expansion of the brain volume. The spoken language contains a phonological system that governs the usage of sounds to form sequences known as words and a syntactic system that governs the usage of words and morphemes. The richness is enormous for the spoken language

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when compared to its written form, as the spoken words are strung into syntactically organized sentences and phrases. The vocabulary and syntax together with the speech sounds it uses define its identity as a particular natural language.

Even as the speech errors play a crucial role in speech production research, little is known about the underlying brain processes. The human language system is complex and obviously lacks an animal model for research. In speaking aloud, humans produce up to 150 words in a minute. Speech production is an extremely rapid and seemingly effortless process with speech errors in normal subjects being rare. Even as the psycholinguistic models incorporate elaborate monitoring mechanisms to prevent and correct errors, the brain regions involved in their commitment, detection, and correction have remained elusive. The event-related brain potentials enable to locate the specific brain activity prior to the vocalization of speech errors.

Language is the bridge to reality. The words used by humans in their daily lives can reveal important aspects of their social and psychological worlds, the individuals' choice of words can hint at their social status, age, sex, and motives, the unconscious asserts itself through language. The act of speaking requires to proceed from the intention of what to say to semantic, syntactic, phonological, and articulatory processing stages within milliseconds (Levelt 1989)³. The study of the neural mechanisms that controls comprehension, production, and acquisition of language is a separate interdisciplinary field in neurophysiology called "Neurolinguistics", which is the study of the physiological mechanisms by which brain processes information related to language and evaluates the linguistic and psycholinguistic theories⁴. Research in it investigates the process of language formation and processing and relates it to the brain structures to explore the pathophysiology related to speech and language. Whereas Psycholinguistics is an interdisciplinary field concerned with the nature of the computations and processes that the brain undergoes to comprehend and produce language. It deals with the elucidation of the cognitive mechanisms related to language. Analyses of speech errors are an important source of speech production research, since it reveals the insights in underlying representations and processes.

Parapraxis

Sigmund Schlomo Freud (1856 – 1939) in his monograph, "*Psychopathology of everyday life*"(1901) introduced the word Parapraxis. It literally means as "*die Fehlleistung*, 'Faulty action'. It describes the unintentional miscommunication occurring during daily human interactions. It encompasses the range of speech errors which occurs when the subconscious and the conscious mind work in non-aligned agendas. It is referred to as the Freudian slips and also as Slip of the Tongue (S O T). Most models of speech production planning are developed out of errors in speech production planning, the SOT, are extensively used in psycholinguistic research to answer questions about

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both the structures of specific languages and the representation and processing of language in general.

Parapraxis describes an act that appears to be unintentional but understandable through psychoanalytic exploration. It can be perfectly motivated and unconsciously determined. It raises an issue that is fundamental for psychoanalytic thought, the link between psychic determinism and the unconscious⁵. Freud described and analyzed a large number of seemingly trivial, bizarre, or nonsensical errors and slips and postulated that these phenomena are not accidental and that they carry a meaning tagged to them which can be interpreted as occurring due to the interference of some unconscious ("dynamically repressed") wish, conflict, or thought, Freud placed this phenomena under the preview of Classical Psychoanalysis.

Parapraxes are brief delimited disturbances which are accidental verbal slips of the tongue⁶; clear deviations from the apparently intended form of an utterance⁷. They can be subdivided into spontaneously and inadvertently produced speech errors and intentionally produced word-plays or puns. Errors in speech production and perception can also be called as performance errors. They are of an explanatory value with regards to the nature of language and its production. Slips can happen at multiple levels, which can be syntactic , phrasal , lexical semantic and even at the morphological and phonological level and they can assume more than one form like additions, substations, deletion, exchange, anticipation, perseveration, shifts, and haplogies, they represent an important demonstration of disturbances created by the unconscious mind.

Freudian slip are verbal or memory mistakes linked to the subconscious mind. Freud believed that these errors are actually psychologically relevant and so can reveal an unconscious thought, belief or wish. Two factors can play a role in bringing to consciousness the substitutive names, first the effort of attention and second the inner determinant which adheres to the psychic material. Moreover the cognitive psychologists claim that these slips can also represent a sequencing conflict in grammar production and may be due to cognitive underspecification.

The low incidence of speech errors not amounting to more than about 1 in every 1000 words of normal speech (Leuninger 1993) demonstrate that the production of speech is a highly skilled behavior with low susceptibility to interference. The speakers have the capability to detect and correct some of their errors even before they are produced, as suggested by early interruptions of unintended utterances (Levelt 1989; Blackmer and Mitton 1991), speak for the existence of mechanisms allowing for the self-monitoring of ones own speech production even before articulation³. They occur on an occasional basis by all speakers and can occur more often when the speakers are nervous, tired, and anxious or inebriated.

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The prefrontal cortex is of fundamental importance in executive control across a wide range of cognitive domains including language, the left temporal regions, especially the anterior and midventrolateral aspects are critical for the semantic store, the left inferior frontal gyrus (IFG) regulates the recovery of semantic information presumably via top-down signals to temporal cortex.

Multiple areas of the brain play an established role in the “multiple-demand” system, which mediates all tasks of high executive requirements irrespective of domain. Neuroimaging studies show that a distributed set of brain regions is activated by multiple executively demanding tasks, both semantic and nonsemantic, including inferior frontal sulcus, dorsolateral prefrontal cortex, supplementary motor areas, adjacent cingulate cortex, and areas in and around the intraparietal sulcus. Recent neuroimaging studies report the activation of posterior middle temporal gyrus (pMTG) alongside IFG during situations of high semantic control demand, the IFG-pMTG activation is complemented by increased neural responses in dorso and ventrolateral prefrontal cortex, anterior cingulate, angular gyrus, and/or superior parietal cortex.

Deficits of semantic control are noticeable also in patients following left temporoparietal lesions. The importance of IFG in semantic control can be appreciated better in patients with active pathophysiological processes occurring in the brain. It leads the patients to manifest behavioral deficits in situations characterized by strong competition between potential responses, increasing the need for semantic selection, as is encountered during sentence completion tasks with low compared to high predictive endings.

Ancient Indian Literature and Slip of the Tongue

Enumerating the scientific wisdom in the ancient Indian (Tamil) literature is a highly potential area for integrating medial and linguistic research. An elaborate list of classical literatures extending up to 2800 separate works by more than 470 separate authors, which were cherished for their literary excellence for more than 2000 years were actually carrying varying grades of scientific information hidden and embedded. This research paper enumerates a specific neurophysiological insight and reviews it with the latest neurophysiological observations which are less than a few decades older.

Thirukkural

Thirukkural is first work of the Dravidian literature that focuses on ethics. Authored by a single author - Thiruvalluvar, it stands as a classical literature truly unique in its anatomical architecture amongst all the literary works of the world. It is a highly organized collection up of 1330 rhyming Tamil couplets placed into 3 sections spread over 133 chapters, each containing 10 couplets. The timeline of Valluvar has been derived to be between 200 BC and 30 BC.

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Critical analysis of the Kural allows us to comprehend a clearer picture about the intellectual acumen of the ancient Tamils who inhabited our landscape some twenty centuries earlier.

Aim

To conduct a psychophysiological linguistic medical research by doing a critical analysis about the insights related to “Word processing in human beings” which are embedded in the **Kural numbered 139**, in the **fourteenth chapter** of the Classical Tamil Literature, **Thirukkural**. The heading for the chapter is “**The Wealth of Demeanour.**”

Material and Methods

This study comes under the preview of Neurolinguistics as it elucidates the insights embedded in one single specific Kural numbered as “139”, which relates to the neuropsychological phenomena of “**Word processing in Human brain**”. A word by word critical analysis was done in an unbiased manner based on the authenticated translation of the Thirukkural done by Rev. Dr. G. U. Pope, Rev W. H. Drew, Rev. John Lazarus and Mr. F. W. Ellis and M.S. Purnalingam Pillai.

Results and Discussion

In the specifically analyzed Kural numbered 139, Valluvar dwells on the psychophysiology related to the process of word processing in humans. The original Tamil version reads as, “ஒழுக்க முடையவர்க்கு ஒல்லாவே தீய; வழுக்கியும் வாயாற் சொல்லல்”. The authentic English translation for this Kural is “*It cannot be that they who 'strict decorum's' law fulfil, E'en in **forgetful mood**, should utter words of ill*” and the explanation for the Kural is that “*Those who study propriety of conduct will not **speak evil**, even forgetfully.*” “*It is not possible for men of good demeanour to utter evil words even by way of **slip.***”

In the above mentioned *kural*, Valuvar portrays the idea that “**by the slip of the tongue**”, it is possible for humans to utter inflammatory words which can otherwise be preferentially avoided consciously by virtue of suppression. In other words, without proper conscious control on the vocabulary, aberrant slips of full words are a clear possibility. Furthermore, Valluvar describes the possibility of a person speaking a word even in the absence of any intention of uttering that specific word. The uttered word may well be uttered by mistake and by forgetfulness. The particular concept that unintended words can slip from the subconscious mind into the conscious utterances carries with it a greater significance, which can be appreciated by considering an exact parallel description of it which was made by one of the greatest pioneers in the world of

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psychology, Sigmund Freud. The concept is that the inner workings of a highly complex system can be easily revealed when the system breaks down.

The focus that Valluvar touches upon elegantly is a scintillating arena in the Neurophysiology related to Language use by humans. Valluvar has coined the Kural numbered 139, with a premise that the process of word formation in the brain can be influenced by the other parts of the brain, a concept which is absolutely accepted and proved by modern neurophysiology by virtue of research done across the past century.

Modern neurophysiology elucidates that the subcortical circuits of the brain are the centers for emotion, and they play an important role in the functioning of the prefrontal cortical activities of thinking, planning, deciding, and reasoning, physiological views strongly supported by neuroscientific evidences³.

Valluvar refers that the slipping word can reflect the true character of an individual. In a parallel thought process, Freud also believed that such slips result from the repressed thoughts that are revealed by the particular errors which actually paint an idea about the structure and organization of the mental dictionary. Interestingly, Freud declared that the motives behind the slips can often be classified as sexual⁷ akin to the view of Valluvar that the slips are evil words released unintentionally reflecting the internal decorum suppressed by the conscious part of the brain.

Valluvar believes in the concept that speech errors can be averted by conscious awareness and by exerting cognitive control, again - facts accepted by modern neurophysiology. Gehring and Donchin (1993) reported with electrophysiological evidence about the brain mechanism that are dedicated to monitor performance and to compensate for errors, they described about a component of the human event-related potential, called the error-related negativity (ERN), characterized by a negative peak about 100 ms following the onset of electromyographic (EMG) activity suggesting the existence of a neural system whose activity is reflected by the ERN is involved in the active inhibition and correction of an error as soon as it is detected. The localization of this neural system in the brain may be at the anterior cingulate cortex and supplementary motor areas⁸.

The idea shared by Valluvar and Sigmund Freud that the uttered words can reflect the inner self is truly fascinating when viewed on the basis of the timeline at which it is revealed, the language use can well be an attractive as well as subtle diagnostic marker, for the features of disease and / or health-related behaviors may also well be tied to language use. Modern day neurophysiologists and behavioral scientists have identified and have started to appreciate the link that exists between language use and clinical disorders only during the past century, which has resulted in a comparatively large number of clinical case studies as well as empirical investigations.

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The general inquirer can well be a diagnostic tool for psychiatric disorders. The linguistic analyses of speech samples can reliably and accurately classify patients into diagnostic groups, such as schizophrenia, depression, paranoia, or somatization disorder. Depressed individuals show an elevated use of first person singular pronouns and use less of second person and third person pronouns. The suicidal ideation in an individual can also be linguistically detected. The convergent results from studies of depression, suicidal ideation, and mania suggest that affective disorders are characterized by a high degree of self-preoccupation.

First person pronoun use in the structured interview is related to systolic and diastolic blood pressure, coronary atherosclerosis, and prospectively to CHD incidence and mortality, interestingly the relationship between self-involvement and CHD outcomes in most cases remains significant even after statistically controlling for traditional risk factors such as age, cholesterol, cigarette smoking, and Type A behavior.

The neural underpinnings of the crucial function of language processing is complex. It draws a large-scale distributed network of interconnected brain regions⁹. The connectivity analyses by neurophysiologists supports the view that pMTG works in concert with left prefrontal cortex to permit strategic access to semantic representations stored elsewhere in the brain like the anterior and inferior portions of the temporal lobe.

With particular reference to the words of Valluvar that, “*It is not possible for men of good demeanour to utter evil words even by way of slip*”, Valluvar believes that inner levels of honesty and integrity can negatively affect the word processing. This concept is completely accepted by neurophysiology and is in tune with the concept that the voice characteristics and other nonverbal and paralinguistic cues can shift depending on the formality of the situation, the nature of the audience, and the degree to which the speaker is integrated with or excluded from the other actors¹⁰.

Human brain has the ability to change the ways a talk is delivered when being honest versus deceptive. Liars often avoid statements of ownership either to “dissociate” themselves from their words or owing to a lack of personal experience, similarly the liars were more “non-immediate” than truth-tellers, and referred to themselves less often in their stories¹⁰.

Analysis of laboratory studies in which subjects were induced either to tell the truth or to lie about their thoughts or behaviors reveals that the truth-tellers consistently use a higher rate of first person singular pronouns (Newman et al. 2002). When the individuals are made to be self-aware, they are more “honest” with themselves (Vorauer & Ross 1999) and their self-reference increases, thus the deceptive communications are characterized by fewer first person singular pronouns, and in addition to pronoun use the act of deception is generally associated with heightened anxiety and, in some cases, guilt. Studies done elsewhere have found slight but consistent elevations in the use of negative

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emotion words during deception compared with telling the truth (Vrij 2000). During routine comprehension those who reveal the truth usually include in their vocabulary far more exclusive words when compared to lying. The truth-tellers use far more words than did liars. In the act of deception, it is far too complex to invent what was done versus what was not done (Newman et al, 2002). Thus, it can be concluded that the markers of cognitive complexity are associated with truth-telling¹⁰.

Thus, both Valluvar and Freud, the two great personalities separated across centuries, have actually shared a similar thought process and have believed that the slips can be the reflections of the inner self, more exactly - the negative aspect of the self, facts endorsed by modern psychophysiology.

Conclusion

In Kural 139, Valluvar has put forward a concept some twenty centuries earlier that during the process of word processing, unintended uttering of slips are a possibility and moreover they are clearly under the influence of the emotional stature of the person, a concept which was reflected by Sigmund Freud in the beginning of the twentieth century and was proved by Neurolinguistics in the twenty-first century. It is astonishing to note that the words that carry the literal meaning of “**SLIP**” were used by both Valluvar and Freud in their own languages.

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Phonological Variation in Perso-Arabic Words in Urdu

Somana Fatima, M.A. (English), Ph.D. (Sociolinguistics)

Abstract

Data on Perso-Arabic words was collected from 50 Urdu speakers in Lucknow, Aligarh (Uttar Pradesh) and New Delhi, India. Data is then categorized and analysed in the scale of gender and age groups. Male and female and three age groups formed part of the scale. Presentation of data is done in the form of tables and charts. It was found that age group 1 (from 15-25 years of age) is very much carefree in using the Perso-Arabic words. Age-group 3 (50 to 70 years of age) tended towards perfection in their pronunciation. And age group 2 (26 to 49 years of age) they are in between carefree attitude and standard usage of Perso-Arabic words. Due to over-generalization, Urdu Speakers tend to exhibit phonological variation in Perso-Arabic words in their speech.

Profile of Urdu

“There were certain political and socio-cultural influences which favored and prepared background for the evolution of Urdu in India. Its proper development started, only when Muslim entered Delhi from Punjab in 1193 A.D., and made the city capital of their empire. It has adopted certain elements from Arabic and Persian Languages, example phonological features, grammatical features and a considerable part of lexicon.” (Beg: 1966)

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The same Khadi Boli style of Urdu is termed by P.B.Pandit in *India as a Sociolinguistic Area* (Pandit :1977: 57) as ‘the Northern lingua franca’. In course of its development, the Khadi Boli style of Urdu was known by various names such as Rekhta, Zaban-i-Delhi, Zaban-i-Dehlavi, Zaban-i-Hindustan, Hindostani, Hindustani, Zaban-i-Urdu-i-Mu’alla, Urdu-i-Mu’alla, Zaban-i-Urdu or simply Urdu, besides being known as Hindi or Hindavi (Hindawi).’

The study of language maintenance and language shift is concerned with the relationship between change and stability in habitual language use, on the one hand, and ongoing psychological, social and cultural processes, on the other hand, when populations differing in language are in contact with each other (Fishman, 1972).

The Sound Patterns of Urdu

Standard Urdu has fifty-six segmental and supra-segmental sound features in which 48 are segmental and 8 are supra-segmental sound features. Segmental phonemes include thirty-eight consonants (including two semi-vowels) and ten vowels (including two diphthongs). The supra-segmental features are nine: three pitches, three terminal contours, two junctures and the process of nasalization (Beg, 1988, p. 13).

The consonants may be grouped into two broad divisions: the stops and the continuants. The stops present six way contrasts in point of articulation—the lips, the teeth, retroflex, the palatal, the velar, the uvula and four ways contrast in manner of articulation in respect of voicing aspiration. Uvular consonant, however, does not show any contrast in manner of articulation (Khan, 1996, Dissertation).

There are six consonants, eight-fricatives, one lateral, two nasals, one trill, two flaps and two frictionless continuants. The fricatives show fine-way contrast in point of articulation—the lip teeth, the alveolar ridge, palate, velar and glottis, and two –way contrast in manner of articulation with regard to voicing, except /h/ which is voiceless. The nasals have a two way contrast in position—the lips and the alveolar ridge. (Beg, 2000)

The vowels are ten in number including two diphthongs. The vowels /i/ and /u/ are high; /a/ is low; /I/ and /U/ and /e/ and /o/ are high-mid; /ə/ is central. Two are diphthongs. Three parts of the tongue—front, central and back, and five degrees of tongue—high, low-high, high-mid, mid and low—are necessary to make the distinctions among the vowels. The vowels may be rounded or unrounded according to the tip-position. The supra-segmental features are: nasalization; open juncture; terminal contours, being level, rising, falling, and pitches low, mid, high.

Given below are all the consonants and vowels with the manner of articulation and point of articulation (Beg, 1979):

p	voiceless bilabial stop
ph	aspirated voiceless bilabial stop
b	voiced bilabial stop
bh	aspirated voiced bilabial stop
t	voiceless alveolar stop
th	aspirated voiceless alveolar stop
d	voiced alveolar stop
dh	aspirated voiced alveolar stop
t	voiceless retroflex stop
th	aspirated voiceless retroflex stop
d	voiced retroflex stop
dh	aspirated voiced retroflex
c	voiceless palatal stop
ch	aspirated voiceless palatal stop
j	voiced palatal stop
jh	aspirated voiced palatal
k	voiceless velar stop
kh	aspirated voiceless velar stop
g	voiced velar stop
G	aspirated voiced velar stop
q	voiceless uvular stop
m	bilabial nasal
n	alveolar nasal
l	alveolar lateral
r	alveolar trill
r	retroflex flap
rh	aspirated retroflex flap
f	voiceless labio-dental fricative
s	voiceless alveolar fricative
z	voiced alveolar fricative
s	voiceless palato-alveolar fricative
z	voiced palato-alveolar
x	voiceless velar fricative
g,	voiced velar fricative
h	voiceless glottal fricative
v	labio-dental semi-vowel
y	palatal semi-vowel
I	high front short vowel
i	high front long vowel
A	mid central vowel (short)

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a	low central vowel (long)
U	high back short vowel
u	high back long vowel
e	mid front vowel
o	mid back vowel
æ	front low
ai	diphthong
au	diphthong

Changing Trends in the Use of Urdu

Nowadays, people use the language only for utility. Today, Urdu language use has shifted from the expressive way to the utilitarian way. The main changes, which can easily be seen in Urdu Phonology, are the frequency and kinds of use of the Perso-Arabic words (Beg, 1988, 13).

Perso-Arabic Sounds Affected by the Changing Trends in the Use of Urdu

Perso-Arabic sounds f, z, z, x, G, q (Beg, 1988, Urdu Grammar) are more prone to this type of change of globalization. The changes which the researcher has seen in the field are —

1. Change of /q/ → /k/ and sometimes change of /k/ → /q/ due to over generalization. (Change in Perso-Arabic)
1. Change of /x/ → /kh/ and sometimes change of /kh/ → /x/. (Change in Perso-Arabic)
2. Change of /G/ → /g/ and sometimes change of /g/ → /G/. (Change in Perso-Arabic)
3. Change of /q/ → /x/. (Change in Perso-Arabic)

Variation in /q/ → /k/

Note: In the tables, U stands for standard Urdu and FU stands for Field Urdu.

Word	Urdu	F. Urdu	Gloss
مقدمة	/muqAdma/	/mukədma/	‘suite’
لقمة	/luqma/	/lukma/	‘morsel’
مقبول	/maqbul/	/makbul/	‘popular’
فججى	/qæcI/	/kæcI/	‘scissors’
قنمة	/qIma/	/kIma/	‘chopped flesh’
تقدیر	/taqdIr/	takdIr/	‘fate’
نقصان	/nuqsan/	/nuksan/	‘harm’
نقشا	/naqša/	/nakša/	‘map’

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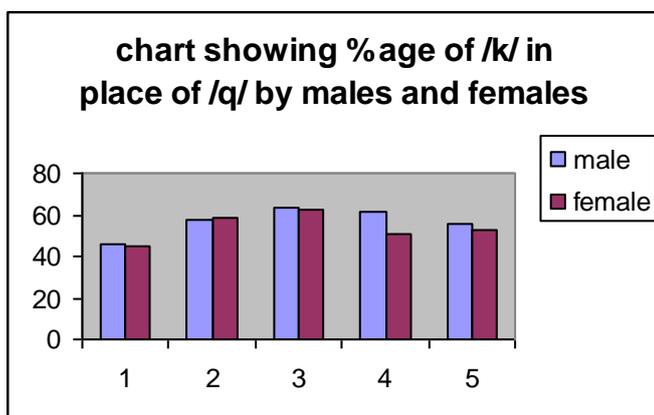
اقرار	/Iqrar/	Ikrar/	‘admit’
اشتياق	/Ištiaq/	/Ištiak/	‘fondness’
مشتاق	/muštaq/	/muštak/	‘desirous’
وقیعة	/vaqEa/	/vakEa/	‘event’
عقد	/Aqd/	/Aqd/	‘marriage’
واقعة	/vaqeAtən/	/vakeAtən/	‘factually’
تعلق	/taAlluq/	/taAlluk/	‘concern’
قانون	/qanun/	/kanun/	‘law’
قاتل	/qAtl/	/kAtl/	‘murder’
وقت	/vAqt/	/vAkt/	‘time’
قلب	/qAlb/	/kAlb/	‘heart’
قدر	/qAdr/	/kAdr/	‘value’
قلم	/qAlAm/	/kAlAm/	‘pen’
قیامة	/qAyamAt/	/kAyamAt/	‘day of judgement’
معقول	/maqul/	/makul/	‘suitable’
مزاق	/mAZaq/	/mAZak/	‘joke’

In the field, the researcher finds that educated people of the society pronounce /k/ in place of /q/. When the researcher asked some individuals for the reason behind their patterns of use, they said that their focus is on the utility of language, and that they use such variation in order to consume less time during conversation. In addition, they also declared that this variation is also in fashion now. In other words they find the pronunciation of /q/ somewhat cumbersome. In place of /qAdr/, they said /kAdr/ and /mAZak/ in place of /mAZaq/.

I tested and used only five words to identify possible variation in this regard. So, a detailed analysis may show more specific patterns of distribution of /k/ in place of /q/.

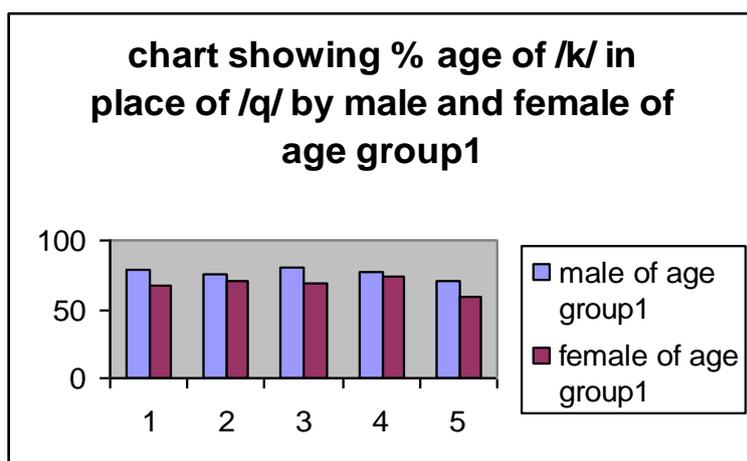
Researcher finds that 43 per cent of males pronounce /mukAdma/, 58 per cent of males pronounce /lukma/, 61 per cent pronounce /kAcI/, 63 per cent of males pronounce /vakEa/ and 56 per cent pronounce /Akd/ in the field whereas 45 per cent of females pronounce /mukAdma/, 59 percent of females pronounce /lukma/, 62 per cent pronounce /kAcI/, 51 per cent of females pronounce /vakEa/ and 53 per cent pronounce /Akd/ in the field.

In other words, it seems that many females still prefer to use the original /q/ in the newly adopted /k/.

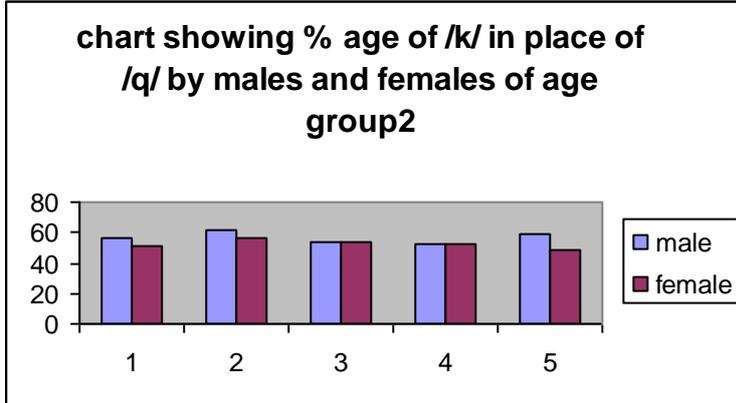


1. /mukAdma/ 2. /lukma/ 3. /kAcI/ 4. /vakEa/ 5. /Akd/

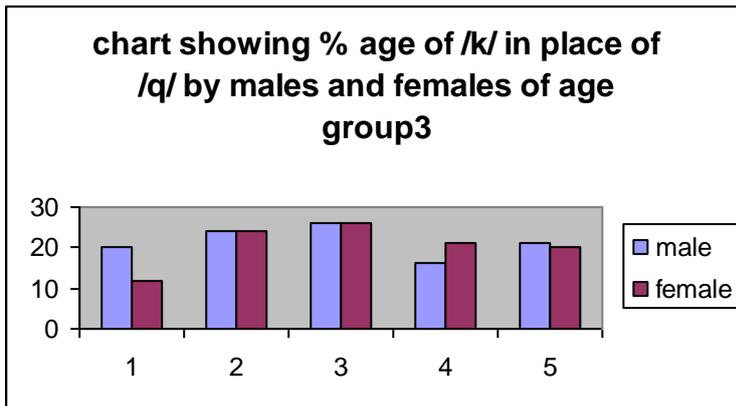
Researcher finds that 72 per cent of males of Age group1 pronounce /mukAdma/, 69 per cent of males pronounce /lukma/, 67 per cent pronounce /kAcI/, 65 per cent of males pronounce /vakEa/ and 73 per cent pronounce /Akd/ in the field whereas, on the other hand 61 per cent of females of Age group2 pronounce /mukAdma/, 54 percent of females pronounce /lukma/, 55 per cent pronounce /kAcI/, 51 per cent of females pronounce /vakEa/ and 53 per cent pronounce /Akd/ in the field.



Researcher finds that 56 per cent of males of Age group2 pronounce /mukAdma/, 62 per cent of males pronounce /lukma/, 51 per cent pronounce /kAcI/, 45 per cent of males pronounce /vakEa/ and 43 per cent pronounce /Akd/ in the field whereas, on the other hand 51 per cent of females of Age group2 pronounce /mukAdma/, 44 percent of females pronounce /lukma/, 55 per cent pronounce /kAcI/, 51 per cent of females pronounce /vakEa/ and 53 per cent pronounce /Akd/ in the field.



Researcher finds that 22 per cent of males of Age group3 pronounce /mukAdma/, 29 per cent of males pronounce /lukma/, 27 per cent pronounce /kAcI/, 25 per cent of males pronounce /vakEa/ and 23 per cent pronounce /Akd/ in the field whereas, on the other hand 11 per cent of females of Age group3 pronounce /mukAdma/, 24 percent of females pronounce /lukma/, 25 per cent pronounce /kAcI/, 20 per cent of females pronounce /vakEa/ and 19 per cent pronounce /əkd/ in the field.



But sometimes, /q/ is used in place of /k/ in the field by the respondents.

Variation in /k/ → /q/ due to over-generalization

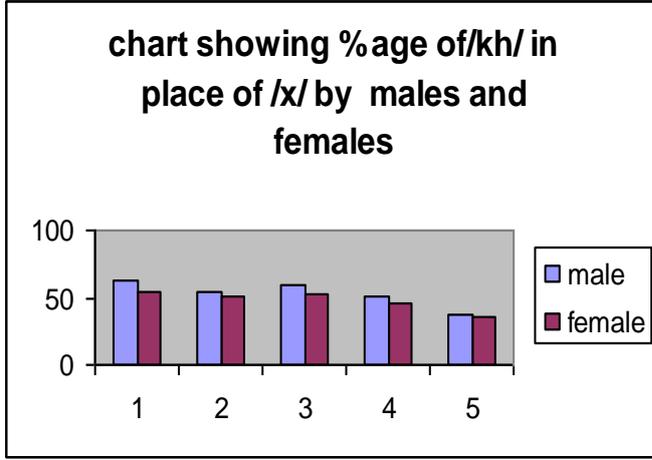
Word	Urdu	F. Urdu	Gloss
کبوتر	/kAbutAr/	/qAbutAr/	'pigeon'
کاغز	/kaGAz/	/qaGAz/	'paper'
ہلکہ ہلکہ	/halke-halke/	/halqe-halqe/	'slowly'
کمرہ	/kAmra/	/qAmra/	'room'

Researcher in the field finds that sometimes in place of /k/ respondents speak /q/. When the speakers were asked for the reason behind it, they said that they do this because “It is chalta hai” “It is current and acceptable as a matter of convenience”. Utility of an expression for an occasion is considered more important than any effort to use a variation that is considered elegant. Utility appears to be defined as comprehensibility of the expression. The elegance in expression is not the current focus, it appears.

Variation of /x/→ /kh/

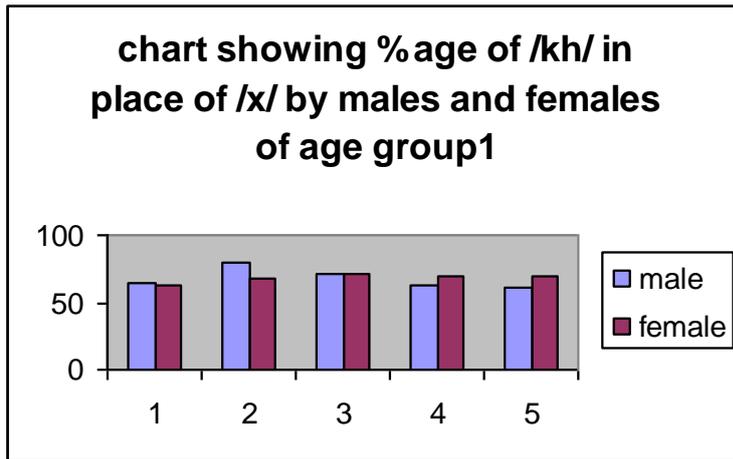
Word	Urdu	F. Urdu	Gloss
خاوند	/xavInd/	/khavInd/	‘husband’
خاص	/xas/	/khas/	‘specific’
خالص	/xallIs/	/khallIs/	‘pure’
اخري	/axri/	/akhri/	‘at the end’
آخر	/axIr/	/akhIr/	‘at the end’
خورافات	/xurafat/	/khurafat/	‘controversy’
خار	/xar/	/khar/	‘thorn’
خبر	/xAbAr/	/khAbAr/	‘news’
خود	/xUd/	/khUd/	‘self’
شاخ	/shax/	/shakh/	‘branch’
سيخ	/cix/	/cikh/	‘cry’
اخبار	/Axbar/	/Akhbar/	‘newspaper’
تنخا	/tAnxa/	/tAnkha/	‘salary’
خان	/xan/	/khan/	‘khan, a surname’
خانقي	/xangI/	/khangI/	‘domestic’
خوش خط	/xuřxAt/	/khuřkhAt/	‘good-writing’
خوشال	/xuřhal/	/khuřhal/	‘prosperous’
اختيار	/IxtIar/	/IkhtIar/	‘authority’
مختار	/muxtar/	/mukhtar/	‘with authority’
زخمي	/zAxmI/	/zAkhmI/	‘wounded’
درخشا	/dArAxřã/	/dArAkhřã/	‘bright’

In the field, researcher finds that 62 per cent of males pronounce /khurafat/ in place of /xurafat/, 54 per cent of males pronounce /shakh/ in place of /shax/ whereas 52 per cent of females pronounce /cikh/ in place of /cix/ and 45 per cent pronounce /khan/ in place of /xan/. For the pronunciation of other words, please see the graph below.

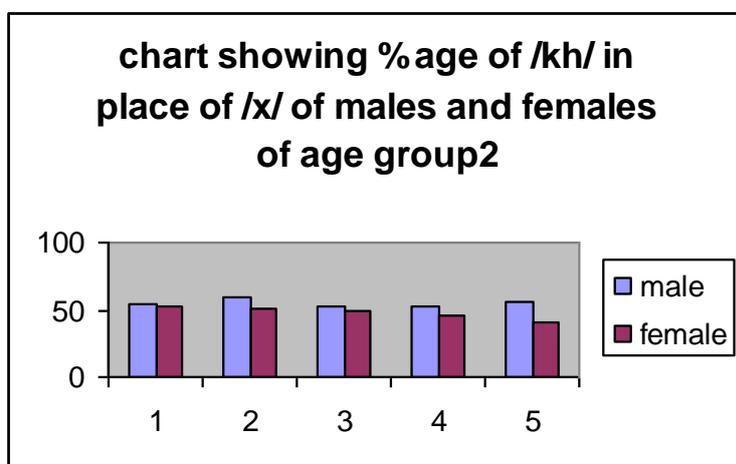


1. /khurafat/ 2. /shakh/ 3. /cikh/ 4. /khan/ 5. /zəkhmI/

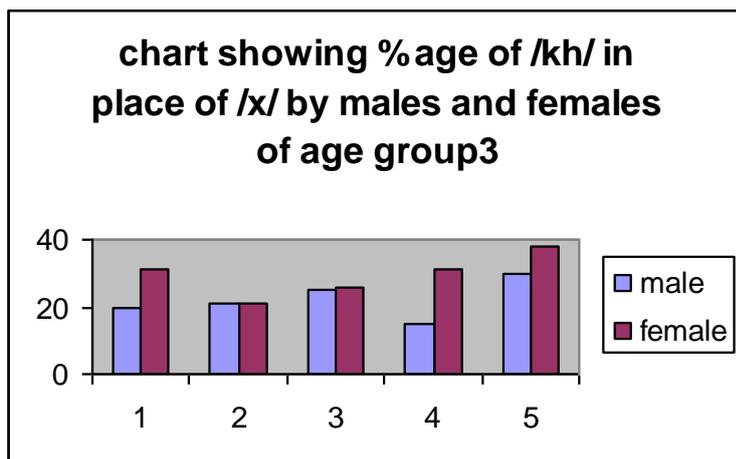
65 per cent males of age group 1 pronounce /khurafat/ in place of /xurafat/, 79 per cent of males pronounce /shakh/ in place of /shax/ whereas 72 per cent females of age group 1 pronounce /cikh/ in place of /cix/ and 69 per cent of females pronounce /khan/ in place of /xan/. More details are shown in the graph below.



55 per cent males of age group 2 pronounce /khurafat/ in place of /xurafat/, 59 per cent of males pronounce /shakh/ in place of /shax/ whereas 50 per cent of females of age group 2 pronounce /cikh/ in place of /cix/ and 45 per cent of females pronounce /khan/ in place of /xan/.



20 per cent males of age group 3 pronounce /khurafat/ in place of /xurafat/, 21 per cent of males pronounce /shakh/ in place of /shax/ whereas 26 per cent of females of age group 3 pronounce /cikh/ in place of /cix/ and 31 per cent of females pronounce /khan/ in place of /xan/ and 38 per cent of females pronounce /zəkhmi/ in place of /zəxmi/.



But the researcher finds that 15 per cent of respondents in the field pronounce /xan/ in place of /khan/ due to over-generalization and hyper-correction.

Variation of /G/→/g/

Word	Urdu	F. Urdu	Gloss
غوسلخانا	/Guslxana/	/gusAlxana/	'bathroom
غور	/Gaur/	/gor/	'need'
غم	/GAm/	/gAm/	'grief'

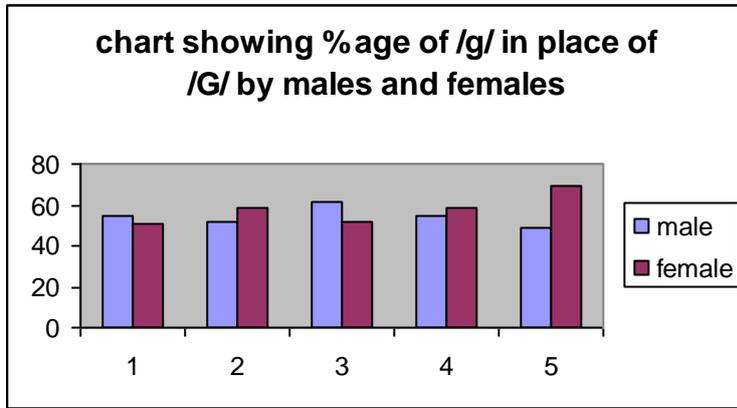
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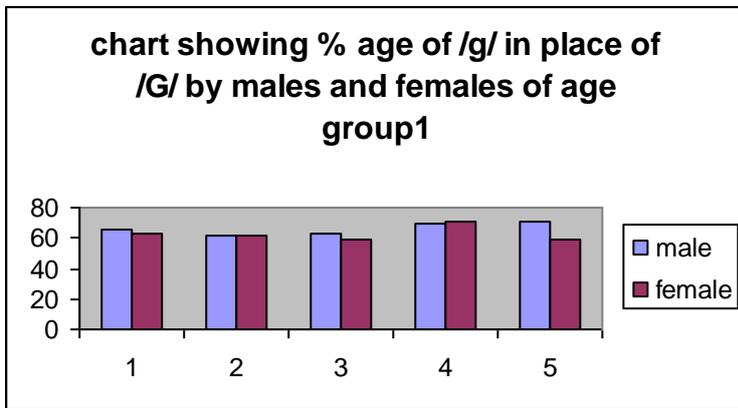
داغ	/daG/	/dag/	‘spot’
داغا	/dAGa/	/dAga/	‘deceit’
مورغ	/murG/	/murg/	‘bird’
غوبارا	/Gubbara/	/gubbara/	‘balloon’
نغم	/nAGme/	/nAgme/	‘song’
غیلاف	/GIlaf/	/gIlaf/	‘cover’

In the field, researcher finds that 55 per cent of males pronounce /nagme/, 52 per cent of males pronounce /gIlaf/, 61 per cent of males pronounce /dAG/, 55 per cent of males pronounce /gusAlxana/ and 61 per cent of males pronounce /murg/ but, on the other hand, 51 per cent of females pronounce /nagme/, 59 per cent of females pronounce /gIlaf/, 52 per cent of females pronounce /dAG/, 59 per cent of females pronounce /gusAlxana/ and 69 per cent of females pronounce /murg/.

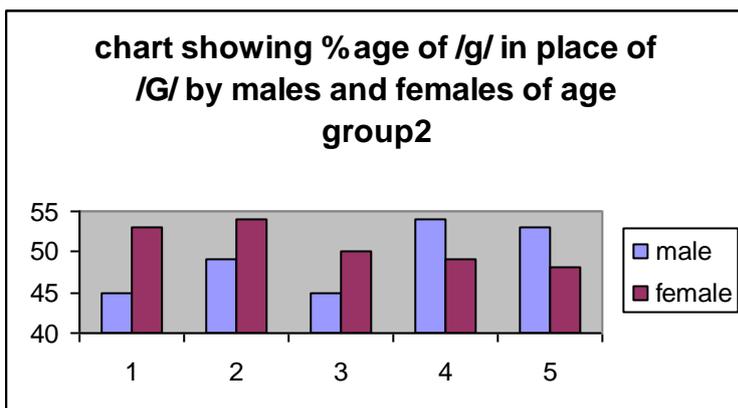


1. /nagme/ 2. /gIlaf/ 3. /dAG/ 4. /gusAlxana/ 5. /murg/

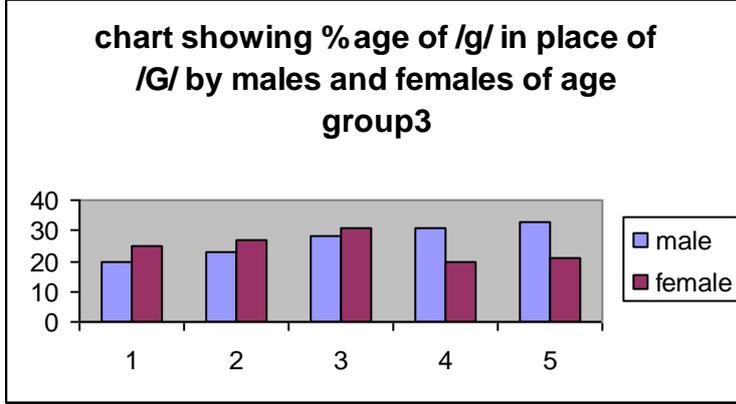
In the field, researcher finds that 65 per cent of males of Age group1 pronounce /nagme/, 61 per cent of males pronounce /gIlaf/, 63 per cent of males pronounce /dAG/, 70 per cent of males pronounce /gusAlxana/ and 71 per cent of males pronounce /murg/, but, on the other hand, 63 per cent of females of Age group1 pronounce /nagme/, 62 per cent of females pronounce /gIlaf/, 59 per cent of females pronounce /dAG/, 71 per cent of females pronounce /gusAlxana/ and 59 per cent of females pronounce /murg/.



In the field, researcher finds that 45 per cent males of Age group2 pronounce /nagme/, 49 per cent males pronounce /gIlaf/, 45 per cent males pronounce /dAg/, 54 per cent males pronounce /gusAlxana/ and 53 per cent males pronounce /murg/, but, on the other hand, 53 per cent females of Age group2 pronounce /nagme/, 54 per cent females pronounce /gIlaf/, 50 per cent females pronounce /dAg/, 49 per cent females pronounce /gusAlxana/ and 48 per cent females pronounce /murg/.



In the field, researcher finds that 20 per cent males of Age group3 pronounce /nagme/, 23 per cent males pronounce /gIlaf/, 28 per cent males pronounce /dAg/, 31 per cent males pronounce /gusAlxana/ and 33 per cent males pronounce /murg/. On the other hand, 25 per cent females of Age group3 pronounce /nagme/, 27 per cent females pronounce /gIlaf/, 31 per cent females pronounce /dAg/, 20 per cent females pronounce /gusAlxana/ and 21 per cent females pronounce /murg/.



Variation of /g/→/G/ due to over-generalization

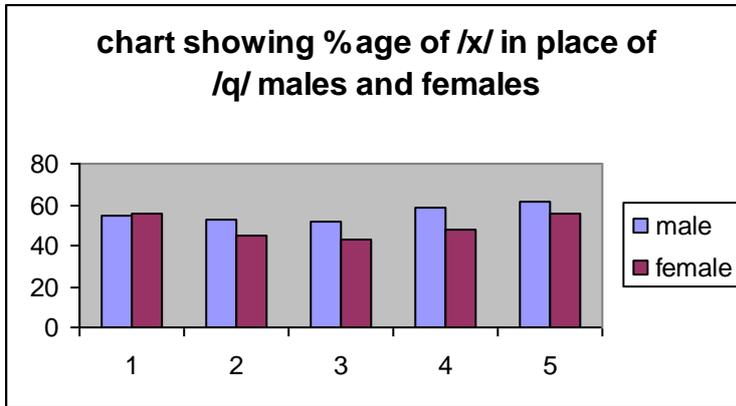
But researcher also finds that some of the respondents pronounce /G/ in place of /g/. For example, /nIGalna/ and /Goya/ but the percentage is only 23 to 35 males and females.

Word	Urdu	F. Urdu	Gloss
نکلنا	/nIgAlna/	/nIGAlna/	'to swallow'
کویا	/goya/	/Goya/	'as if'

Variation of /q/→/x/

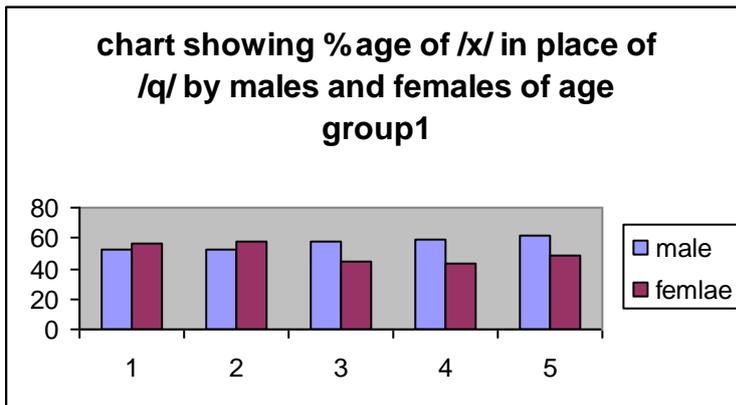
Word	Urdu	F. Urdu	Gloss
وقت	/vAqt/	/vAxt/, /vaxAt/	'time'
بندوق	/bAnduq/	/bAndux/	'revolver'
طباق	/tAbaq/	/tAbax/	'big plate'
بولاق	/bulaq/	/bullax/	'a nose pendent'
مزاق	/mAZaq/	/mAZax/	'joke'
فرق	/fArq/	/fArax/	'difference'
فقیرنی	/fAQirni/	/fAXirni/	'a female beggar'

Researcher in the field finds that 55 per cent males pronounce /vAxt/, 53 percent pronounce /mAZax/, 52 per cent males pronounce /bullax/, 59 per cent males pronounce /fArax/ and 61 per cent pronounce /fAXirni/. On the other hand, 56 per cent females pronounce /vAxt/, 45 percent pronounce /mAZax/, 43 per cent females pronounce /bullax/, 48 per cent females pronounce /fArax/ and 56 per cent pronounce /fAXirni/.

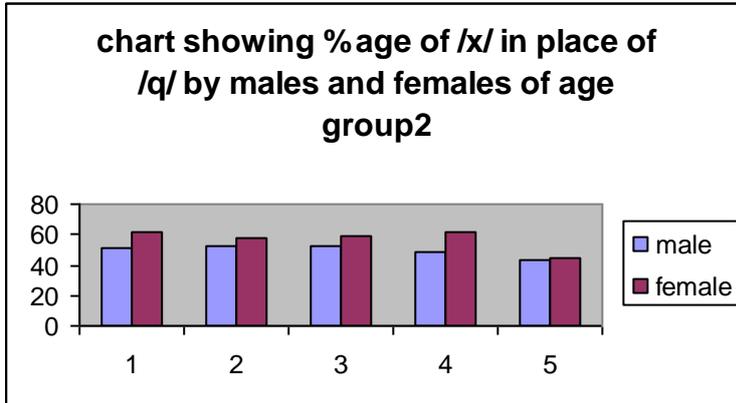


1. /vAxt/ 2. /mAzax/ 3. /bullax/ 4. /fArax/ 5. /fAxirni/

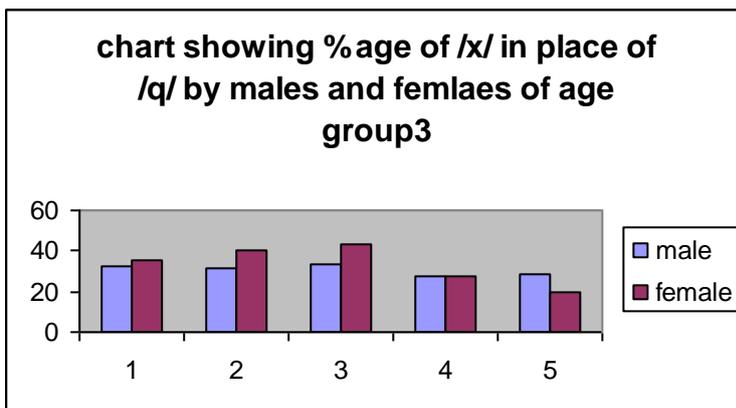
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Researcher in the field finds that 55 per cent males pronounce /vAxt/, 53 percent pronounce /mAzax/, 52 per cent males pronounce /bullax/, 59 per cent males pronounce /fArax/ and 61 per cent pronounce /fAxirni/. On the other hand, 56 per cent females pronounce /vAxt/, 45 percent pronounce /mAzax/, 43 per cent females pronounce /bullax/, 48 per cent females pronounce /fArax/ and 56 per cent pronounce /fAxirni/.



Conclusion

Researcher finds drastic variation in the use of Perso-Arabic words in the field among the native speakers of Urdu. Age group 1 speakers are very much different from Age group 3 speakers in using the Perso-Arabic words because they are more inclined to the “chalta hai” sort of attitude and focus more on meeting current context needs. Age group 2 is in between both the attitudes of age group 1 and age group 3. This age group has more perfection than age group 1 and less perfection than age group 3. They are more towards perfection and standardization but age group 3 is most perfect in all the three age groups. The reason could be they are the oldest people and these people read Urdu literature, poetry and Urdu newspapers. Their belief is that Urdu language is the sweetest language and they are very much attached to their language. Age group 1 is more prone to changing society and they

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have gone or are going to English Medium Schools, watching MTV, V channels serials like Roadies, etc. They are adopting the language of the media. But age group 2 is not into these serials but they are not so close to Urdu literature, poetry and newspapers. Therefore, their attitudes towards Urdu are favorable but less favorable than age group 3 speakers.

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Degree of Satisfaction and/or Dissatisfaction with Standardised Language Tests

Suman Kumar, M.Sc. (A and SR), M.A. Linguistics

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Piyali Kundu, M.A.SLP

Abstract

There is little research evidence regarding clinicians' performance about standardized tests of language development and their degree of satisfaction with test and testing process. The opinion of Speech Language Pathologists (SLPs) regarding the utility of tests is crucial in the implementation and success of a rehabilitation program.

This study investigates the degree of satisfaction/dissatisfaction about standardized tests of language development. This study reports the results of a survey of 40 SLPs in a variety of work setting across the country. SLPs rated their degree of satisfaction with several factors associated with testing: time available for test administration and interpretation, funding available for purchasing tests, and psychometric properties of test.

The findings indicated that SLPs are dis-satisfied with time for administration, scoring, interpretation and availability of test material and are neutral with psychometric reliability and money for test purchase. Possible reasons of participants' dissatisfaction are also explored. The

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findings of this study will provide useful information to develop standardized tests based on linguistic variations (dialects), socio-economic status and age.

Two Types of Tests

Speech Language Pathologists (SLPs) usually use two types of language tests i.e., formal tests and informal tests. Informal tests are those which provide the baseline information about communication ability. On the other hand, formal language tests are used to quantify the linguistic capability. Formal tests provide fixed score, can be recorded easily, also help to derive therapeutic guidelines for management and to document therapeutic gain. The efficacy of a scientific method to a great extent depends upon the capability to qualitatively and quantitatively document findings. Many formal tests, which we use, are not cultural specific or context sensitive. It is difficult to draw conclusion based on these tests. These tests are also expensive, need training to be administered and are time consuming.

Need for the Study

Due to the lack of culture-specific and context-sensitive tests, many SLPs are bound to use available nonspecific tests. The fact of no specificity may affect the test results. There is a need to assess the satisfaction of speech pathologists with these tests. This understanding will facilitate in modifying and developing sensitive user compatible formal tests.

Objective of the Study

To investigate the degree of satisfaction and or dissatisfaction of speech pathologists in India with the usage of standardized tests of language development.

Methodology

Participants:

40 SLPs participated in the study. Among them 34 hold bachelor degree where as 6 SLPs were post-graduates in speech and hearing. Working experience of the participants ranged from 1 to 3 years (26/40) and 4 to 6 years (11/40).

Tools used:

A questionnaire, partly adopted from Huang et al., (2000) was rated by the participants. This questionnaire provided SLPs the opportunity to express their degree of satisfaction with standardized tests of language development and their preferences. The questionnaire was validated by 3 SLPs and 1 psychologist. The interview was taken in 1 to 1 basis and it took 30 to 40 min. for the participants to complete the questionnaire. All the participants had cases with audiology and speech language pathology in their work settings.

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Result

Caseload per working days:

18/40 participants encountered 6 to 10 cases with speech language pathology per day while 16/40 served 1 to 5 cases per day.

Ages served:

All the clinicians served a wide range of age groups. Most of them worked with age range of 0-3 years (22/40), 4-5 years (35/40), 6-12years (19/40), 13-19years (13/40) and more than 19 years (15/40).

Reasons for using a formal test:

Participants were asked to indicate the purpose for which they used standardized tests. Majority of them (29/40) reported that they used test result for diagnosis, 18/40 for evaluating progress, 14/40 used test scores for intervention and 8/40 used standardized test for screening language disorder.

Scores used:

Participants were asked what derived scores they used when interpreting test results. Majority of them (18/40) reported that they used age and/or grade equivalent, standard scores was used by 16/40 participants, percentile rank was used by 5/40 participants, mean score and standard deviation were used by 2/40 participants. None of them used stanine for interpretation. Thus, in contrast to the broad range of purposes for which they used tests, these Speech Language Pathologists reported using a narrow spectrum of scores.

Overall Degree of Satisfaction /Dissatisfaction towards Time for Test Administration:

Majority of them (15/40) were dissatisfied and 13/40 of them were neutral, 1/40 was very dissatisfied and 11/40 were satisfied. None of them were very satisfied.

Time for scoring and interpretation:

None of them are very satisfied, or very dissatisfied, 10/40 participants were satisfied, 14/40 were neutral and majority of them (16/40) were dissatisfied with time for scoring and interpretation.

Psychometric validity:

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19/40 of participants were neutral, 11/40 of them were satisfied whereas 10/40 of them were dissatisfied. None of them were very satisfied or very dissatisfied.

Money for test purchase:

Majority of them (18/40) were neutral, 10/40 of participants were dissatisfied, 6/40 of participants were satisfied with money for test purchase. None of them were very satisfied or very dissatisfied. Most of them (32/40) had never purchase test material from any agency.

Availability of test in your work setting:

Majority of them (17/40) were dissatisfied and 12/40 participants were neutral, 7/40 participants were satisfied, 3/40 of them were very dissatisfied whereas 1/40 of participant was very satisfied.

Psychometric reliability:

18/40 of participants were neutral, 12/40 were dissatisfied, 11/40 were satisfied; none of them were very satisfied or very dissatisfied.

Problems encountered by clinician:

A substantial portion of Speech Language Pathologists in each work setting expressed frustration with time limitations. The extent to which dissatisfaction with time allocation is expressed in all work setting may be interpreted as supporting the contention that testing consumes substantial clinical time (Lingwall, 1988).

A second problem which is encountered by clinicians is lack of availability of test. 20/40 of them reported that they often faced this problem of limited number of test in their work setting, which is supporting the contention of cost of material.

A third major problem area is related to multicultural issues, 17/40 of participants reported this as a concern.

A fourth major area of complaint was difficulty to interpret the test, 12/40 of participants reported this problem.

Comments from respondents:

16/40 had general statements of test shortcomings, such as only a few tests are worthy to be administered in Indian context.

Tests commonly used:

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Participants were asked to mark the tests, they used commonly and according to their opinion the table has been showed below as per frequency of use.

1. Receptive expressive emergent language skill: - 39/40
2. Western aphasic battery: -35/40
3. 3 dimensional language acquisition test: - 27/40
4. Language acquisition test: - 21/40
5. Boston diagnostic aphasia examination:-14/40
6. Peabody picture vocabulary test: - 10/40
7. Test of word finding: - 8/40
8. Token test: - 4/40
9. Clinical evaluation of language function: - 3/40
10. Utah test of language development: - 1/40

Discussion

Majority of the participants' opted dissatisfaction with time for test administration, time for scoring and interpretation, availability of tests in work setting and majority of them were neutral about money for test purchasing, psychometric reliability and psychometric validity. Identification of possible sources of clinician's dissatisfaction and suggestion for policy revision and test improvement are addressed in the following sections.

Case load size and time availability:

Most of the participants (18/40) had 6 – 10 cases per day. Time available for scoring is not sufficient. This is one of the causes of frustration and personal dissatisfaction as a result often SLPs do not get opportunities for serving best practice.

Lack of multicultural material:

Majority of the participants (17/40) were dissatisfied to multicultural issues. This results indicated that assessment tools for multicultural populations has lagged behind and there is critical need to develop assessment tools or test materials that are appropriate for a variety of Indian languages and nonstandard dialects of English used in India.

Narrowing the role of standardized tests:

29/40 participants reported that standardized tests was used for diagnostic purposes where as 14/40 used for intervention purposes. This suggested that standardized tests had a limited role in planning and monitoring intervention services. Some of the tests are psychometrically valid for

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use in scoring as well as diagnostic purposes. Standardized tests lack in number and variety of items necessary for planning of therapeutic goals.

Enriching clinicians' knowledge of psychometric characteristics of tests:

Most of the participants were neutral regarding the psychometric characteristics. This may be an expression of lack of knowledge of clinical implications of low reliability and validity. Therefore, clinicians need to become more competent for determining the limitations of test about psychometric characteristics.

Improvement in standardized language test:

Standardized tests that present objectives, quantifiable measurement can satisfy the legislative requirement. Thus, it is necessary to develop more psychometrically valid and more reliable tests by employing new statistical models and new psychometric theories to improve tests and testing (Vance, 1993). Several standardized tests need to be researched keeping view in following areas:

1. Test should be developed based on Indian context
2. Reevaluation of test should be done.
3. Instruction for administration of test should be clear.
4. Standardized tests should incorporate sufficient example against each item to make it easier to administer.
5. Test should be pictorial for better understanding. A majority of Indian population is illiterate.

Combine standardized and descriptive language assessment:

Sometimes standardized language tests stands behind to elicit client's strength and needs. This is due to lack of information to be an appropriate tool for monitoring progress (Fuchs, 1989; Shinn, Gleason and Tindal, 1989). Standardized language tests should always be used in conjunction with descriptive assessment such as sampling analysis (Lund and Duchan, 1993; Leadholm et. al, 1983) for obtaining a complete picture of client's language competence, developing an intervention plan, and monitoring progress can be accomplished by combining both standardized and descriptive approaches to assessment. Lately discourse analysis was included as an assessment as well as therapeutic guideline to elicit discourse in naturalistic situation.

Conclusion

Standardized language test will continue to be a dominant area in practices of speech Language pathologists. The findings of this study will provide useful information to develop standardized tests based on linguistic variations (dialects), socioeconomic status and age. A separate research fund should be assigned to develop and upgrade formal language tests.

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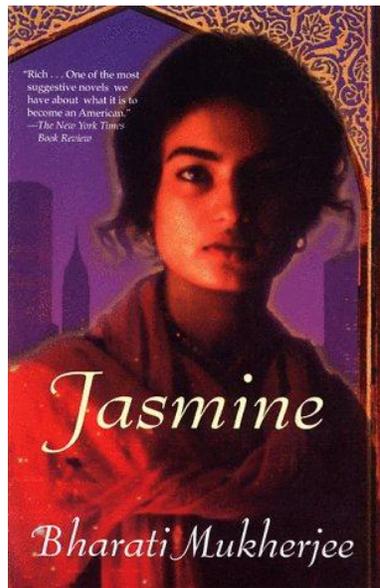
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Perspectives of Transformation in Bharati Mukherjee's *Jasmine*

V. Vijaya Reka, M.A., M. Phil.

Bharati Mukherjee's *Jasmine*



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The state of exile, a sense of loss, the pain of separation and disorientation makes Bharati Mukherjee's novel 'Jasmine' a quest for identity in an alien land. Jasmine, the protagonist of the novel, undergoes several transformations during her journey of life in America, from Jyoti to Jasmine to Jane, and often experiences a deep sense of estrangement resulting in a fluid state of identity. This journey becomes a tale of moral courage, a search for self-awareness and self-assertion. Uprooted from her native land India, Jyoti does her best to introduce herself into the new and alien society as an immigrant; the culmination finally indicated in Jasmine's pregnancy with the child of a white man - Bud.

Jasmine changes her self constantly, ferrying between multiple identities in different spaces and at different times. Jasmine shows the most predictable crusade towards Americanization and its obvious uncertainty and without feeling infuriated she survives to make a new start in the host country.

Geographically, the story begins in India and takes off from Europe to America, where it bounces back and forth from Florida through New York to proceed to Iowa, then finally lands in California. The novelist deliberately transports her in time and space again and again so as to bring in a sense of instability into the novel. Born in Hasnapur in India, Jyoti has the distinction of being the most beautiful and clever in the family. She is seen against the backdrop of the rigid and patriarchal Indian society in which her life is controlled and dominated by her father and brothers who record female as follows, "village girls are cattle; whichever way you lead them, that is the way they will go" (Jas- 46)

However, Jyoti seeks a modern and educated husband who keeps no faith in dowries and traditions, and thus finds a US based modern-thinking man, Prakash. Prakash encourages Jyoti to study English, and symbolically gives Jyoti a new name Jasmine, and a new life. "He wanted to break down the Jyoti as I'd been in Hasnapur and make me a new kind of city woman. To break off the past, he gave me a new name; Jasmine....Jyoti, Jasmine: I shuttled between identities." (Jas- 77)

Here starts her transformation from a village girl under the shell of her father and brothers to a wife of an American traditional husband who gives her all liberties. Jasmine's happiness is short-lived. She is widowed and returns to India to her family. She has to now choose between the rigid traditions of her family and perform *Sati*, or continue to live the life of Jasmine in America. Jasmine sways between the past and the present attempting to come to terms with the two worlds, one of "nativity" and the other as an "immigrant". Hailing from an oppressive and a rural family in India, Jyoti comes to America in search of a more fruitful life and to realize the dreams of her husband, Prakash. Jasmine sets off on an agonizing trip as an illegal immigrant to Florida, and thus begins her symbolic trip of transformations, displacement, and a search for identity.

Jasmine undergoes her next transformation from a dutiful traditional Indian wife Jasmine to Jase when she meets the intellectual Taylor and then moves on to become Bud's Jane. It seems likely that as Jasmine leaves for California with Taylor and Duff, her identity

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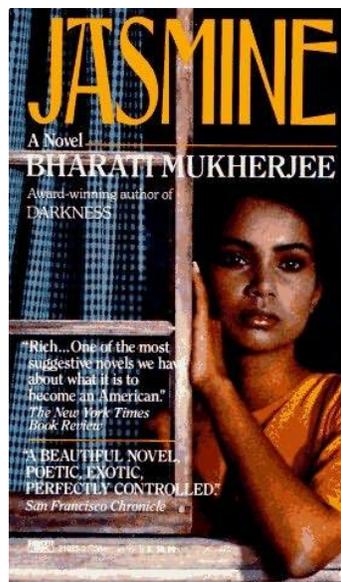
continues to transform. The author depicts this transformation and transition as a positive and an optimistic journey. Jasmine creates a new world consisting of new ideas and values, constantly unmasking her past to establish a new cultural identity by incorporating new desires, skills, and habits. This transition is defined not only in the changes in her attitude, but more significantly in her relationship with men.

Jasmine and Nayan Tara

Chitra Benarjee Divakaruni also deals with this sort of transformation in her *The Mistress of Spices* that portrays the character of a woman who is vibrant, eager for life, hungry with desires but masquerading as an old and bent creature. Like Bharati Mukherjee's Jyoti-Jasmine-Jane in *Jasmine* (1989), the character changes from Nayan Tara to Bhagyavati to Tilottama and finally to Maya and she does so in order to arrive at a final definition of her selfhood.

At every step, Tilo (Tilottama) revolts against her fate and the path drawn for her. Her transformation from Nayan Tara to Bhagyavati has its own pressures and trauma. She is born in an Indian village only to be rejected as a dowry less, undesirable female child, a curse to the family. She describes her birth in the following manner: "The midwife cried out at the veiny cowl over my face, and the fortune teller in the rainy-filled evening shook his head sorrowfully at my father. They named me NayanTara, Star of the Eye, but my parents' faces were heavy with fallen hope at another girl child and this one colored like mud." (*Mistress of Spices*, 122) Not only the renovation from Jyoti – Jasmine- Jane; Nayan Tara- Bhagyavati- Tilottama- Maya is similar but their intension is also to clear the problem of identity crisis that Indians try to cope with in a foreign land.

Ability to Adapt



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In New York, Jasmine clearly recognizes her ability to adapt: “I wanted to become a person they thought they saw: humorous, intelligent, refined, and affectionate. Not illegal, not murderer not widowed, raped, destitute, fearful.” (Jas- 171) The abilities to adjust to the requirements of a changing environment and to cut the past loose are Jasmine’s survival skills. They allow her to deal with the ethics and culture of two dissimilar worlds and her occurrence with different identities of Jyoti and Jasmine, where Jasmine feels hanging between the traditional and modern world and controlled and independent love, offered by her Indian husband, Prakash.

Jasmine then meets Lillian Gordon, staying with whom begins her process of assimilation by learning how to become American. Lillian bestows upon her the nickname ‘Jazzy’, a symbol of her entrance into and acceptance of American culture which she welcomes gladly. After that she moves in with a traditional Indian family in Hushing, New York. Jasmine soon finds herself stifled by the inertia of this home for it was completely isolated from everything American. Considering it to be a stasis in her progression towards a new life, she tries to separate herself from all that is Indian and forget her past completely.

Yet Another Identity – *Au Pair*

She proceeds with her migratory pattern and moves to New York City, to become the *au pair* for an American family. With Taylor, his wife Wylie and their daughter Duff, she creates yet another identity upon a new perception of herself. But though Jasmine creates a new identity for every new situation, her former identities are never completely erased. They emerge in specific moments in the text and exacerbate the tension, thereby causing Jasmine to create another more dominant identity, different from all those that came before. While living with the Hayes, Jasmine begins to master the English language, empowering herself to further appropriate American culture. Taylor begins to call her ‘Jase’ suggesting that again she does not have an agency in the creation of her new self since Taylor constructs it for her. Also, for the first time in the Hayes household, Jasmine becomes aware of her racial identity because Taylor and his friends understood that she was from South Asia and tried to associate her with that community.

Foreignness is Never Lost

Though Jasmine is attached to Taylor’s family and become his Jase, her foreignness never forgets to peer in her activities. But Taylor doesn’t bother about that and we can know from Jase’s words, “Taylor didn’t want to change me. He didn’t want to scour and sanitize the foreignness. My being different from Wylie or Kate didn’t scare him.” (Jas- 185) Before long Taylor gets romantically involved with Jasmine and embraces her different ethnicity. Jasmine transforms but this time the change is not from a reaction, but rather from her very own yearning for personal change. In becoming Jase, Jasmine gets increasingly comfortable with her sexuality which she always tried to repress earlier, more so, after her traumatic experience. But the relationship between Taylor and Jasmine ends abruptly when the past

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creeps upon her once again manifested in the form of Sukhwinder, the murderer of her husband in the disguise of a Hot dog vendor.

Inescapability of Memory

The inescapability of memory, and the boundless nature of time and space is stressed once again and Jasmine finds her life distorted by the different consciousness through which she now experiences the world. She loses even her sense of self expression. Unable to live with this plethora of conflicting identities she decided to leave New York for the sake of Taylor and Duff and move towards Baden County, Iowa to give her life a new beginning. Taylor, the man of New York commented on Jase's decision, "Iowa? You can't go to Iowa- Iowa's flat" (Jas- 189)

Yet Another Name is Given! Jyoti versus Jane

In Baden she meets Bud Wipplemeyer, an American banker who instantly falls in love with her. They eventually marry and Bud renames Jasmine 'Jane' yet another sign of her evolution. Bud encourages Jasmine to freely change roles from caregiver to temptress whenever she feels the desire to and views her sexuality through the lenses of his own oriental fantasy. This instead of demeaning Jasmine serves to instill her with a sexual confidence and she thrives on it. Her racial identity also morphs in Baden, for here her difference is recognized but not comprehended or openly acknowledged. The community attempts to see her as familiar instead of alien. This new perception of her race is an essential portion of her identity as Jane because now she feels assimilated and in fact becomes the typical American she always wanted to be.

John K Hoppe says:

Jasmine's postcolonial, ethnic characters are post-American, carving out new spaces for themselves from among a constellation of available cultural narratives, never remaining bound by any one, and always fluidly negotiating the boundaries of their past, present, and futures. (Mukherjee, Bharati. Jas, 56)

Jase becomes Jane of Bud Ripplemeyer and they both lived together as husband and wife without an official marriage which is rare in Jyoti's culture but quite common in Jane's culture. Jane and Bud adopted Du, a seventeen year old Vietnamese boy, as an orphan when he was fourteen. In this novel he represents his own condition of dislocation and isolation from his motherland, Vietnam to a new where he comes from an entirely different culture than his sons-of-farmers classmates. Du and his friend Scott enjoy watching Monster Truck Rallies on TV, and Jane remembers that his first question to them was whether or not the family had a television.

Escapism from Burden

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Escapism from burdens, complications and contradictions of continuity is well depicted by the character of Jane Ripplemeyer who hardly sends out or receives any mail because she wants to disconnect herself from continuity, that is, from her past which implies carrying the burden of history. Jane carries her own inherent, whereas Du, the Vietnamese American is not as she. He has twice born, as Jane says, “my transformation has been genetic; Du’s was hyphenated.”(Jas- 222)

Jyoti, Jasmine, Jase and Jane – Caught Between Cultures

Mukherjee has explored her theme with its many nuances. The transformation of Jasmine from a semi-educated Punjabi rustic to an American is not psychologically convincing. Perhaps Bharati Mukherjee’s purpose of bringing to the contemporary American fiction the reality of the experiences of the floating elements in American society, the immigrant who are trying to establish themselves, is fulfilled. It is not easy to overcome the “aloofness of expatriation” or disunite oneself from the roots and tradition of the culture that one comes from. No doubt the liberated Jyoti, Jasmine, Jase and Jane, who make a life time for every name, look like a possibility for every enthusiastic immigrant.

Thus, caught between the two cultures of the east and west, past and present, old and new, Jasmine constantly "shuttles" in search of a concrete identity. Bharati Mukherjee ends the book on a novel note, and re-emphasizes the complex and alternating nature of identity of a woman in exile,

Then there is nothing I can do. Time will tell if I am a tornado, rubble-maker, arising from nowhere and disappearing into a cloud. I am out the door and in the potholed and rutted driveway, scrambling ahead of Taylor, greedy with wants and reckless from hope. (Jas- 241)

Jasmine implies these words and moves to California with Taylor, which symbolically represents the uncertain of what the future will bring but nevertheless confident in her decision to leave. This sense of movement further reinforces the notion that her identity is forever evolving, she cannot remain in a stable life because disruption and change are the means of her survival. The surrounding environments influence her formation of her identities and she navigates between temporal and spatial locations, her perception of herself changes, thereby resulting in a multiplicity of consciousness. These create a tension within her and she feels the need to reconcile these conflicting perceptions so that they do not wage a psychological war inside her. Thereby we see her reinvent her identity completely.

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Aspects of Autobiography and Biography in Indian Writing in English

Editors

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Amutha Charu Sheela, M.A., M.Phil., M.B.A.

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EDITORS' INTRODUCTION

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K. R. Vijaya, Ph.D.
Amutha Charu Sheela, M.A., M.Phil., M.B.A.

This short volume focuses on some selected autobiographies and biographies written by Indian leaders in English. For a contrast, we also include two essays that deal with the autobiography of a great scientist Charles Darwin and a biography of a great American writer Loyd Douglas.

Autobiography and Biography in Indian Writing in English

Autobiographies and Biographies occupy an important place in Indian Writing in English for various reasons. Indian leaders communicated their worldviews to Indian people using this genre. Gandhi's *The Story of My Experiments with Truth* is an excellent example. *My Truth* by Indira Gandhi is yet another example of communicating the message of an individual to a larger world. *Jivansmriti (Reminiscences)* of Rabindranath Tagore narrates his early years of life, while in *Toward Freedom: the Autobiography of Jawaharlal Nehru* Nehru writes to his "own countrymen and women." Nirad C. Chaudhuri's *The Autobiography of an Unknown Indian*, published in 1951, stands apart as a great master-piece, combining personal life experiences with a strong motivated worldview ("the conditions in which an Indian grew to manhood in the early decades of this century" [20th century]).

Rationale and Justification for Writing Autobiography

These leaders have also debated on the need or otherwise for writing such works.

Jawaharlal Nehru writes in his *Autobiography*: "... this account is wholly one-sided and, inevitably, egotistical; many important happenings have been completely ignored and many important persons, who shaped events, have hardly been mentioned. In a real survey of past events this would have been inexcusable, but a personal account can claim this indulgence." Gandhi justified writing an autobiography with these words:

But a God-fearing friend had his doubts, which he shared with me on my day of silence. 'What has set you on this adventure?' he asked. 'Writing an autobiography is a practice peculiar to the West. I know of nobody in the East having written one, except amongst those who have come under Western influence. And what will you write? Supposing you reject tomorrow the things you hold as principles today, or supposing you revise in the future your plans of today, is it not likely that the men who shape their conduct on the authority of your word, spoken or

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written, may be misled. Don't you think it would be better not to write anything like an autobiography, at any rate just yet?'

This argument had some effect on me. But it is not my purpose to attempt a real autobiography. I simply want to tell the story of my numerous experiments with truth, and as my life consists of nothing but those experiments, it is true that the story will take the shape of an autobiography. But I shall not mind, if every page of it speaks only of my experiments. I believe, or at any rate flatter myself with the belief, that a connected account of all these experiments will not be without benefit to the reader.

Language Medium for Major Autobiographies and Biographies

Indira Gandhi's work is a compilation of her writings in a manner that the book has an autobiographical format. Nehru wrote his *Autobiography* in English. Gandhi and Tagore wrote their autobiographies first in their mother tongues (Gujarati and Bengali respectively) and then they sort of translated or recreated their works in English. Nirad Chaudhuri wrote his celebrated work in English.

A Historical Perspective – The Absence of a Tradition for Autobiography

Rulers in India (in every region and ethnic and linguistic group of this nation) was not generally inclined to leave their history as part of their great work. India developed almost an anti-history tradition. For example, gigantic temples of South India were built by kings and queens and other nobles, but celebration of the builders and supporters was not part of Indian tradition. In some temples you get some direct or indirect references to the builders in some inscriptions, but no detailed history of the people who were responsible for building these temples was recorded. Glory goes to the deity, etc. Kamban was a great Tamil poet, with demonstrated capacity and skill in composing a very long and mostly elegant epic. He even immortalized a new poetic form (*viruththam*) through his *magnum opus*. And yet hardly any autobiographical reference is found in his work. He could have easily composed another few hundred poems to narrate his life!

Kalidasa, Tiruvalluvar, et al., became subjects of myth but the actual history of their life was not recorded.

Brahmins and some other non-brahmin communities among the Tamils retained their family history only for a few generations, but they maintained their *gothra* history through their inherited relationship to a sage.

On the other hand, we also learn that members of some communities were not allowed in the past even to have the initial letter of their fathers' names. In Tamil, use of *thalai ezhuththu*, initials attached to the names of individuals, became a privilege of many communities, but some other communities were denied the use of this provision. On the one hand, we see a tendency not to

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maintain factual history, and on the other hand we also see that the practice of maintaining personal and family history functioned as a tool to reveal and enforce social status and ranking.

The genres Autobiography and biography are somehow entwined with the social history in most communities. Again within the Tamil folk tradition, *villuppaaTTu*, musical narration in front of village deities, became a powerful medium to narrate the life-story of individuals with mythical additions. In all these, factual history took a back seat.

Even in modern times, most national leaders did not write any autobiography, which would have us a great picture of modern history through the makers of such history. It is clear that language skill was no barrier or an obstacle to them, because most of these leaders were great writers in their own tongues, and many in both their mother tongue and English.

Biographies in Indian Writing in English

There are many biographies written by Indian authors. These biographies cover many personalities from every field: politics, science, sports, cinema, drama, religion, literature, etc. Indeed, biography writing is a very popular pursuit among Indian writers in English and other Indian languages. Sahitya Akademi has brought out a number of biographies of varied quality.

Controversial Nature of Biographies and Autobiographies

Both biographies and autobiographies may raise controversies of various types: political, social, familial, regional, religious, etc.

A recent biography-like book on Muhammad Ali Jinnah by Jaswant Singh (*Jinnah: India-Partition-Independence*) raised a hue and cry among Jaswant Singh's own party members. Earlier in recent times, actor Om Puri's biography *Unusual Hero* by his wife created strong and deep controversies. Such controversies arise out of revelations in public of private personal acts and thoughts that may involve others and thus hurt the feelings, careers and interests of people referred to. It looks like that the biographer or the autobiographer never asks the permission of others to narrate the incidents which involve these "friends", etc.!

Autobiography and Biography versus Fiction Writing

Writing an autobiography or biography is quite different from writing a novel or short story or any type of material that aims at catering to the literary sensibility of its readers. Facts and related, relevant and appropriate interpretation of facts and events become the hall mark of autobiography and biography, in some sense.

Narration is usually straightforward following the course of events and implications presented in these works. Authors of fiction have greater freedom and employ many techniques of presentation in their narratives. Hidden and explicit metaphors, lack of any explicit didactic conversations, creating curiosity to look forward to the next event, conflict, confrontation,

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resolution, etc. play an important role here. Characterization and characters follow a different course in fiction than in autobiography or biography. Actually, most events narrated in biographies and even autobiographies are already public knowledge. On the other hand, fiction offers a progressive revelation of unknown events, etc.

However, autobiographies and biographies have their own aspects difficult to master. Even the authors of these works are burdened with the responsibility of ensuring that the readers are with them and are comfortable with the journey they choose to undertake with the authors.

The Goal of This Short Special Volume

The goal of this Special Volume is to make a survey of some of the major autobiographies and biographies written in English in India and other South Asian countries, by Indians and other South Asian authors. It is assumed that these authors, like Nirad C. Chaudhuri, are products of a system that taught and nourished Indian Writing in English through the teaching of English by Indian and other South Asian teachers. They may have been greatly influenced by their education and living abroad, but their language is, for its better part, derived from Indian Speaking and Writing in English. Their world is typically India and South Asia.

What We Need to Do

When we choose an autobiography or biography for inclusion in our assignments or recommendations to our students to read, we may consider the following. Note, however, the choice of autobiographies and biographies should not be done mechanically. Consider the worth of each work and also their relevance to the level of your students. Most of the Biographies published by Sahitya Akademi are known for their factual statements, but we as teachers should look for human interest stories, not for the narration of facts and figures.

1. Describe the content briefly.
2. Depending on the level of our students, we may ask our students to focus on the structure of the chosen autobiography or biography: introduction, characterization, language and style, narrative techniques, idioms and metaphors, the author's justification for writing the autobiography or biography and how this justification is revealed in the work, clarity of language and thought, effect on readers, readability of the text, gaps in information, *gaffes*, etc. This is only suggestive of what we can do. We need to be creative and imaginative to work on our plan of research, description, analysis and interpretation, conclusion, etc., which we want our students to carry out.
3. While reading in itself is a great goal, as teachers we need to present an advanced approach to our students so that their critical skills are developed along with their ability to re-write the story as they understood it.

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4. We may also make a comparative or contrastive of two or more autobiographies or biographies available in Indian Writing in English and in other Indian languages.
5. We can use this opportunity to also improve their report writing skills. For example we can ask them that all quotes the original and other sources should be properly cited following either MLA or APA format. We can use this opportunity to teach them the elements of MLA Style sheet, how to avoid plagiarism, how to cite sources in the text and how to present the references at the end of their report in an orderly fashion. All sources should be acknowledged where these are used in the text of their paper. No bibliography is to be added. They need to have only a list of references. Their paper should be predominantly their own work, not a compilation of comments, etc., from other sources. They need to read the autobiography or biography in great detail and write their paper with adequate understanding.
6. You may question whether all this can be achieved in any of the classes you teach. Indeed, all the above listed steps are taught even at the high school level in English classes in the United States. Not much advanced, but the elements of critical thinking and reporting are an integral part of high school English classes.
7. Remember that even engineers and scientists are required to produce reports at work. Elementary training in elements of report writing should be introduced, using materials that are interesting to the students. Autobiography and biography are interesting tools as the structures of these types of materials in usually simple and linear.

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Memoirs of a Patchwork Life

Maneeta Kahlon, Ph.D.



Jerry Pinto's *Leela*

A biography is generally assumed to be a complete biographical detail of an individual. The word comes from the Greek - "bios" meaning "life" and "graphein" meaning "write." But the book under consideration here is not a biography in the conventional sense of the term but Jerry Pinto's *Leela* comes across as a refreshing change. The book in the prologue clears this misunderstanding.

At the outset *Leela* says, "Literary critics have now come to the conclusion that no one can give a full account of their lives any more than anyone can document every moment in the life of a universe." (1) So, we are prepared to read about episodes in Leela's life which have influenced her life rather than the chronological details.

Samuel Johnson said, "Biography has often been allotted to writers who seem very little acquainted with the nature of their task, or very negligent about the performance. They rarely afford any other account than might be collected from public papers, but imagine themselves writing a life when they exhibit a chronological series of actions or preferments; and so little regard the manners or behavior of their heroes that more knowledge may be gained of a man's real character, by a short conversation with one of his servants, than from a formal and studied

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narrative, begun with his pedigree and ended with his funeral." (Johnson:Rambler 60, Oct13,1750)

Jerry Pinto and Leela in this book believed in the above refrain because *Leela* the book is far more than just a chronology because detailing of facts sometimes is not necessarily the truth and definitely not the complete picture of an individual. An accumulation of stories and anecdotes would reveal the real person. Then this is no biography in the traditional sense. It's a string of anecdotes that speckled her life, so the book is aptly titled *A Patchwork Life*.

The book is elegantly written and has in-depth information. The narrative style helps us to look at her life objectively and what I feel most strongly is that it helps us to be non-judgmental. Had the narrative been chronological, we would be sitting in judgment over how she lived her life despite the opportunities she got but at times the episodes remain just episodes and it becomes difficult to understand the link with her life.

Interesting, Selective Focus

For example, we respect the authors' decision not to talk of her first marriage but the wish remains to know about her children and how they coped with her absence, their growing years, their life, their marriages and what role as a mother did she play in their lives. It comes as a shock when she talks of her daughter's death but not how and when she died. Also the book does not talk about the love or closeness, or for that matter, rivalry between the twins. This aspect of motherhood has been dealt with from Leela's side but not from her daughter's angle, but then it is her biography, not her daughters'.

Two Narrators and Two Points of Views

The fact that there are two narrators, one Leela Naidu herself and the other Jerry Pinto remind one of Nelly Dean and Lockwood in the gothic love story *Wuthering Heights*. Jerry introduces the book like Lockwood, and then Leela like Nelly Dean, using a stream of consciousness, in the non-linear narrative style. The narrative moves backward and forward, talks of the enigmatic past. Both the books are gripping and intriguing and *Leela* is no less captivating than *Wuthering Heights*. Essentially the book is in Leela's own voice artfully handled by Jerry Pinto.

Between Two Stools, But Not Falling!

Leela was born to a distinguished Indian scientist Dr. Ramaiah Naidu and French journalist Marthe Mange, who was half-Swiss. She was privileged in the sense not that she was born to affluence but because she was lucky to be born to parents who never pressurized her to follow a particular direction. They rather allowed her to follow her heart's desire with only one condition that she see it through completely. Perhaps it was this that allowed her the freedom to be the master of her own destiny and perhaps that is why there wasn't the desire to succeed as in her own way. She thought she was accomplished enough, never ill at ease anywhere: "I'm between

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two stools but I am not falling. I can understand the Europeans and I am at home in India. I can grow roots anywhere”. (107) Her cosmopolitan upbringing did not leave her ill at ease, rather she comfortably straddled both the worlds.

Great Contacts with Persons of Repute and Disrepute

Leela talks of all the famous and enigmatic people of the last century, from Madam Curie to Prince Yousouppoff famously known for killing the infamous Rasputin to Benito Mussoloni who showed a cruel streak even when he worked with her grandfather in his factory and for the people that she personally knew. The list is as diverse as chalk and cheese and yet she had a special rapport with each one of them. In fact, one is constantly surprised at all the great people she knew.

Leela talks of a Mickey Mouse who is devouring chocolates with great delight and we are startled to know that the Mickey Mouse is none other than Gandhiji. Sarojini Naidu is her aunt, Mother Teresa and she prayed together, Imelda Marcos showed Leela her famous shoe collection, Salvador Dalí, the Spanish painter, sketched her, Jean Renoir the famous French film director, Alfred Hitchcock, David Lean, the man who made *Dr Zhivago* and wanted to give the role of Tonya to Leela, Eugene Ionesco, French playwright whose works she translated, Monsieur Cartier who restrung her pearls without a fee, Gunter Grass, the acclaimed writer, Ingrid Bergman, the famous Swedish actress, Ravi Shankar, the sitar player, Satyajit Ray, the most famous movie director, wanted to make a film with her and Marlon Brando, Hrishikesh Mukherjee, the director, who launched her in *Anuradha*, J Krishnamurti, the philosopher guru, B K Iyengar, the yoga guru, J R D Tata, the business baron, was her uncle Jeh, Ramnath Goenka, the press baron, Raj Kapoor, who wanted to sign her up for four films, Dilip Kumar, Balraj Sahni, actors she knew and worked with, Merchant-Ivory, the film producing duo, who made Ruth Praver Jhabvala's novel 'The Householder' into a movie with Leela and Shashi Kapoor, Shyam Benegal, who directed her in *Trikal*, Dom Moraes, Arundhati Roy, etc. An amazing list!

So Close and Intimate – A Great World of Experience

The list is endless. The feeling I got was of Alice in Wonderland, having one adventure upon another. The manner of introducing each great personality is so matter of fact that one gets the feeling that she knew these people intimately. The style of writing is so subtle and humorous, the sarcasm is ironical and not hard hitting. For example, she makes us laugh and I was giggling reading about the deflectable bra that the heroines had to wear along with the layers of pancake which was actually unnecessary given her porcelain peaches and milk complexion. Also she talks about a client who had commissioned her to do an advertisement for a sari, and the client wanted the bodice to be glistening “so I got her a bodice made of metal scales. It glistened.” (93)

Her life as an actress is how we would characterize her profession yet she was so unlike the actress of her time, daring in her acting skills and even more so in doing only those films that appealed to her, she is extremely candid about her leading men and how they won't be averse to

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her beauty. Leela Naidu was crowned Miss India in 1954, and the same year was featured in Vogue magazine's list of the world's ten most beautiful women.

Many and Diverse Facets of Leela

Yet she yearned to be known for other things than her beauty. She makes us see the filmy world realistically devoid of the rose tinted glasses that others wear when it comes to the movie industry. She also made films both as director and as a producer unofficially by following her heart's desire and when the budget wasn't forthcoming or had fallen short she spent money from her own kitty but insisted on having the best people on her team. There are various episodes wherein we see her as an activist, especially her role in the blood donation documentary that she made raising awareness to save lives or making a movie about special children called 'A Certain Childhood' which was screened at the Leipzig International film festival. She had a sensitivity which made the audience empathise with the children depicted in the movie.

Asansol coal mines and the sub human working conditions was the subject of her next documentary. She did her best to get and give equal status to the marginalised and the subaltern, the spot boy who injured himself, the extra girls who would continue to stand as there were no chairs, the Dalit farmers whose land was occupied by the upper class mafia goons, even to the animal used in her film, Rani the elephant.

Magnanimity

Most of all is her magnanimity which comes to the forefront. especially when talking of her ex-husbands, she doesn't mention the abusive and violent relationship with her first husband, Tikki Oberoi nor does she degrade her second husband and more importantly her friend, Dom Moraes. All that she says of him is that he "lived under the misapprehension that anything could be improved by the addition of alcohol in good measure". (127) That indeed is magnanimous, especially when he left her for a younger woman with whom he was collaborating on a book on Bombay. Rather it is through Dom Moraes' biography, 'Never at Home', that we come to know that Leela was unhappy, or so he presumes she was, because of his incessant drinking and socialising. Leela, however, does not want to talk of her 'trials and tribulations,' because they serve no purpose other than becoming 'another narrative of feminine pain'. Perhaps what her father told her, "You never attack, you are always on the defensive" (108) is the way she lived her life. But despite all the pain and suffering in her life, she was the epitome of all dignity, grace, and elegance.

Language Use

Leela the book uses a language of understatement. For example, she talks of a lunch with Renoir, an amazing menu, an equally exciting guest list she tells us one should kick oneself if one doesn't make notes and then promptly says, "Excuse me while I kick myself." In another incident, she says, "An overenthusiastic maid had polished the granite stairs with mansion polish and three dinner guests slipped and fell in one night. One of them was me." (132) Notice the

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humor in these lines. “Inside it were three bras with rubber baggies tucked inside them. They were equipped with little nozzles so that they could be blown up to the appropriate size. She wondered who blew them up and who decided the appropriate size. Did the heroine herself blow them up and then came out of her dressing room? She imagined an assistant director telling her: “No, Madamji, in this film, you are a 38B cup, remember?” At which she would say, “Oops!” and go back to the nozzle, to deflate or inflate her measurements. (53)

One Liners

Also her use of one liner is fantastic, like the following lines:

“I don’t think we understood each other, the Hindi film industry and I.”

“Beauty is one of the most subjective abstractions and standards change.”

“Violence to me is a lack of imagination.”

“And somewhere in a mural in Spain, I became a holy mother too.”

“Beauty is just a happy accident of DNA.”

“The poor are an abstraction for whom we can all feel an ambiguous benevolence.”

“To know a city one must walk its streets.”

“I wonder whether it is easier for us to sympathise with anonymous masses than with the actual people we are confronted with in real life.”

‘Leela The Princess of Kuchh Nahin.’

Intriguing Chapter Titles

The title of the chapters of the book are also intriguing like the very first chapter. It is called, “The Naked Count on the Lawn.” “Three rubber bras and a yellow nose,” describes her experience as a leading lady. “A man possessed” is the chapter about Ismail Merchant and James Ivory. “She has no bad angles” is a tribute to her beauty as these were the very words used by Bert Stern, the great photographer for Leela. “Have you stopped acting” was the question she was repeatedly asked and to which she never did have a suitable rejoinder as she wanted to do roles of quality which interested her and not just film after film. The next chapter is also mysteriously titled “The British on a hunger strike in the land of the Mahatma” and the last chapter so aptly titled ‘Seasons of mist and mellow Fruitfulness’.

No Sensationalism, Here

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Most celeb biographies deal with excessive and lurid details about their subjects' lives to make the book sensational like the very publicized 'Unlikely Hero', Om Puri's biography but this is one book that does not talk of the sensational stuff rather it "makes the reader of different ages, smile, chuckle and laugh, and sometimes feel the sadness of humanity, past and present"(179) Cultural historian Navina Jafa says, "The functionality of a biography is to focus on a person's achievement. It's a report card on how a human life created social change." Leela too in the epilogue talks of telling Jerry that her book would "have funny anecdotes and the sad historic ones I came across" (179).

Let us not get into the conflict whether it is an autobiography or a biography or a memoir or a string of anecdotes, collection of stories, a unique collaboration, or episodes, beautiful reproduction of Leela's words by Jerry Pinto. It is said the memoir or biography should be enlightening and shed light about the person being written about. One should be able to place events and issues in perspective and in the context they emerged while presenting them in the manner that will be lively and helping to the reader - that is getting the reader involved in the process. Indeed, this book is all that and much more and, like Jerry Pinto, we too can say, "There is a Leela-shaped hole in my life.

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A Kaleidoscopic View of Kamala Das' *My Story*

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Kamala Das

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Abstract

My Story is a best-selling woman's autobiography in post-independence India. It follows Kamala Das' life from age four through British colonial and missionary schools favored by the colonial Indian elite; through her sexual awakening; an early and seemingly disastrous marriage; her growing literary career; extramarital affairs; the birth of her three sons; and, finally, a slow but steady coming to terms with her spouse, writing, and sexuality.

The objective of this paper is to present the readers a kaleidoscopic view of *My Story*, encompassing the multifarious world of emotions a woman experiences. In the point of view of the narrator, the readers get an opportunity to travel through the story, giving us a glimpse of every event that happens in her life.

As the novel proceeds, we come to know about Kamala's several contradictory accounts of the genesis of *My Story*. In her preface to the autobiography, Kamala claims that she began to write the text in the mid-1970's from her hospital bed as she grappled with a potentially fatal heart condition. She wrote the autobiography, she states, "to empty myself of all the secrets so that I could depart when the lime came, with a scrubbed-out conscience" and in order to pay mounting hospital bills. Since the publication of her autobiography, Kamala has repeatedly changed her stance on this topic in interviews and essays. However, calling Kamala Das queer in itself provides no grand resolution to the myriad challenges posed by her work; rather, it serves as an initial vantage point from which one can glimpse the changing English-language literary terrain of this new century.

Keywords: Kamala Das, autobiography, kaleidoscopic.

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Kamala Das' Statement on Her Autobiography



“*My Story* is my autobiography which I began writing during my first serious bout with heart disease. The doctor thought that writing would distract my mind from the fear of a sudden death and, besides, there were all the hospital bills to be taken care of.... Between short hours of sleep induced by the drugs given to me by the nurses, I wrote continually, not merely to honour my commitment but because I wanted to empty myself of all the secrets so that I could depart when the time came, with a scrubbed-out conscience... The serial had begun to appear in the issues of the journal which flooded the bookstalls in Kerala. My relatives were embarrassed. I had disgraced my well-known family by telling my readers that I had fallen love with a man other than my lawfully wedded husband...This book has cost many things that I held dear but I do not for a moment regret having written it.” (Das, Preface in *My Story*)

Full of Intense Personal Experiences

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The above lines clearly express Kamala Das' state of mind, when she began writing the most controversial Autobiography ever written by a woman. Though she is well known in literary circles for her poetry in English, it was the publication of *My Story* that earned Kamala Das national recognition and notoriety among the English-speaking elite in India. It broke all the conventions of women writing in literature and proved to be one of a kind.

Kamala Das has presented herself as either too bohemian to care about revealing her sexual adventures and her periods of mental breakdown or the submissive wife following the dictates of her husband. And yet, at every opportunity Kamala reverts to the convention that she is India's most unconventional woman writer with no regrets about her work or her foci. In *My Story*, Kamala Das, a poet famous for her honesty, tells of intensely personal experiences including her growth into womanhood, her unsuccessful quest for love in and outside marriage, and her living in matriarchal rural South India after inheriting her ancestral home.

The Formal Structure of the Book

Chapters in *My Story* are short. Each of them is about three or four pages. It is fragmented and not in any chronological order. It is typically all about Kamala Das' domestic life, her relationship with her parents and her close relatives, her husband and her lovers. Chapter titles are self-explanatory. They inform the readers about the happenings quickly even before reading it. For example, 'Each poem of mine made me cry', 'I prayed to the sun God to give me a male child', 'Passing away of my great-grandmother', etc.

Das talks about the domestic details of food, familial relations, marriage, childbirth, sexual liaisons, and the internal and external struggles of one woman in a repressive world. She also talks about her struggle in public life as a poet. Das tries to remain at the center of her story.

Childhood in Colonized India

In the opening chapter, a picture of a colonized childhood can be seen. Das is alienated because of living between indigenous and colonized cultures. This alienation can be seen in the title of the first chapter "The humiliation of a brown child in a European school". From the first line, it is understood that India is still under the rule of Britain.

Kamala Das was a little child growing up in Calcutta. She says, "They behaved like our equals. It was normal for a British family to have one or two close friends among the Indians with whom they were on visiting terms". (Das, *My Story*, p. 1)

The discourse of colonial power is felt in the description of a ceremony that takes place at Kamala Das' school every day:

"In the morning while Madam sat at the grand piano on which stood the tinted photograph of the British royal family and we raised our voices in song, singing "Britons never never shall be

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slaves”, even the postman slowed his walk to listen. King George the Sixth (God save his soul) used to wink at us from the gilt frame, as though he knew that the British were singing in India their swan song.” (Das, *My Story*, p.3.)

Father and Mother

Kamala Das is unhappy as one of the few brown children in a white school. She thinks that white parents support their children more than Indian parents, because in their tradition a girl child has different responsibilities in their lives and they do not need education. In the following chapters, she describes her ancestral home in Malabar which is called Nalapat House and the women who are living in that house.

Generally, in autobiographies that are written by women, the central theme is the relationship between the author and her mother. However, Kamala Das does not prefer to talk about her relation with her mother. It seems that she does this intentionally. Das focuses on Third- world women’s oppression and she puts her relations with men to the centre of her story.

Only in the first chapter, there is some information about her relation with her father and mother. She describes her father as a man always busy with his work. He is not very affectionate and because of this Kamala Das and her brother grew up neglected. She calls her father “an autocrat”. In ‘My Childhood Memories’, she describes him as a stern father before whom his children like street-dogs had to shy away, tucking their tails. But later in her poem ‘Too Late For Making Up,’ which she wrote after his death, she laments,

“Should I have loved you, father
More than I did,
That wasn’t so easy to do
If I have loved others, father,
I swear I have loved you the most.” (Das, 1973)

On the other hand, her mother is a vague and indifferent woman who spends her time lying on on a large four-post bed, writing poems in Malayalam. It can be understood from here that Das’ mother is also an exceptional woman. She was not a caring mother figure. Child psychology is much influenced by parental bondage. It appears that Das’ parents did not bring up Kamala Das and her brother with parental love and affection.

Apparently, this could also be one of the reasons for Das’ eternal quest for love in her life. Later as we run through the pages of *My Story*, at the age of fifteen, Kamala Das shares the same destiny like most of the Indian women. She marries K. Madhava Das. It is an arranged marriage by her parents. Kamala did not have any right to say something about the marriage. She feels herself lost and unhappy. 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 legitimate expectations and innocent dreams:

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“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 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.” Das, *My Story*.

Kamala’s only expectation from her husband is conversation, companionship and warmth. She wants him to treat her as her father treats her. But all she gets in her marriage is brutality and rudeness. She suffers through her husband’s selfishness and neglect of her emotional and physical needs.

After the birth of second son, at the age of twenty, she has a nervous breakdown while she and her husband attempt reconciliation after an early separation. Here, it is seen clearly that Kamala Das criticizes Indian marriage as patriarchal oppression. Actually, she is a middle class and a professional Indian woman from a very small minority of Indian society. She receives greater legal and social protection compared to the vast numbers of poor and peasant Indian women.

Failure in Marriage – the Blood-stained Moonlight

Chapter 25, titled as ‘The blood-stained moonlight’, clearly expresses her failure in marriage and the impossibility of leaving it. Later, Kamala Das finds herself on a balcony attempting to commit suicide: “I felt a revulsion for my womanliness. The weight of my breasts seemed to be crushing me. My private parts was only a wound, the soul’s wound showing through.” (Das, *My Story*, p. 97)

However, Kamala Das does not throw herself off the balcony. At this juncture, we are reminded of Sylvia Plath , another woman writer who also underwent the same trauma as Kamala did. Their stylistic and thematic concerns are similar, as far as form and content are considered. Both writers express themselves as victims of patriarchy, both use confessional voices, both are victims of authoritarian father figures, both are let down by husbands, both show a remarkable love for their children, both are prone to nervous breakdowns and show suicidal tendencies.

Traditional Religious Imagery



Another feature that is explicit in Das' *My Story* is the use of traditional religious imagery to sustain and dignify herself. She claims to search for an incarnation of the god Krishna in her love affairs and worships the god when the real men turn out to have flaws. Once, calmly facing death before a potentially fatal heart operation, she pictures herself as the goddess Durga and she titles one of her chapters "I Was Carlo's Sita," in which she tells about one of her affairs. Das reaches into her own religious tradition to find support for her defiant individuality. To an Indian woman, the love for Krishna is not forbidden. Hadn't Mira Bai, a historical figure turned into a mythical one with her infinite passion for the dark-skinned God? Hadn't she been revered, worshipped for her mad devotion to Him? A woman may be ostracized if she falls often in love with ordinary men. But it may be different if she loves the element of Krishna. Consequently, Kamala who falls in love regularly declares that she yearns only for the mischievous, eternal lover in men. In *My Story* she describes an encounter with one of her lovers:

"You are my Krishna. I whispered kissing his eyes shut. He laughed. I felt that I was a virgin in his arms. Was there a summer before the autumn of his love? Was there a dawn before the dusk of his skin? I did not remember. I carried him with me inside my eyelids, the dark God of girlhood dreams..... Oh Krishna, Oh Kanhaiya, do not leave me for another.

..... we stood together to look at the sea. The sea was our only witness. How many times I turned to it and whispered, Oh, sea, I am at last in love. I have found my Krishna..." (Das, *My Story*, p. 89)

A Never Ending Dialogue

Autobiography is a never ending dialogue with the self. It is a depiction of the self by the writer himself. Das' dialogue with the self reveals her urges, yearnings and her inner longings. She knows that:

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“One’s real world is not what is outside him. It is the immeasurable world inside him that is real. Only the one, who has decided to travel inwards, will realize that his route has no end”. (Das, *My Story*, p. 102)

The Magnitude of an autobiography depends upon the writer’s skill to arrange the past, and present of his/her life in an organic whole. *My Story* has no dates. The narration of *My Story* moves back and forth in time. Kamala Das’s life story is set in the once matrilineal framework of the Nair Tharavad. Colonization and the imposition of western notions of morality upon the native systems influenced her peculiar individual position. From the secure and serene warmth of the Nalukettu, both Kamala and her mother were taken away into the rashness of a city culture. They were not accustomed to their new social set up. From a matrilineal framework that offered complete security to the woman and their kids, they were thrust into a westernized patriarchal society.

A Fictional Account of the Factual?

Kamala Das has tried to depict her inner self in the most candid manner. Nevertheless we are not assured whether this candid nature aims to give fictional account or the factual. Generally for an auto biographer, the factual truth is subordinated to the truth about himself. *My Story* is a life narrative of Das’ inner journey. It is a search for an identity. It is an identity of the split-self craving for true love. We find introspection and self-analysis in her life story.

Essence of Life for Women

Das firmly believed that Love is the essence of life for a woman. She longs to receive and to give love. Her romantic ideas about love and home have been shattered by an insensitive husband. Her husband hurt her and evoked a sense of disappointment in her. Das has also given graphic accounts of her relations with her husband before their marriage. We can better understand the embarrassment with her and showed interest in her as a woman. It is clear that she admired him but we do not find glimpses of her love and affection for her hubby as a man or as a lover.

In *My story* she has expressed her romantic ideas of an ideal lover. She writes:

“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 be all that I wanted my father to be and my mother. I wanted conversation, companionship and warmth”. (Das, *My Story*, p. 84)

Das is unhappy about her marriage. She appeared to be a puppet, the strings of which being held firmly by her parent she wasn’t given a free choice to select an ideal lover. Her parents did not consider her preference. What hurt her most was this indifference to her individuality, she did not like the way in which her marriage was fixed. The account of Das’ physical relationship with her husband and his obsession with her body shocked many

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conservative readers. Right from her childhood a woman is taught to be docile and reserved about her instincts.

Kamala Das also observes that woman of “good” Nair families never mentioned sex. Nevertheless, Das is very candid in expressing her relationship with her hubby. She observes:

“The rape was unsuccessful but he comforted me when I expressed my fear that I was perhaps not equipped for sexual progress. Perhaps I am not normal, perhaps I am only a eunuch, I said.... Again and again throughout that unhappy night he hurt me and all the while the Kathakali drums throbbed dully against our window and the singers sang of Damyanti's plight in the jungle”. (Das, *My Story*, p. 90)

Kamala Among Women Writers

Most of the women writers make meager journeys into the outside world. But the lengthy entourage into the innermost caverns of their minds compensates for the shortness of the distance they travel in kilometers. The fascinating sights they see ‘within’ and their experiences clothed in colorful imagination, churn out literature, which sometimes soothes like the gentle breeze and sometimes scorch the flesh. However, the magic lies in transforming the minor irritants of daily life into dazzling pearls of priceless literature. Perhaps, Kamala Das can be taken as the best representative of all women writers who availed of no formal education and who consistently draw from their own lives to write. Writing about one’s own experiences is hazardous in the sense that one is constantly at the risk of contradicting oneself. Perceptions vary at different times, thoughts evolve and opinions change.

Kamala Das has been charged with outrageous inconsistency, fickleness of the mind and even with waywardness. No doubt her mind, like a kaleidoscope, offers different images of the same object or person on different occasions. Evidences are plentiful if one wants to charge Kamala Das with inconsistency of feelings for her near ones- father, mother, brother etc. But whether she merits the criticism is doubtful. It is only natural to forgive the shortcomings of our dear ones after they are gone. That which is lost becomes dearer. Maybe, the understanding of a father who put on a very stern exterior was not easy for Kamala Das in her youth.

Several women writers revolted against the pre-established patterns. But above all a woman’s autobiography remained a definition of her subjectivity as against the backdrop of something more powerful. With Kamala Das, we come across a new kind of woman’s writings which is bold, daring, tantalising and self-assertive. Here is a woman conscious of her femininity but determined to vindicate it against male supremacy. For Kamala Das it was important to be a woman and a lover with a body and a soul. The autobiography becomes a vehicle for voicing an inner privacy.

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Kamala Das's autobiography *My Story* reveals that a woman is naturally creative and if given a room of her own, she can defend her selfhood and narrate the story of her life boldly. There is nothing unnatural in woman's literary creativity, though it cannot be a rival to her biological creativity. *My Story* is one such autobiographical journey which helped Das in coming to terms with herself and proved extremely cathartic:

"I have written several books in my lifetime, but none of them provided the pleasure the writing of *My Story* has given me. I have nothing more to say."
(Meena 2004: 101-102)

Das' life-story is centred around her inner self – many a times we doubt the authenticity of her account. Nevertheless she sounds very convincing when she narrates the experiences of the inner self of a Woman in a typically Conservative Social Scenario. She has remarkably displayed self-Centeredness in her life-story. She has depicted incidents, events and character sketches of other people but her inner self is at the Centre. How the inner being of a woman grow from a child to the youth and then to the middle age has been remarkably portrayed. Das' autobiography is a marvelous example of the life-story where the past events have played a vital role in making her what she presently is. Here we constantly feel that though she is the thesis of her book, she views herself as a different persona.

According to O.J. Thomas:

"Kamala Das's story is the story of a woman who was denied love, when she valued nothing but love in all her life. Love and affection remained a craze, a longing and a dream for her. She got almost everything in life-name and fame, a degree of wealth but she could never get love, as she saw it. It is in this background that she writes about love in all her writings." (Bhatnagar 2001: 83)

To Conclude

Whether factual or fictitious, Das' autobiography has carved a niche in the area of women's autobiographies in India. She has opened up new vistas of autobiographical writings. She has been considered as a writer who fought for the rights of women. Thus, Das comes to the forefront with the innermost doubts and wishes of the modern Indian woman. The most remarkable point of Das' life-story is her confessional tone. She is at her best in the exploration of the female self. Her autobiography is the collective repository of woman's experience that would ordinarily be treated as superfluous. Nevertheless, Das has subverted patriarchal stereotypes by externalizing her innermost self.

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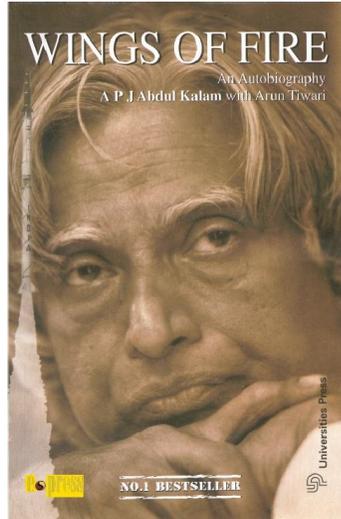
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Abdul Kalam: A Complete Man

S. Somasundari Latha, M.A., M.Ed., M.Phil.



A Boy from Deep Rural South

Arul Pakir Jain Ulabdeen Abdul Kalam's autobiography *Wings of Fire* is an excellent inspiring book. It gives a positive message to the frustrated people of India. Kalam's *Wings of Fire* describes how an innocent boy from a remote corner of Tamil Nadu achieved greatness in rocketry and missiles technology and thereby raised his country's position in this applied science and technology to the international standard. This book delineates how Kalam, a boy from rural background, without any influence, with his positive attitude and hard work and perseverance was able to attain the highest civilian award in India, the Bharath Ratna. Kalam's humble ways of observing and admiring stalwarts like Dr. Vikram Sarabhai and Dr. Brahm Prakash, and learning skills like leadership quality and time management is really remarkable. No doubt, Kalam is a charismatic person, a combination of scientific endurance and human diligence who can inspire people in the world irrespective of age, caste, creed, religion and country.

Structure of *Wings of Fire*

Wings of Fire has a preface by Arun Tiwari who worked under APJ Abdul Kalam for over a decade in the Defence Research and Development Laboratory (DRDL), Hyderabad. The book consists of four parts, namely, Orientation, Creation, Propitiation and Contemplation, and ends with an epilogue by Abdul Kalam.

There seems to be a deliberate attempt on the part of the author and collaborator of this book to bring in an aura of spirituality even as the topic deals with a man whose major work was in the

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fields of science and technology. The spiritual orientation is truly represented in the naming of the parts of the book.

The Beginning – Orientation or Initiation?

‘Orientation’ (1931-1963) starts with a quote from Atharva Veda (book 4, hymn 16):

The earth is His, to Him belong those vast and boundless skies;
Both seas within Him rest, and yet in that small pool He lies. (p.1)

It is a surprise that the great scientist’s autobiography starts with a kind of prayer. Abdul Kalam was born in the island town Rameshwaram, Tamilnadu. His father Jain Ulabdeen was neither rich nor educated but had innate wisdom and generosity of spirit. His father avoided comforts and luxuries and lived a simple life. Kalam’s parents were an ideal couple. Kalam recalls how Hindus and Muslims lived together amicably in that locality. It was Kalam’s father who inculcated in him the faith in God. Kalam has three brothers and a sister. His companionship with illiterate Jallaudin and Samsuddin provided him with a lot of practical knowledge. In his childhood, Ramananda Sastry, Aravindan and Sivaprakasan, boys from Hindu families were his close friends.

The high priest of Rameshwaram temple, Pakshi Lakshmanasastry was a very close friend of Kalam’s father. When Kalam was in the fifth standard at the Rameshwaram Elementary School, a teacher was unable to tolerate a Hindu priest’s son Ramanandhasastry sitting with a Muslim boy Kalam. Kalam was asked to go and sit on the back bench. When this matter was brought to the notice of the respective parents, Lakshmanasastry asked the teacher not to spread the poison of social inequality and communal intolerance in the young minds. Such was the context, both amity and conflict, in which Kalam grew up. However, we also read that there were people who were keen to maintain communal amity.

Kalam joined Schwartz High School in Ramanathapuram. Though he was home sick, Kalam tried to concentrate on his studies. In Schwartz School, his teacher Iyadurai Solomon inspired Kalam by instilling in him a sense of self-esteem and self-worth. It was he who suggested to Kalam that he should have intense desire and motivation in order to achieve a particular thing.

In 1950, Kalam arrived at St. Joseph College, Trichy to study B.Sc. Physics. Kalam was much interested by Father TN Sequeria who taught English to him and he was also the hostel warden. Kalam developed an interest in reading the great classics of Tolstoy, Scott and Hardy. Kalam’s ability to correlate the powerful and energetic planet with Milton’s description of the world in Paradise Lost Book VIII shows his proficiency in poetry.

“...What if the sun
Be centre to the world, and other stars...
The planet earth, so steadfast though she seems
In sensible three different motions move? (p.15)

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Yearning to Fly

On seeing cranes and seagulls soar into flight into Rameshwaram, Kalam longed to fly in the sky. To realize his dream, after his B.Sc., he got admission into Madras Institute of Technology (MIT). He emotionally recalled how his sister Zohara has mortgaged her jewels to pay one thousand rupees as fees. Since he was very clear in his goal of flying aircrafts, he opted for aeronautical engineering in his second year.

Kalam recalls three stalwarts who shaped his professional career. Prof. Sponder taught him technical aerodynamics. He used to observe Indians' failure to discriminate between disciplines and to rationalize their choices. During the farewell function, Prof. Sponder summoned Kalam to sit with him in the front for a photograph. Since Prof. Sponder was sure that Kalam's hard work would bring laurels to the teachers in future. Yes, his prophecy came true. Prof. K.V. Pandalai had opened up the secrets of structural engineering to him. Prof. Narasimharao taught him theoretical aerodynamics. These teachers, with their intellectual fervour and clarity of thought, inspired Kalam to have a serious study of fluid dynamics.

Kalam attended the interview in Air Force as well as in DTD&P [Air] (Directorate of Technical Development and Production) of the Ministry of Defence. Upset by not getting selected in his air force interview, he met Swami Sivananda in the Sivananda Ashram. When Kalam shared his unfulfilled desire to join the Indian Air Force, Swami Sivananda looked at him calmly and said to him in a feeble voice:

Desire when it seems from the heart and spirit, when it is pure and intense, possesses awesome electromagnetic energy. This energy is released into the ether each night as the mind falls into the sleep state. Each morning it returns to the conscious state reinforced with the cosmic currents. That which has been imaged will surely and certainly be manifested. (p. 25)

Swami's words filled him with confidence and peace and he collected his appointment order and joined DTD&P as senior scientific Assistant. In Bangalore, Kalam had the responsibility to make air-flying machine with his team. Kalam's first hover craft was christened Nandi. Then Kalam was absorbed as a rocket engineer at InCosPAR (Indian Committee for Space Research). In 1962, when InCosPAR set up the equatorial Rocket Launching Station at Thumba, Kalam got an opportunity to go to America for a six month training programme on sounding rocket launching techniques at the National Aeronautics and Space Administration (NASA) work centers. Kalam's strong spiritual foundation provided him with enough courage to proceed in his career.

Creation

The second part Creation (1963-1980) deals with the creation of SLV – 3 and Devil Missile with Kalam's achievement of Padma Bhushan Award.

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It is surprising to know the historical fact from Kalam that Tipu Sultan had 700 rockets and subsystems of 900 rockets in the battle of Turukhanahally in 1799. Kalam had an overwhelming admiration and appreciation for Prof. Sarabhai's working methodology. Prof. Sarabhai was optimistic, a hard task master, who often assigned multiple tasks to a single person. He would try novel approaches and a great leader.

Kalam with his team was assigned the task of preparing satellite launch vehicle and Rocket-Assisted Take-off-System (RATO). In 1968 when Prof. Sarabhai paid a visit to Thumba, Kalam asked him to activate the pyro-system through a timer circuit. Unfortunately the timer did not work. This incident taught Kalam that the best way to prevent errors was to anticipate them. The failure of the timer circuit led to the birth of a rocket engineering laboratory. Kalam regards Prof. Sarabhai as the Mahatma Gandhi of Indian science who generated leadership qualities in his team and inspired them with ideas and examples.

Kalam was appointed as the project manager for SLV and reported directly to Dr. Bhahm Prakash. After taking up the executive responsibility of implementing the project Kalam had a clear time schedule for carrying out various works since this project had made great demands on his time.

In order to lead a team successfully, the leader should be independent, powerful and influential. Kalam suggests two techniques in this regard.

1. Build your own education and skills, since knowledge is a tangible asset.
2. Develop a passion for personal responsibility. Be active, take on responsibilities. (p.77)

Kalam understood the fascinating mysteries of science while working for SLV project. Though the loss of his relatives, Jallaludin, his father and mother, one after another had shaken him, he was able to overcome the grief, with divine power. Kalam hears a divine voice insisting his commitment and responsibility in this world.

They carried out the task I designed for them with great care, dedication and Honesty and came back to me. Why are you mourning their day of Accomplishment? Concentrate on the assignments that lie before you, and Proclaim my glory through your deeds. (pp. 86-87)

After a lot of hurdles, on 18 July 1980, SLV-3 lifted off from SHRA successfully. Kalam and Prof. Dhawan met Shrimati Gandhi, the Prime Minister. Indira Gandhi lauded his achievement. It was a happy moment when he received Padma Bhushan award on the Republic Day in 1981.

Propitiation

The third part Propitiation (1981-1991) begins with a few lines from Lewis Carroll.

Let craft, ambition, spite,

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Be quenched in Reason's night,
Till weakness turn to might,
Till what is dark be light,
Till what wrong be right (p.107)

Kalam's joining DRDL on June 1, 1982 was a milestone in his career. Kalam realized that his scientist colleagues were still haunted by the failure of the Devil Missile. To inspire the scientists working there, Kalam invited experts from the Indian Institute of Science, Indian Institute of Technology, Council for Scientific and Industrial Research, Tata Institute of Fundamental Research and many other educational institutions.

With Defence Minister Venkataraman's initiative, Rs. 388 crores were sanctioned for surface-to-surface weapon system (Prithvi), the Tactical Core Vehicle (Trishul), the surface to air area defence system (Akash), the anti-tank missile project (Nag) and the last one Agni (Fire).

In this section Kalam mourns the death of Dr. Bhahm Prakash and Indira Gandhi as a huge loss to scientific community. With the successful launch of Prithvi, Agni, Nag and Akash, India found a significant place at the international level.

The verb *propitiate* means "to receive the goodwill of, to stop from being angry, to appease or reconcile those in power" (*Dictionary New Encyclopedic Edition*, 2004). This section deals with his contacts and acts in his career. It is true that Kalam was blessed with many supporters, admirers and followers in his career as a missile technologist. His handling of higher authorities was also appropriate in the context that prevailed/prevails in India. It looks like that the intent of using the word *Propitiation* for this section was not only to indicate his good relations with all around him but it also indicates his total dedication to his career, goals and spiritual pursuits as a single person.

Contemplation

The fourth part titled Contemplation begins with a quote from the Qu'ran.

We create and destroy,
And again recreate
In forms of which no one knows (p.157)

On the Republic Day in 1990, Kalam was conferred the Padma Vibhushan along with Dr. Arunachalam. Though Kalam received so many awards from various universities, this one is significant because at that time our nation was celebrating the success of its missile programme. Towards the end of 1990, Jadavpur University gave him the honour of Doctor of Science. Kalam was excited to find out that the legendery hero Nelson Mandela also received the Doctorate along with him. In his acceptance address, Kalam once again recalled the stalwarts who inspired and guided him in achieving his missile mission. He justified that rocket mission and missiles are essential for the security of our nation. He concludes the autobiography with a positive note that

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Self Reliance Mission and Technology Vision-2020 will make our country strong, prosperous and a developed nation. (p.180)

Kalam's positive approach to life elevated him from Rameshwaram to DSRO, Hyderabad. From there he went to many places, met many leaders. Ultimately it brought him back to a locale closer home, in Kerala.

The autobiography clearly reveals Kalam's spiritual moorings even as he worked hard to reach greater heights in his chosen field of missile technology. He was fully engaged in the development of technology that is double-edged: it could kill millions even as it could save millions in times of war. It could help exploring the vast universe and could even be an instrument for humility in individual lives. His awards were meant for developing missile technology in the context of India's self-defence against possible and probable war mongering and belligerence from other nations. In real terms, he was and is on the Wings of Fire which could burn and destroy and yet would illumine the world and give it the much needed warmth. Dangerously close to the disastrous effects, Kalam was and is aware that this dangerous bent could still be used for the benefit and betterment of humanity. He sounds that this realization was not solely based on reason, but in seeking spiritual experience and wisdom.

Sometimes when we are ready, the gentlest of contacts with Him fills us with insight and wisdom. This should come from an encounter with other person from a word, a question, a gesture or even a look..... without the slightest warning, something new breaks into your life and a secret decision is taken, a decision that you may be completely unconscious of, to start with. (p.49)

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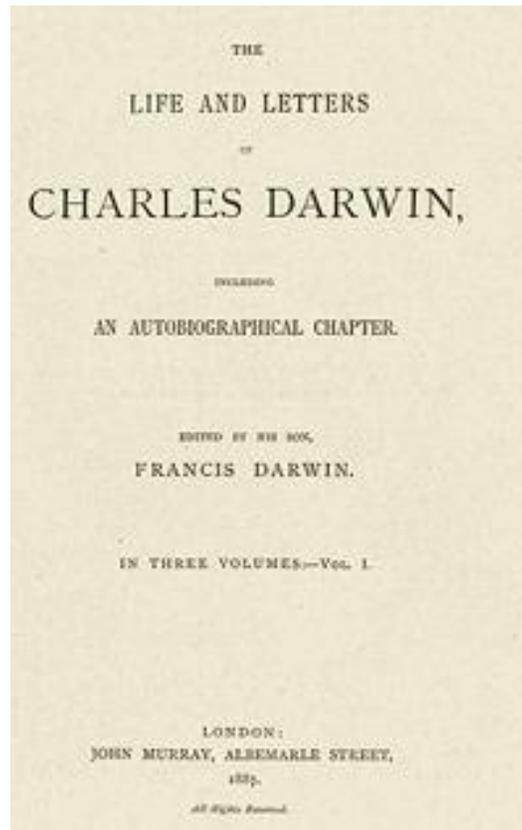
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*Recollections of the Development of My Mind and Character:
the Autobiography of Charles Darwin*

Pauline Das, Ph.D.



Introduction

More than 150 years have passed since the publication of Charles Darwin's *The Origin of Species* launched a theological, philosophical and scientific revolution. Nearly everyone knows about the theory of evolution, but few know the man and motives behind it. Charles Darwin's autobiographical recollections were written for his children,—and written without any thought that they would ever be published. The autobiography bears the heading, *Recollections of the Development of my Mind and Character*, and end with the following date: - Aug. 3, 1876. From his autobiography we are able to understand the nature of his character. Many a time we are shocked.

Childhood

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Charles Darwin was born at Shrewsbury on February 12th, 1809. His mother died in July 1817, when he was a little over eight years old, and he remembers hardly anything about her except her deathbed, her black velvet gown, and her curiously constructed work-table. In the spring of this same year he was sent to a day-school in Shrewsbury, where he stayed a year. He was much slower in learning than his younger sister Catherine, and he was a naughty boy.

By the time he went to this day-school his taste for natural history, and more especially for collecting, was well developed. He tried to make out the names of plants, and collected all sorts of things, shells, seals, franks, coins, and minerals. The passion for collecting which leads a man to be a systematic naturalist, a virtuoso, or a miser, was very strong in him and was clearly innate, as none of his sisters or brother ever had this taste.

Inventing Deliberate Falsehoods

One little event during this year had fixed itself very firmly in his mind, and it had done so from his conscience having been afterwards sorely troubled by it; He told another little boy that he could produce variously coloured polyanthus and primroses by watering them with certain coloured fluids, which was of course a monstrous fable, and had never been tried by him. Darwin confesses here that as a little boy he was much given to inventing deliberate falsehoods, and this was always done for the sake of causing excitement. For instance, he once gathered much valuable fruit from his father's trees and hid it in the shrubbery, and then ran in breathless haste to spread the news that he had discovered a hoard of stolen fruit.

Friends of the Same Nature

Darwin must have been a very simple little fellow when he first went to the school. A boy named Garnett took him into a cake shop one day, and bought some cakes for which he did not pay, as the shopman trusted him. When they came out Darwin asked him why he did not pay for them, and he instantly answered, "Why, do you not know that my uncle left a great sum of money to the town on condition that every tradesman should give whatever was wanted without payment to any one who wore his old hat and moved [it] in a particular manner?" and he then showed Darwin how it was moved. He then went into another shop where he was trusted, and asked for some small article, moving his hat in the proper manner, and of course obtained it without payment. When they came out he said, "Now if you like to go by yourself into that cake-shop I will lend you my hat, and you can get whatever you like if you move the hat on your head properly." Darwin gladly accepted the generous offer, and went in and asked for some cakes, moved the old hat and was walking out of the shop, when the shopman made a rush at him, so he dropped the cakes and ran for dear life, and was astonished by being greeted with shouts of laughter by his false friend Garnett.

First Trust in God

In the summer of 1818 he went to Dr. Butler's great school in Shrewsbury, and remained there for seven years still Midsummer 1825, when he was sixteen years old. He boarded at this school,

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so that he had the great advantage of living the life of a true schoolboy; but as the distance was hardly more than a mile to his home, he very often ran there in the longer intervals between the callings over and before locking up at night. He often had to run very quickly to be in time, and from being a fleet runner was generally successful; but when in doubt he prayed earnestly to God to help him, and he attributed his success to the prayers, and marvelled how generally he was aided.

Carelessness

As a very young boy, he had a strong taste for long solitary walks. He often became quite absorbed, and once, whilst returning to school on the summit of the old fortifications round Shrewsbury, which had been converted into a public foot-path with no parapet on one side, he walked off and fell to the ground, but the height was only seven or eight feet.

Poor Performance in Studies

The school as a means of education to him was simply a blank. During his whole life he had been singularly incapable of mastering any language. Especial attention was paid to verse-making, and this he could never do well. He had many friends, and got together a good collection of old verses, which by patching together, sometimes aided by other boys, he could work into any subject. Much attention was paid to learning by heart the lessons of the previous day; this he could effect with great facility, learning forty or fifty lines of Virgil or Homer, whilst he was in morning chapel; but this exercise was utterly useless, for every verse was forgotten in forty-eight hours.

Disgrace to His Family

When he left the school he was for his age neither high nor low in it; and he was considered by all his masters and by his father as a very ordinary boy, rather below the common standard in intellect. To his deep mortification his father once said to him, "You care for nothing but shooting, dogs, and rat-catching, and you will be a disgrace to yourself and all your family."

At College

As he was doing no good at school, his father wisely took him away at a rather earlier age than usual, and sent him (October 1825) to Edinburgh University with his brother, where he stayed for two years or sessions.. But soon after this period he became convinced from various small circumstances that his father would leave him property enough to subsist on with some comfort.

Trying to become a Clergyman

After having spent two sessions in Edinburgh, his father perceived, or he heard from his sisters, that Darwin did not like the thought of being a physician, so he proposed that Darwin should become a clergyman. He was very properly vehement against his son turning into an idle

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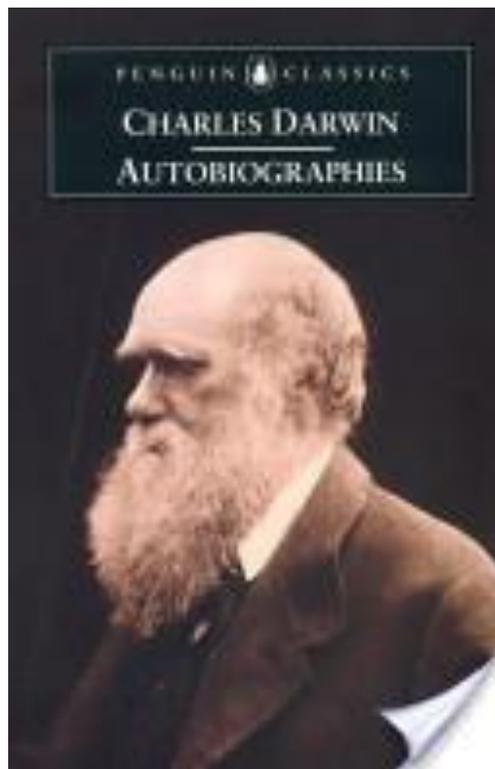
Pauline Das, Ph.D., K. R. Vijaya, Ph.D., and Amutha Charu Sheela, M.A., M.Phil., M.B.A.

Aspects of Autobiography and Biography in Indian Writing in English

sporting man, which then seemed his probable destination. Accordingly Darwin read with care *Pearson on the Creed*, and a few other books on divinity; and as he did not then in the least doubt the strict and literal truth of every word in the Bible. A person known to him once declared that he had the bump of reverence developed enough for ten priests.

As it was decided that he should be a clergyman, it was necessary that he should go to one of the English universities and take a degree; but as he had never opened a classical book since leaving school, he found to his dismay, that in the two intervening years he had actually forgotten, incredible as it may appear, almost everything which he had learnt, even to some few of the Greek letters. He did not therefore proceed to Cambridge at the usual time in October, but worked with a private tutor in Shrewsbury, and went to Cambridge after the Christmas vacation, early in 1828. He soon recovered his school standard of knowledge, and could translate easy Greek books, such as Homer and the Greek Testament, with moderate facility.

Natural Theology and Natural Philosophy



He read Paley's *Evidences of Christianity*, and his *Moral Philosophy*. This was done in a thorough manner, and he was convinced that he could have written out the whole of the *Evidences* with perfect correctness, but not of course in the clear language of Paley. The logic of this book and of his *Natural Theology*, gave him much delight.

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During his last year at Cambridge, he read with care and profound interest Humboldt's *Personal Narrative*. This work, and Sir J. Herschel's *Introduction to the Study of Natural Philosophy*, stirred up in him a burning zeal to add even the most humble contribution to the noble structure of Natural Science. No one or a dozen other books influenced him nearly so much as these two.

Collecting Animals

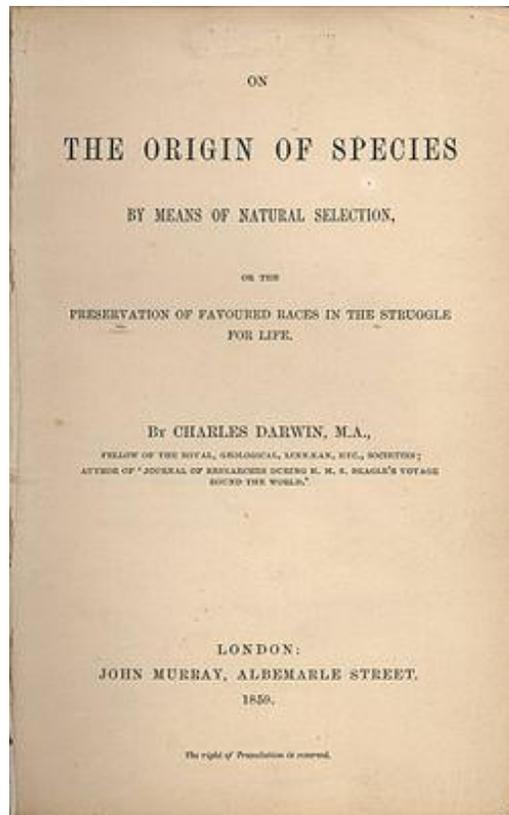
Another of his occupations was collecting animals of all classes, briefly describing and roughly dissecting many of the marine ones. During some part of the day he wrote his Journal, and took much pains in describing carefully and vividly all that he had seen. Everything about which he thought or read was made to bear directly on what he had seen or was likely to see; and this habit of mind was continued during the five years of the voyage. It was this training which enabled him to do whatever he had done in science.

Ambitious to become a Scientist

He worked to the utmost with a strong desire to add a few facts to the great mass of facts in Natural Science. But he was also ambitious to take a fair place among scientific men, "whether more ambitious or less so than most of my fellow-workers, I can form no opinion". His collection of fossil bones, which had been sent to Henslow, excited considerable attention amongst palaeontologists.

His chief enjoyment and sole employment throughout life had been scientific work; and the excitement from such work makes him for the time forget, or drive quite away, his daily discomfort and sickness. He published several books.

The Origin of Species



From September 1854 he devoted his whole time to arranging his huge pile of notes, to observing, and to experimenting in relation to the transmutation of species. During the voyage of the *Beagle* he had been deeply impressed by discovering in the Pampean formation great fossil animals covered with armour like that on the existing armadillos; secondly, by the manner in which closely allied animals replace one another in proceeding southwards over the Continent; and thirdly, by the South American character of most of the productions of the Galapagos archipelago, and more especially by the manner in which they differ slightly on each island of the group; none of the islands appearing to be very ancient in a geological sense.

It was evident that such facts as these, as well as many others, could only be explained on the supposition that species gradually become modified; and the subject haunted him. But it was equally evident that neither the action of the surrounding conditions, nor the will of the organisms (especially in the case of plants) could account for the innumerable cases in which organisms of every kind are beautifully adapted to their habits of life—for instance, a woodpecker or a tree-frog to climb trees, or a seed for dispersal by hooks or plumes. He had always been much struck by such adaptations, and until these could be explained it seemed to him almost useless to endeavour to prove by indirect evidence that species have been modified.

After his return to England it appeared to me that by following the example of Lyell in Geology, and by collecting all facts which bore in any way on the variation of animals and plants under domestication and nature, some light might perhaps be thrown on the whole subject. His first

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note-book was opened in July 1837. He worked on true Baconian principles, and without any theory collected facts on a wholesale scale, more especially with respect to domesticated productions, by printed enquiries, by conversation with skilful breeders and gardeners, and by extensive reading.

In October 1838, that is, fifteen months after he had begun his systematic enquiry, he happened to read for amusement Malthus on *Population*, and being well prepared to appreciate the struggle for existence which everywhere goes on from long-continued observation of the habits of animals and plants, it at once struck him that under these circumstances favourable variations would tend to be preserved, and unfavourable ones to be destroyed. The result of this would be the formation of new species. Here then he had at last got a theory by which to work; but he was so anxious to avoid prejudice, that he determined not for some time to write even the briefest sketch of it. In June 1842 he first allowed himself the satisfaction of writing a very brief abstract of his theory in pencil in 35 pages; and this was enlarged during the summer of 1844 into 230 pages. In September 1858 he set to work to prepare a volume on the transmutation of species, but was often interrupted by ill-health. It cost him thirteen months and ten days' hard labour. It was published under the title of the *Origin of Species*, in November 1859.

How the Book was Received

It was no doubt the chief work of his life. It was from the first highly successful. The first small edition of 1250 copies was sold on the day of publication, and a second edition of 3000 copies soon afterwards. During Darwin's life time, in 1876, sixteen thousand copies were sold in England. It was translated into almost every European tongue, even into such languages as Spanish, Bohemian, Polish, and Russian. It was also translated into Japanese, and was there much studied. Even an essay in Hebrew appeared on it, showing that the theory is contained in the Old Testament!

When he found that many naturalists fully accepted the doctrine of the evolution of species, it seemed to him advisable to work up such notes as he possessed, and to publish a special treatise on the origin of man. The *Descent of Man* took him three years to write, but then as usual some of this time was lost by ill health, and some was consumed by preparing new editions and other minor works. A second and largely corrected edition of the *Descent* appeared in 1874.

What Scientists now say about *The Origin of the Species*

Breeding Limitations

While Darwin expressed plants and animals could vary to an unlimited degree, breeders were discovering otherwise. They were discovering that even though it was possible to breed a sheep with shorter legs, it was not possible to breed a sheep with legs of a rat, or breed a plum the size of a watermelon, or breed a horse with tusks. Each living thing was found to have built in limitations which prevent it from moving too far from the norm. Excessive breeding for a characteristic was also found to either result in a reverse back toward a given average after many

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generations, or it resulted in dead end species which were unable to reproduce (like the mule which is a cross between a horse and donkey). To date no breeding experiments have ever resulted in major, new traits resulting in a completely new species. Darwin had no answer for this limitation and simply assumed these variations could continue to an unlimited degree without evidence.

If Breeding is not the Cause of Evolution, then maybe Mutations are?

Though Darwin also felt that if breeding were not the answer, then mutations might be. In other words, he felt maybe it was possible for forms of life to inherit changes, which could explain changes from one form of life to another over long periods of time.

"Natural Selection" Is a Mindless Process

As part of the theory of evolution, Darwin also proposed that each time any organism evolves, every stage must be an immediate advantage to the species because "natural selection" is a mindless process with no idea where it is going, so it cannot plan or conceive an end goal. Creationists immediately argued that how could many organs of the human body, such as the incredibly complicated human eye, develop bit by bit by chance mutation, not knowing it was going to be an eye? Of what use would a half developed eye be? How could each step have been an advantage until the entire eye was complete? How about other parts of a body such as a kidney or jaw? How about the wings of a bird? What good is a half of a jaw or half of a wing?

Is Evolution Occurring Right Now?

Darwin had always stressed that "survival of the fittest" was an underlying component of his theory of evolution. Though evolutionists cannot identify which aspects are important for survival because survival cannot be seen or proved. No evolutionist really knows how "natural selection" really works, or if it is currently working. Neither has a "struggle for existence" been found to exist among plants and animals.

Why Have We All Been Taught the Theory of Evolution as Fact?

It's been over 150 years since the theory of evolution was proposed and promoted throughout the world, yet to this day we know little more about the origin of species than we did then.

Conclusion

It is a fact that Darwin and many others who had an initial hand in theories surrounding evolution were known atheists or agnostics. The theory of evolution for them was essential to give them a mechanical explanation of the universe without any spiritual principles. Without the theory of evolution, atheists and agnostics have nothing substantial on which to base things, hence they tend to cling to the theory of evolution, even when presented with facts that show

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sub-theories like natural selection cannot be. Creationists on the other hand do not have that attachment since when the theory of evolution falls apart, creation still stands regardless.

For those that believe in God and in Scripture, many questions arise when discussing the Theory of Evolution. First, if every human being is given a soul by God, at what point during the evolutionary process did God step in and give human beings their souls? And when considering the earliest human beings, were their immediate ancestors non-human without souls? You may have heard the joke: if Adam and Eve were the first human beings, were their parents apes? This actually becomes a serious question for those who believe in Scripture.

Sir Julian Huxley, an English biologist and author, declared that "Darwin's real achievement was to remove the whole idea of God as creator from the sphere of rational discussion." What this means is, man, being descended from animals, is thus freed from being answerable for his own behavior. A few results of this are sexual license, the criminal as victim of society, and the Marxian belief that the end justifies and makes "moral" any means."

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Gandhi's *Autobiography* as a Discourse on His Spiritual Journey

K. R. Vijaya, Ph.D.



Truth and Experiment

Gandhi's *My Experiments with Truth* is one of the imperishable classics of India. It originally appeared week by week in *Navajavan* (in Gujarati) and in *Young India* (in English). Later, it was translated by Desai and issued in book form in the year 1925.

The book is basically about how Gandhi arrived at the principles he held and how they came about from his search for truth. In this autobiographical record, he describes in detail, the events of his life from birth to his higher education in England, his formative years as Lawyer and activist in South Africa, his return to India, and his subsequent entry into and his reshaping of the Independence movement.

Gandhi clearly states “I simply want to tell the story of my numerous experiments with truth, and as my life consists of nothing but those experiments, it is true that the story will take the shape of an autobiography” (Autobiography xii). He says “I shall try to be as harsh as truth as I want others also to be” (Autobiography XII). This book is a tool for him to express his concepts of *Satyagraha*, the holding onto *satyam* (truth) in negotiations, *Swaraj* (self-rule or Home rule), *ahimsa* (non-violence) and so on. He does this by reviewing and evaluating his life with the lens of truth.

Gandhi decided to write his autobiography at the age of fifty-six in the mid 1920's during the period between his involvement in the politics and his return to satyagraha campaigns. When he was in prison from 1922 to 1924, he read avidly on the books on Hinduism, Buddhism,

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Christianity, Islam, Sikhism, and Zoroastrianism. The shift of focus from active politics to spirituality made him draw inspiration from these religious text books. This decision to write the autobiography was not taken on his own initiative. Gandhi felt that at that point that his life had become so public that there was no need for him to write about it. But his followers and his friends repeatedly requested him to write out a story of his life for others to examine. He decided to write his life story in the weekly column in *Navajavan*. It was a period of self-assessment as well as the assessment of his principles in his vision of India.

The Purpose of Autobiography

An autobiography can be said to have the purpose of affirming, confirming and reinforcing the self. But Gandhi's autobiography seems to contradict Gandhi's purposes. Right at the outset of his project, Gandhi declares that his purpose is not 'to attempt a real autobiography' (CW 39: 2). He elaborates that, 'I simply want to tell the story of my numerous experiments with truth' (CW 39: 3). Gandhi quotes the song of Nishkulanand while talking about desires. "Renunciation of objects without the renunciation of desires is short lived however hard you may try." (Autobiography)

The Goal of Gandhi's Autobiography and Depiction of Self

Gandhi's book accurately reflects the general goal and intent of his life - the search for truth and his firm belief in that truth. He believes that truth is God and all his experiments attempt to achieve truth and purity. In self-presentation, Gandhi presents himself as a person with the list of personal weaknesses. In his childhood, he was fearful and timid. He was swayed by his friend's idea that through meat-eating he could acquire strength. He began to envision the act of eating meat to be necessary for the Indians to overthrow the British. But the same person, after taking the vow not to touch wine, woman and meat, keeps the vow till his last breath. He began his experiments with vegetarianism while he was in England with Dr. Mehta.

One of the reasons for his experiments is his vow to his mother. One element of truth in Hinduism is purity of the mind and body and this is the purpose of many of Gandhi's experiments. He seeks to rid himself of lust through diet and to purify his body so his mind controls thought. No matter how ill he is, he will not eat meat or even beef broth or eggs. His family pretty much follows his lead. When Kasturbai was close to death, she did not accept meat or eggs as advised by the doctor. His experiments with dietetics are a life-long deal, and he seeks to find the perfect diet according to his belief - one that wipes out lust and allows man to control his mind and thoughts.

Search for Morality

During teen years, he also seems to be searching vigorously for a true religion. He talks of what does and does not impress him about religion. It is at this time that Gandhi develops his convictions about morality. He says:

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But one thing took deep root in me - the conviction that morality is the basis of things, and that truth is the substance of all morality. Truth became my sole objective. It began to grow in magnitude every day, and my definition of it also has been ever widening.(Autobiography 34).

Choice of Religious Beliefs and Social Practices

Gandhi's study of religion takes place throughout his life. His practice of Hinduism is not based on the worship of any of the gods. For him, truth is god. He doesn't follow all of the Hindu practices and customs except the ones that he can accept. Even as a child and young man, he did not accept many of the Hindu customs. Before he leaves for England, the Sheth makes him an outcast because he will not heed their wishes and give up his chance of studying in England. Being an outcast means nothing to him. He is not concerned about it when he returns from England either. Yet, caste is a very important part of Hinduism. The constraints of caste are not something that he accepts. The parts of Hinduism that he can accept are those that fit in with his view of God as truth. Even as he studies other religions, he still searches for God and truth as he knows it.

Secular Beliefs and Personal Practices

To Gandhi, God is truth. Everything he does is based on truth. In his law practice, he will not allow any misrepresentation of facts. Clients have seen him withdraw from their case in court if he finds any misrepresentation. His life is based on the search for truth which is the purpose of all of his experiments. His vow to his mother not to touch women, wine or meat while in England is an example of this. The only lies he tells are lies of omission like not telling people that he is married with a wife and child during his school years in England.

Spiritual Growth Blocked by Human Passions

Gandhi finds that human passions can lead one away from spiritual growth. Lust, pride and greed are also included in this list. Gandhi does not spare details in recounting struggles with his carnal desires. He shares even his lustful moments even at the hour of his father's death. "The shame to which I have referred in a foregoing chapter was this shame of my carnal desire even at the critical hour of my father's death, which demanded wakeful service" (Autobiography 26). He speaks of the shame of his lustful desires, never once acknowledging the fact that they are normal for a teenage male. Even Later Gandhi tries to control his lust by taking the vow of *brahmacharya* and moves out of Kasturbai's bedroom. Gandhi sees all of these experiments as a way of becoming one with truth.

"Fight" Against the Colonial Rulers – Non-violence is not Enough

Non-violence and Satyagraha are basically the story of how Gandhi and his followers fight the British government. There is only one time in the whole autobiography where Gandhi resorts to violence and slaps one of the boys at his settlement. The boy does not listen to Gandhi and

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follow his orders and he responds by striking him. It is one of the few outbursts of anger that is revealed in the book and Gandhi does not feel good about it. To him it represents a lack of control on his part and he feels that he should be strong enough to control his own reactions and anger. When he is attacked by the crowd as he returns to Natal, he does not strike back even when they are hitting him. He seems to learn that just telling people to be non-violent is not enough.

The demonstrations and the day of *Hartal* show what happens when people are provoked and react with violence. There are a lot of people hurt and killed, especially in the Punjab where the massacre occurs. He responds that they did not receive proper training in his principles of self-restraint and that it proves his point of what happens when people are provoked and respond with retaliation.

Prayers as Source of Guidance, Good and Wicked Deeds

Gandhi suggests the readers that prayer can be used as, a source of guidance. He feels that prayer combined with utmost sincerity and humility can cleanse the heart of desires. He feels:

Man and his deed are two distinct things. Whereas a good deed should call forth approbation and a wicked deed disapprobation, the doer of the deed, whether good or wicked, always deserves respect or pity as the case may be. Hate the sin and not the sinner is a precept which, though easy enough to understand, is rarely practiced, and that is why “the poison of hatred spreads in the world.”
(Autobiography, 276)

An Array of Life Experiences

Gandhi offers his autobiography as an array of experiences that open for others the possibilities of similar spiritual journeys.

The book is written in the first person. Everything the reader sees is seen through Gandhi’s eyes and perspective. All background information and viewpoints are through Gandhi. All of the characters are presented through him. He shows both sides of the arguments and discussions throughout the book but the reader is still aware that it is presented from Gandhi’s perspective.

Gandhi at some times comes across as being very opinionated because of this. At times the reader wants to criticize Gandhi as being stubborn and narrow-minded because he is so principled. But in an autobiography written in the first person there is no other way the material can be presented.

Gandhi’s Language and Style

For the most part, Gandhi tells his story in clear, easy English. The book is well-written. He does not elaborate on the meaning of various Hindu terms and the reader will have a problem

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understanding some of Gandhi's points if he is not somewhat acquainted with Hinduism. For example, Gandhi does not explain the meaning of caste and the basis of Hinduism or some other religions that he comes into contact with. His constant striving for purity cannot be understood without some prior knowledge of Hinduism. It would be much easier for the reader to understand Gandhi and some of his beliefs if the reader understands something of Hinduism.

Gandhi uses various Hindu terms throughout the book. He does a fairly good job of explaining the meaning of terms like *tinkaithia* and *brahmacharya*. Gandhi quotes the Gita and other books in his autobiography. The reader can grasp enough to figure out that it somehow fits into to his concept of truth.

The Structure and Function

Gandhi's autobiography is divided into five parts with the divisions mostly based on geography. There is a part for his childhood in India and another for his stay in England. His return to India and his time in South Africa are two other parts. His final return to India is the last part.

Each Part is subdivided into twenty-five to forty-seven short chapters. The parts are chronological but the chapters jump around within the part's time frame as Gandhi goes from topic to topic. The biggest problem is the lack of use of dates.

Most of the chapters in the book are very short, just two or three page long. In many cases they refer to a thought or incident. Since Gandhi, wrote most of his autobiography while he was in prison, did not have the use of notes and diaries. When he remembers something, he writes it in a separate chapter.

Gandhi on the Road Less Travelled by Others

On the whole, "The Story of My Experiments With Truth" is about Gandhi's physical, social and personal experiments with Truth and his efforts to remove any falsehood from himself and those around him. This is the emotional journey that led him to the destination of God and Truth.

The autobiography is also a book capable of spectacular insight. It is in essence the road less travelled. Gandhi's life is that of an exercise of the human will trying to control the darker side of the human nature. Using himself as an example, he preaches the principles of simplicity, honesty and charity. It is an invaluable book aimed at passing through the darkness of life like "Everyman" of John Banyan; a spiritual journey of human psyche.

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Autobiography as a Tool of Nationalism

B. Subhashini Meikandadevan, M.A., M.Phil.

P. Revathi, M.A., M.Phil.



Autobiographies and Biographies of Great Leaders

In the history of every nation, leaders impact the lives of people not only of their own generation but every generation that would follow them. Abraham Lincoln, Vladimir Lenin, M. K. Gandhi, Jawaharlal Nehru, Martin Luther King, Jr., Nelson Mandela, Periyar Ramasamy, B. R. Ambedkar and Phule, for example, have had profound influence on the mental make-up of our modern world, social structure and intellectual development. Lives of scientists, inventors and business leaders like Thomas Edison, Einstein, Bill Gates and Narasimhamoorthy continue to inspire the young scholars and businesspersons in their endeavor in creating more wealth and more relevant knowledge. Some of these have written their autobiographies, and, for some others, only others have written their biographies.

However, both the autobiographies and biographies of such leaders among us have given us the most moving and candid accounts of the sorrows, sufferings and heart-aches, successes and failures of these leaders.

Autobiography and Biography in the Wider Indian Context

Autobiographical documents can be found in all cultures. But detailed autobiographies are rare in ancient India. For example, Thiruvalluvar or Kamban, two among the many celebrated poets of Tamil, did not choose to write their autobiography. Temples with impressive *gopurams* (entrance towers) may have some inscriptions or copper plates that reveal the name of the king or the queen, et al. behind the effort to construct such huge edifices, but no detailed autobiographical sketches. Except in one or two temples, even the images of the kings or the queens are not carved, while so much effort had gone into carving so many beautiful statues, sceneries and other

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artistic expressions in stone, mortar and/or bronze. Their names and deeds are buried in mythological stories, not in realistic biographical details. Gandhi was questioned why he should write his autobiography, when this was not done in Indian tradition earlier.

Autobiographies and Biographies Foster Nationalism

Thus, autobiography as a deliberate literary product is brought into existence only under certain conditions. One of the most important contextual factors is that autobiography flourishes well as a tool to foster nationalism, especially when a nation is under foreign yoke.

The term *nationalism* refers to

An ideology, offers an interpretation of the historical and contemporary reality in which a nation finds itself a critique of that reality together with a conceptualization of an ideal or preferred reality as a goal to be striven for, and a plan or set of guidelines for researching that goal (*Encyclopedia Americana* 435).

In effect, nationalism can be used to mobilize people for political action by cultivating or even creating through propaganda and education, a national consciousness based on the existing perceptions of common identity which differentiates the group of people from other nationalities. In developing this nationalistic fervor, myths may also be of great use. Myths are defined and described in terms of a heroic, glorious or romanticized past or a conception of a threat to the existence of the nation.

A Wide Variety of Authors

All kinds of men and women acting from all kinds of motives, have written their own lives. But probably all of them have acquired a certain detachment from the events they choose to record. Their experience, something in the nature of a conversation or a change of environment or injustice, imprisonment in which the writer attempts to declare and to justify the course of his or her life or particular action thereof, exploratory in which the act of writing used as a research tool or simply egocentric portraiture in which the writer assumes that his or her life is worth sharing with others. (*Mahatma Gandhi: The Man and His Message*, 108)

There are many leaders who have used their autobiographies as a tool of nationalism. Among them are Nehru and Gandhi. Nehru's *An Autobiography, Letters from a Father to his Daughters* and Gandhi's *The Story of My Experiments with Truth*.

Nehru's Autobiography

Nehru's *Autobiography*, which tells the story of his life and struggle, without a touch of self-pity or moral superiority, is one of the most remarkable books of the modern age. His Autobiography was written when he was in jail. As a story of national struggle, the autobiography influenced many readers in the past, and it continues to throw light on the happenings in India's freedom

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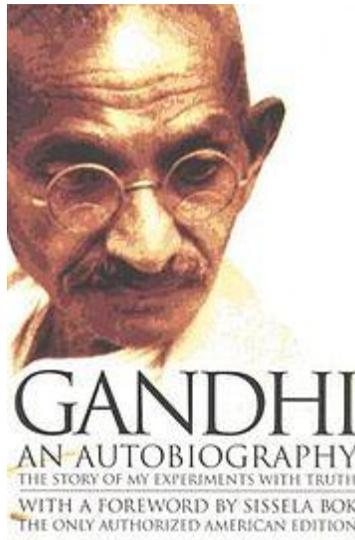
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struggle. The autobiography is also a sympathetic study of the characters of some of the men and women who shaped India's destiny in those fateful days.

Gandhi's Autobiography



Gandhi's *The Story of My Experiments with Truth*, tells the story of his numerous “experiments with truth.” Gandhi viewed his life as an ongoing experiment with truth in several layers. One could perhaps consider and describe every incident in his life as an experiment.

What is Meant by Experiment?

The word *experiment* is, indeed, an interesting choice. In general plain English, it means a process, a process to find out the suitability of what is being experimented or tested for a purpose on hand. Dictionaries usually define experiment as “the act or test performed to demonstrate or illustrate a truth” (*Dictionary New Encyclopedic Edition* 2004). So, one has to be active, one has to test and one need not assume that he or she is on the correct track, one has the desire to get involved and act. Truth is not seen and assumed to be a changing variant, it is seen to be there already and is a constant. It is our process that can vary and adjust itself to reach and attain truth.

Gandhi's life, then, became a continuing process to identify, reach and celebrate truth. His Truth is intended for the universal audience, but in its specific operation touched the lives of millions first of all in his country of birth, India, and it consists of nothing but those experiments. It is true that the story has taken the shape of an autobiography. Gandhi's experiments in the political field are very well known and had its impact on movements of freedom around the world. His personal life, like in most autobiographies of public figures, did not receive detailed attention, as he was consumed by the public purpose and goals.

Overcoming Language Interference

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Aspects of Autobiography and Biography in Indian Writing in English

Gandhi wrote his original piece in his mother tongue, Gujarati. His writing in English was vetted by an anonymous friend. There is a flavor of Indianness in his writing and at the same time, Gandhi expressed himself well to the audience around the world. Gujarati or Indian nuances do not stop his readers from reaching his heart.

In a vivid and direct style, he recounts the early scenes from his childhood, the years he spent in London and Africa, his early involvement in public life, the fight against the British and his friendship with great people. He shares with us his views on life, love, national duty, personal fulfillment and his unique vision of India. This is a fascinating insider's account not only of his life, but also of the forces that shaped India's history during the early years of India's struggle for freedom.

To Conclude

The autobiographies of Nehru and Gandhi portray not only their life, but also their struggle and participation in national movement. It is not that they tend to show their nationalism through writing but it becomes necessary for them to document nationalism in their autobiography as it is part of their life. Thus their autobiographies become a tool of nationalism.

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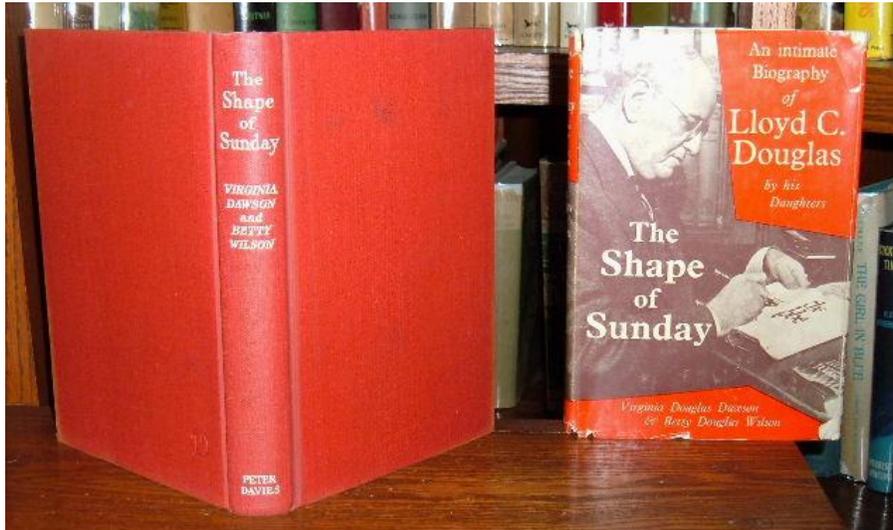
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The Shape of Sunday - the Biography of Lloyd C. Douglas

Pauline Das, Ph.D.



The Shape of Sunday: A Continuation of Douglas' Autobiography

The Shape of Sunday, the Biography of Lloyd C. Douglas was written by his two daughters, Virginia Douglas Dawson and Bettina Douglas Wilson. It was published by Houghton Mifflin Co., London, in 1953, a year after Douglas' death. It includes intimate details of his family background, interesting accounts of his work as a minister in various towns in America and Canada and gives us an insight into his writing career. The book lets us peep into how his novels were born, giving us a better understanding of his novels. Douglas himself wrote his autobiography, *Time to Remember*, his last work. But he died the following year in 1951, leaving his autobiography incomplete. *The Shape of Sunday* written in 1952 is therefore a continuation of Douglas' life story. In *Time to Remember* Douglas looks back with fond memories his past life. Though he resents the rigid way he was brought up, there is appreciation and understanding for his parents' ways.

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Lloyd Cassell Douglas: Early Life

Lloyd Cassell Douglas was born in 1877 in Columbia City, Indiana, the son of Alexander Jacson Douglas, a Lutheran clergyman, and Sarah Jane (Cassel) Douglas. He grew up along the creek bottom of Indiana. His boyhood had a profound effect on his attitude toward life. He was educated as a minister at Wittenberg Seminary in Springfield, Ohio. His father promised to bring him up as a pastor. His writing career began as a student in 1900, when he wrote 'A History of a Class of 1900'. After his ordination, he served as pastor in North Manchester, Indiana, in 1903 and he was a 'good shepherd' to his congregation. In those days the pastors were looked upon as the actual representatives of God on earth. He was all the time preoccupied with the duties and attitude of a pastor. He started making a scrap book which contained the newspaper clippings that spoke of him as a preacher. In 1904, he married Bessie Porch, a minister's daughter.

Passion for Writing

In 1905, Douglas moved to Lancaster, Ohio, and in 1908 to Washington, D.C. 'More than a Prophet' was his next work. He was a regular contributor in 1909 to 'The Lutheran Observer'. "Someday I'm going to try my hand at a novel" (*The Shape of Sunday*, p.204) Douglas often said. His passion for writing yarns began in 1910, but he could muster up only after a pause of nearly ten years.

Narrative Style

From 1911 to 1915, he was chaplain and director of religious work at the University of Illinois. Later Douglas became a pastor of First Congregational Church in Ann Arbor, Michigan. Many

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of the students from nearby University of Michigan attended his sermons, famous for the lively narrative style. After living in college towns, Douglas spent many years as the pastor of churches in Akron, Montreal, and Los Angeles. Much of the knowledge of medical terminology and procedures of his books, Douglas picked up while conducting pastoral care visits to patients at Midwestern teaching hospitals.

Douglas finished *Magnificent Obsession* while he was living in Los Angeles and it came out just after the market crash of 1929. He was fifty years old then. After 45 printings, Willett, Clark, and Colby sold their right to Houghton Mifflin. In 1931, the work reached the bestseller list. Upon its success, Douglas retired from the ministry, to write more novels. During his new career, Douglas formed his own notions of the craft, such as: "Never start a chapter with conversation. Always start a new page with some care. Start with a paragraph of three or four lines without conversation. Minor characters must be endeared at once ..." (Lloyd C. Douglas: Best-selling author of *The Robe*, *Green Light*, *Magnificent Obsession* is a specialist in miracles whose own career is a major literary miracle' by Noel F. Busch, Time, May 27, 1946.) Douglas usually wrote 3,000 words a day, of which 1,500 were often rewrite of the previous day's chore.

The Making of the Plot of *Magnificent Obsession*

Douglas found the germ of his plot in a newspaper which reported the death of a doctor who had drowned from heart attack while his pulsator, which he always kept ready in the boat house for such an emergency, was being used to revive a young man across the lake. The idea never failed to intrigue Douglas. What had the young man thought when he realized his life had been saved at the cost of another's? Had he been stricken beyond natural remorse by the fact that an experienced, valuable doctor had died and he – young, but of small use to the society – lived? Had he been conscious of a duty to replace the older man?

In mid-winter of that year, Douglas preached a series of sermons which he called "The Secrets of Exultant Living" (*The Shape of Sunday*, p.211). He had long been trying to convince people of the very real power of religion as working energy in their lives if they would only experiment with it. He wanted them to think of it as a positive force – the "dynamics of Christian faith", (p211) he called it. The clues to this energy lay in the New Testament. "This idea had been there in the Bible a long time", Douglas said to his wife and children, "but its simplicity disguises its power. Once you try it, you have laid hold of something. I wish I could get the meaning across to more people. If I have a message, it's probably that". (p. 212) The blending of the theme with the original incident concerning the doctor who drowned and the young man who was saved came as a natural and opened the whole plot to the end, shaping every step of it. In spite of public's enthusiasm, *Magnificent Obsession* received mixed reviews in literary journals. Edmund Wilson said that "Instead of the usual trash aimed at Hollywood and streamlined for the popular magazines, one is confronted with something that resembles an old-fashioned novel for young people."

Writing was not an easy job for Douglas. "You've no idea what a terrific job a novel is A dog's job" (*The Shape of Sunday*, p.228), he observes in his letter to his friend Van Vechtens. He

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published his second book *Forgive us our Trespasses* in 1932. It is the story of rehabilitation of a girl who had committed sin. It was a great success, though written with an ethical purpose and described by the author himself as “old fashioned in which the characters are tiresomely decent. (D.C.Browning, *Everyman’s Dictionary of Literary Biography – English and American*, New York, 1970, p.198)

Giving Hope to Mankind through *Green Light*

Just as T.S Eliot views that the greatness of literature can be determined only by moral standards, Douglas is also a thoughtful spokesman of the conviction that the importance of literature is not merely in its way of saying but also in what it says. Underlying all else in the writing of *Green Light* (1935) is the shaping purpose of man, to make long strides morally. Douglas agrees with Keats that this earth is no ‘vale of tears’ but rather ‘a vale of soul-making’. Human life, for him, means to be a training school for the growth of character.

The entire structure of *Green Light* seems to be designed to meet the spiritual needs of the people, for Douglas’ audience consisted of men and women who longed for spiritual sustenance that would help them understand one another and make one another happy. *Green Light* is preoccupied with the middle class society’s desire to improve or move upwards. Its underlying message is: the road is clear before you. Go forward.

The idea Douglas portrays in *Green Light* is one he had worked up in his lecture ‘Flight to Freedom’. The thesis he wishes to embody in short, is of civilization’s long climb from the jungle to paradise – the long parade he calls it. It is full of set-backs and interminable stretches of flat country, but ultimately upward. A man’s spiritual life follows the same course, but if he can free himself from the burdens of frustration and old bitterness, he will get the ‘green light’ to proceed.

The Shape of Sunday says:

In Douglas’ view ‘growth’ is not a reflex action. It must be earned through the consideration of the full range of human experience, and it cannot exist without knowledge of profound despair. If society could be organized and administered to carry on with its progression in spite of hardships, freedom could be achieved. Fundamental is Douglas’ belief that human life has meaning, because of the plan and the purpose of the Creator. Nature and man together are manifestations of God’s self-revealing activities on evolution. He perceived that the idea of evolution levelled upwards and not downwards, spiritualized nature, rather than naturalized spirit. He traces the divine activity in the whole evolutionary process from the earliest degrees of humanness upto man and in human experience. His stress lay on the incidents in the development of the soul. It is in order that man may become Man that Douglas wrote this novel. (p. 250)

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Embodying Christian Virtues in *White Banners*

During the time Douglas stayed in Washington they had a cook, a fat, coloured nanny whose name was Emily. Emily loved them all dearly and Bessie Douglas became so devoted to her and dependent upon her advice that when they finally moved away she feared for a while that she would never be able to manage her house and children alone. The old black lady had lived all her life in Washington and knew all the intricacies of social deportment. This lady was probably figured in *White Banners*, according to Virginia and Bettina, the authors of *The Shape of Sunday*.

Douglas thought that in many ways *White Banners* is the best job of novel-writing he had done so far, a bit trickier job than the others and requiring more skill in dialogue in as much as his leading character is a woman. In her, Douglas provides so many Christian virtues. Her tolerance, forgiveness and sacrifice for the Ward family, make the story heart-warming. By her simple practices of personal adequacy and private valour, she lives an ordinary life in an extraordinary way, and tries to rehabilitate the Ward house.

The Making of *The Robe*

The Robe (1942), written in the tradition of *Ben Hur* (1880) has sold over six million copies. The idea for the novel came from a woman in Ohio, who asked Douglas if he had ever heard the legend of the Roman soldier, who won Jesus' robe through a dice game after the crucifixion. "It set me think and I decided to do a little story about it." *The Robe* gained also a wide audience as the first film in Cinemascope. Douglas had sold the screen right in 1942, while still working on the novel, but it took 11 years before the film was ready for public viewing.

Several of Douglas's books have been adapted to screen, *Magnificent Obsession* twice. *Green Light* (1935) was filmed in 1936, starring Errol Flynn.. Douglas once said in an interviews, that "If my novels are entertaining I am glad, but they are not written so much for the purpose of entertainment as of inspiration." After the death of his wife in 1944, Douglas moved from Bel-Air, California, to the wing of a house belonging to his daughter Betty and her husband, on the outskirts Las Vegas, Nevada. Unhappy with the production of *The Robe*, Douglas did not allow this sequel to be made into a motion picture during his lifetime. However, it was filmed in 1959 by Frank Borzage.

The Big Fisherman

His last novel, *The Big Fisherman* (1948), shared the same New Testament world of Palestine and Rome and focused on Jesus, Peter, and a pair of young lovers, Esther and Voldi. The Roman world of the early Christian Church is carefully drawn. Douglas's main purpose was to present a Christian thesis in the form of a novel and include in the gospel narratives the aspect of human interest. On the other hand, his works were not overly didactic and his Midwestern characters value common sense and practical experience. Douglas died of a heart ailment in Los Angeles,

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on February 13, 1951. His last words were, "I'm happy." Douglas was buried in the Sanctuary of the Good Shepherd at Forest Lawn Memorial Park in Glendale, California.

A Complete List of Douglas' Works

- THE FATE OF THE LIMITED, 1919
- WANTED: A CONGREGATION, 1920
- WANTED - A CONGREGATION , 1921
- AN AFFAIR OF THE HEART, 1922
- THE MINISTER'S EVERYDAY LIFE, 1924
- THESE SAYINGS OF MINE: AN INTERPRETATION OF THE TEACHINGS OF JESUS, 1926
- THOSE DISTURBING MIRACLES, 1927
- MAGNIFICENT OBSESSION, 1929
- FORGIVE US OUR TRESPASSES, 1932
- PRECIOUS JEOPARDY: A CHRISTMAN STORY, 1933
- THE COLLEGE STUDENT FACING A MUDDLED WORLD, 1933
- GREEN LIGHT, 1935
- WHITE BANNERS, 1936
- HOME FOR CHRISTMAS, 1937
- DOCTOR HUDSON'S SECRET JOURNAL, 1939
- DISPUTED PASSAGE, 1939
- INVITATION TO LIFE,
- THE ROBE,
- THE BIG FISHERMAN, 1949
- TIME TO REMEMBER, 1951
- THE LIVING FAITH: SELECTED SERMONS, 1955

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Memoirs of a Patchwork Life

Maneeta Kahlon, Ph.D.



Jerry Pinto's *Leela*

A biography is generally assumed to be a complete biographical detail of an individual. The word comes from the Greek - "bios" meaning "life" and "graphein" meaning "write." But the book under consideration here is not a biography in the conventional sense of the term but Jerry Language in India www.languageinindia.com

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Memoirs of a Patchwork Life

Pinto's *Leela* comes across as a refreshing change. The book in the prologue clears this misunderstanding.

At the outset Leela says, "Literary critics have now come to the conclusion that no one can give a full account of their lives any more than anyone can document every moment in the life of a universe." (1) So, we are prepared to read about episodes in Leela's life which have influenced her life rather than the chronological details.

Samuel Johnson said, "Biography has often been allotted to writers who seem very little acquainted with the nature of their task, or very negligent about the performance. They rarely afford any other account than might be collected from public papers, but imagine themselves writing a life when they exhibit a chronological series of actions or preferments; and so little regard the manners or behavior of their heroes that more knowledge may be gained of a man's real character, by a short conversation with one of his servants, than from a formal and studied narrative, begun with his pedigree and ended with his funeral."(Johnson:Rambler 60(Oct13,1750)

Jerry Pinto and Leela in this book believed in the above refrain because *Leela* the book is far more than just a chronology because detailing of facts sometimes is not necessarily the truth and definitely not the complete picture of an individual. An accumulation of stories and anecdotes would reveal the real person. Then this is no biography in the traditional sense. It's a string of anecdotes that speckled her life, so the book is aptly titled *A Patchwork Life*.

The book is elegantly written and has in-depth information. The narrative style helps us to look at her life objectively and what I feel most strongly is that it helps us to be non-judgmental. Had the narrative been chronological, we would be sitting in judgment over how she lived her life despite the opportunities she got but at times the episodes remain just episodes and it becomes difficult to understand the link with her life.

Interesting, Selective Focus

For example, we respect the authors' decision not to talk of her first marriage but the wish remains to know about her children and how they coped with her absence, their growing years, their life, their marriages and what role as a mother did she play in their lives. It comes as a shock when she talks of her daughter's death but not how and when she died. Also the book does not talk about the love or closeness, or for that matter, rivalry between the twins. This aspect of motherhood has been dealt with from Leela's side but not from her daughter's angle, but then it is her biography, not her daughters'.

Two Narrators and Two Points of Views

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The fact that there are two narrators, one Leela Naidu herself and the other Jerry Pinto remind one of Nelly Dean and Lockwood in the gothic love story *Wuthering Heights*. Jerry introduces the book like Lockwood, and then Leela like Nelly Dean, using a stream of consciousness, in the non-linear narrative style. The narrative moves backward and forward, talks of the enigmatic past. Both the books are gripping and intriguing and *Leela* is no less captivating than *Wuthering Heights*. Essentially the book is in Leela's own voice artfully handled by Jerry Pinto.

Between Two Stools, But Not Falling!

Leela was born to a distinguished Indian scientist Dr. Ramaiah Naidu and French journalist Marthe Mange, who was half-Swiss. She was privileged in the sense not that she was born to affluence but because she was lucky to be born to parents who never pressurized her to follow a particular direction. They rather allowed her to follow her heart's desire with only one condition that she see it through completely. Perhaps it was this that allowed her the freedom to be the master of her own destiny and perhaps that is why there wasn't the desire to succeed as in her own way. She thought she was accomplished enough, never ill at ease anywhere: "I'm between two stools but I am not falling. I can understand the Europeans and I am at home in India. I can grow roots anywhere". (107) Her cosmopolitan upbringing did not leave her ill at ease, rather she comfortably straddled both the worlds.

Great Contacts with Persons of Repute and Disrepute

Leela talks of all the famous and enigmatic people of the last century, from Madam Curie to Prince Yousouppoff famously known for killing the infamous Rasputin to Benito Mussolini who showed a cruel streak even when he worked with her grandfather in his factory and for the people that she personally knew. The list is as diverse as chalk and cheese and yet she had a special rapport with each one of them. In fact, one is constantly surprised at all the great people she knew.

Leela talks of a Mickey Mouse who is devouring chocolates with great delight and we are startled to know that the Mickey Mouse is none other than Gandhiji. Sarojini Naidu is her aunt, Mother Teresa and she prayed together, Imelda Marcos showed Leela her famous shoe collection, Salvador Dalí, the Spanish painter, sketched her, Jean Renoir the famous French film director, Alfred Hitchcock, David Lean, the man who made *Dr Zhivago* and wanted to give the role of Tonya to Leela, Eugene Ionesco, French playwright whose works she translated, Monsieur Cartier who restrung her pearls without a fee, Gunter Grass, the acclaimed writer, Ingrid Bergman, the famous Swedish actress, Ravi Shankar, the sitar player, Satyajit Ray, the most famous movie director, wanted to make a film with her and Marlon Brando, Hrishikesh Mukherjee, the director, who launched her in *Anuradha*, J Krishnamurti, the philosopher guru, B K Iyengar, the yoga guru, J R D Tata, the business baron, was her uncle Jeh, Ramnath Goenka, the press baron, Raj Kapoor, who wanted to sign her up for four films, Dilip Kumar, Balraj Sahni, actors she knew and worked with, Merchant-Ivory, the film producing duo, who made

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Ruth Praver Jhabvala's novel 'The Householder' into a movie with Leela and Shashi Kapoor, Shyam Benegal, who directed her in Trikal, Dom Moraes, Arundhati Roy, etc. An amazing list!

So Close and Intimate – A Great World of Experience

The list is endless. The feeling I got was of Alice in Wonderland, having one adventure upon another. The manner of introducing each great personality is so matter of fact that one gets the feeling that she knew these people intimately. The style of writing is so subtle and humorous, the sarcasm is ironical and not hard hitting. For example, she makes us laugh and I was giggling reading about the deflectable bra that the heroines had to wear along with the layers of pancake which was actually unnecessary given her porcelain peaches and milk complexion. Also she talks about a client who had commissioned her to do an advertisement for a sari, and the client wanted the bodice to be glistening "so I got her a bodice made of metal scales. It glistened." (93)

Her life as an actress is how we would characterize her profession yet she was so unlike the actress of her time, daring in her acting skills and even more so in doing only those films that appealed to her, she is extremely candid about her leading men and how they won't be averse to her beauty. Leela Naidu was crowned Miss India in 1954, and the same year was featured in Vogue magazine's list of the world's ten most beautiful women.

Many and Diverse Facets of Leela

Yet she yearned to be known for other things than her beauty. She makes us see the filmy world realistically devoid of the rose tinted glasses that others wear when it comes to the movie industry. She also made films both as director and as a producer unofficially by following her heart's desire and when the budget wasn't forthcoming or had fallen short she spent money from her own kitty but insisted on having the best people on her team. There are various episodes wherein we see her as an activist, especially her role in the blood donation documentary that she made raising awareness to save lives or making a movie about special children called 'A Certain Childhood' which was screened at the Leipzig International film festival. She had a sensitivity which made the audience empathise with the children depicted in the movie.

Asansol coal mines and the sub human working conditions was the subject of her next documentary. She did her best to get and give equal status to the marginalised and the subaltern, the spot boy who injured himself, the extra girls who would continue to stand as there were no chairs, the Dalit farmers whose land was occupied by the upper class mafia goons, even to the animal used in her film, Rani the elephant.

Magnanimity

Most of all is her magnanimity which comes to the forefront especially when talking of her ex husbands, she doesn't mention the abusive and violent relationship with her first husband, Tikki Oberoi nor does she degrade her second husband and more importantly her friend, Dom Moraes.

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All that she says of him is that he “lived under the misapprehension that anything could be improved by the addition of alcohol in good measure”. (127) That indeed is magnanimous, especially when he left her for a younger woman with whom he was collaborating on a book on Bombay. Rather it is through Dom Moraes’ biography, ‘Never at Home’, that we come to know that Leela was unhappy, or so he presumes she was, because of his incessant drinking and socialising. Leela, however, does not want to talk of her ‘trials and tribulations,’ because they serve no purpose other than becoming ‘another narrative of feminine pain’. Perhaps what her father told her, “You never attack, you are always on the defensive” (108) is the way she lived her life. But despite all the pain and suffering in her life, she was the epitome of all dignity, grace, and elegance.

Language Use

Leela the book uses a language of understatement. For example, she talks of a lunch with Renoir, an amazing menu, an equally exciting guest list she tells us one should kick oneself if one doesn’t make notes and then promptly says, “Excuse me while I kick myself.” In another incident, she says, “An overenthusiastic maid had polished the granite stairs with mansion polish and three dinner guests slipped and fell in one night. One of them was me.” (132) Notice the humor in these lines. “Inside it were three bras with rubber baggies tucked inside them. They were equipped with little nozzles so that they could be blown up to the appropriate size. She wondered who blew them up and who decided the appropriate size. Did the heroine herself blow them up and then came out of her dressing room? She imagined an assistant director telling her: “No, Madamji, in this film, you are a 38B cup, remember?” At which she would say, “Oops!” and go back to the nozzle, to deflate or inflate her measurements. (53)

One Liners

Also her use of one liner is fantastic, like the following lines:

“I don’t think we understood each other, the Hindi film industry and I.”

“Beauty is one of the most subjective abstractions and standards change.”

“Violence to me is a lack of imagination.”

“And somewhere in a mural in Spain, I became a holy mother too.”

“Beauty is just a happy accident of DNA.”

“The poor are an abstraction for whom we can all feel an ambiguous benevolence.”

“To know a city one must walk its streets.”

“I wonder whether it is easier for us to sympathise with anonymous masses than with the actual people we are confronted with in real life.”

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Maneeta Kahlon, Ph.D.

Memoirs of a Patchwork Life

‘Leela The Princess of Kuchh Nahin.’

Intriguing Chapter Titles

The title of the chapters of the book are also intriguing like the very first chapter. It is called, “The Naked Count on the Lawn.” “Three rubber bras and a yellow nose,” describes her experience as a leading lady. “A man possessed” is the chapter about Ismail Merchant and James Ivory. “She has no bad angles” is a tribute to her beauty as these were the very words used by Bert Stern, the great photographer for Leela. “Have you stopped acting” was the question she was repeatedly asked and to which she never did have a suitable rejoinder as she wanted to do roles of quality which interested her and not just film after film. The next chapter is also mysteriously titled “The British on a hunger strike in the land of the Mahatma” and the last chapter so aptly titled ‘Seasons of mist and mellow Fruitfulness’.

No Sensationalism, Here

Most celeb biographies deal with excessive and lurid details about their subjects’ lives to make the book sensational like the very publicized ‘Unlikely Hero’, Om Puri’s biography but this is one book that does not talk of the sensational stuff rather it “makes the reader of different ages, smile, chuckle and laugh, and sometimes feel the sadness of humanity, past and present”(179) Cultural historian Navina Jafa says, “The functionality of a biography is to focus on a person’s achievement. It’s a report card on how a human life created social change.” Leela too in the epilogue talks of telling Jerry that her book would “have funny anecdotes and the sad historic ones I came across” (179).

Let us not get into the conflict whether it is an autobiography or a biography or a memoir or a string of anecdotes, collection of stories, a unique collaboration, or episodes, beautiful reproduction of Leela’s words by Jerry Pinto. It is said the memoir or biography should be enlightening and shed light about the person being written about. One should be able to place events and issues in perspective and in the context they emerged while presenting them in the manner that will be lively and helping to the reader - that is getting the reader involved in the process. Indeed, this book is all that and much more and, like Jerry Pinto, we too can say, “There is a Leela-shaped hole in my life.

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A Kaleidoscopic View of Kamala Das' *My Story*

R. Tamil Selvi, M.A., M.Phil.



Kamala Das

www.english.emory.edu

Abstract

My Story is a best-selling woman's autobiography in post-independence India. It follows Kamala Das' life from age four through British colonial and missionary schools favored by the colonial Indian elite; through her sexual awakening; an early and seemingly disastrous marriage; her growing literary career; extramarital affairs; the birth of her three sons; and, finally, a slow but steady coming to terms with her spouse, writing, and sexuality.

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The objective of this paper is to present the readers a kaleidoscopic view of *My Story*, encompassing the multifarious world of emotions a woman experiences. In the point of view of the narrator, the readers get an opportunity to travel through the story, giving us a glimpse of every event that happens in her life.

As the novel proceeds, we come to know about Kamala's several contradictory accounts of the genesis of *My Story*. In her preface to the autobiography, Kamala claims that she began to write the text in the mid-1970's from her hospital bed as she grappled with a potentially fatal heart condition. She wrote the autobiography, she states, "to empty myself of all the secrets so that I could depart when the lime came, with a scrubbed-out conscience" and in order to pay mounting hospital bills. Since the publication of her autobiography, Kamala has repeatedly changed her stance on this topic in interviews and essays. However, calling Kamala Das queer in itself provides no grand resolution to the myriad challenges posed by her work; rather, it serves as an initial vantage point from which one can glimpse the changing English-language literary terrain of this new century.

Keywords: Kamala Das, autobiography, kaleidoscopic.

Kamala Das' Statement on Her Autobiography



"*My Story* is my autobiography which I began writing during my first serious bout with heart disease. The doctor thought that

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writing would distract my mind from the fear of a sudden death and, besides, there were all the hospital bills to be taken care of.... Between short hours of sleep induced by the drugs given to me by the nurses, I wrote continually, not merely to honour my commitment but because I wanted to empty myself of all the secrets so that I could depart when the time came, with a scrubbed-out conscience... The serial had begun to appear in the issues of the journal which flooded the bookstalls in Kerala. My relatives were embarrassed. I had disgraced my well-known family by telling my readers that I had fallen love with a man other than my lawfully wedded husband...This book has cost many things that I held dear but I do not for a moment regret having written it.” (Das, Preface in *My Story*)

Full of Intense Personal Experiences

The above lines clearly express Kamala Das’ state of mind, when she began writing the most controversial Autobiography ever written by a woman. Though she is well known in literary circles for her poetry in English, it was the publication of *My Story* that earned Kamala Das national recognition and notoriety among the English-speaking elite in India. It broke all the conventions of women writing in literature and proved to be one of a kind.

Kamala Das has presented herself as either too bohemian to care about revealing her sexual adventures and her periods of mental breakdown or the submissive wife following the dictates of her husband. And yet, at every opportunity Kamala reverts to the convention that she is India’s most unconventional woman writer with no regrets about her work or her foci. In *My Story*, Kamala Das, a poet famous for her honesty, tells of intensely personal experiences including her growth into womanhood, her unsuccessful quest for love in and outside marriage, and her living in matriarchal rural South India after inheriting her ancestral home.

The Formal Structure of the Book

Chapters in *My Story* are short. Each of them is about three or four pages. It is fragmented and not in any chronological order. It is typically all about Kamala Das’ domestic life, her relationship with her parents and her close relatives, her husband and her lovers. Chapter titles are self-explanatory. They inform the readers about the happenings quickly even before reading it. For example, ‘Each poem of mine made me cry’, ‘I prayed to the sun God to give me a male child’, ‘Passing away of my great-grandmother’, etc.

Das talks about the domestic details of food, familial relations, marriage, childbirth, sexual liaisons, and the internal and external struggles of one woman in a repressive world. She also talks about her struggle in public life as a poet. Das tries to remain at the center of her story.

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Childhood in Colonized India

In the opening chapter, a picture of a colonized childhood can be seen. Das is alienated because of living between indigenous and colonized cultures. This alienation can be seen in the title of the first chapter “The humiliation of a brown child in a European school”. From the first line, it is understood that India is still under the rule of Britain.

Kamala Das was a little child growing up in Calcutta. She says, “They behaved like our equals. It was normal for a British family to have one or two close friends among the Indians with whom they were on visiting terms”. (Das, *My Story*, p. 1)

The discourse of colonial power is felt in the description of a ceremony that takes place at Kamala Das’ school every day:

“In the morning while Madam sat at the grand piano on which stood the tinted photograph of the British royal family and we raised our voices in song, singing “Britons never never shall be slaves”, even the postman slowed his walk to listen. King George the Sixth (God save his soul) used to wink at us from the gilt frame, as though he knew that the British were singing in India their swan song.” (Das, *My Story*, p.3.)

Father and Mother

Kamala Das is unhappy as one of the few brown children in a white school. She thinks that white parents support their children more than Indian parents, because in their tradition a girl child has different responsibilities in their lives and they do not need education. In the following chapters, she describes her ancestral home in Malabar which is called Nalapat House and the women who are living in that house.

Generally, in autobiographies that are written by women, the central theme is the relationship between the author and her mother. However, Kamala Das does not prefer to talk about her relation with her mother. It seems that she does this intentionally. Das focuses on Third- world women’s oppression and she puts her relations with men to the centre of her story.

Only in the first chapter, there is some information about her relation with her father and mother. She describes her father as a man always busy with his work. He is not very affectionate and because of this Kamala Das and her brother grew up neglected. She calls her father “an autocrat”. In ‘My Childhood Memories’, she describes him as a stern father before whom his children like street-dogs had to shy away, tucking their tails. But later in her poem ‘Too Late For Making Up,’ which she wrote after his death, she laments,

“Should I have loved you, father
More than I did,

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That wasn't so easy to do
If I have loved others, father,
I swear I have loved you the most." (Das, 1973)

On the other hand, her mother is a vague and indifferent woman who spends her time lying on on a large four-post bed, writing poems in Malayalam. It can be understood from here that Das' mother is also an exceptional woman. She was not a caring mother figure. Child psychology is much influenced by parental bondage. It appears that Das' parents did not bring up Kamala Das and her brother with parental love and affection.

Apparently, this could also be one of the reasons for Das' eternal quest for love in her life. Later as we run through the pages of *My Story*, at the age of fifteen, Kamala Das shares the same destiny like most of the Indian women. She marries K. Madhava Das. It is an arranged marriage by her parents. Kamala did not have any right to say something about the marriage. She feels herself lost and unhappy. 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 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 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." Das, *My Story*.

Kamala's only expectation from her husband is conversation, companionship and warmth. She wants him to treat her as her father treats her. But all she gets in her marriage is brutality and rudeness. She suffers through her husband's selfishness and neglect of her emotional and physical needs.

After the birth of second son, at the age of twenty, she has a nervous breakdown while she and her husband attempt reconciliation after an early separation. Here, it is seen clearly that Kamala Das criticizes Indian marriage as patriarchal oppression. Actually, she is a middle class and a professional Indian woman from a very small minority of Indian society. She receives greater legal and social protection compared to the vast numbers of poor and peasant Indian women.

Failure in Marriage – the Blood-stained Moonlight

Chapter 25, titled as 'The blood-stained moonlight', clearly expresses her failure in marriage and the impossibility of leaving it. Later, Kamala Das finds herself on a balcony attempting to commit suicide: "I felt a revulsion for my womanliness. The weight of my breasts

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seemed to be crushing me. My private parts was only a wound, the soul's wound showing through." (Das, *My Story*, p. 97)

However, Kamala Das does not throw herself off the balcony. At this juncture, we are reminded of Sylvia Plath, another woman writer who also underwent the same trauma as Kamala did. Their stylistic and thematic concerns are similar, as far as form and content are considered. Both writers express themselves as victims of patriarchy, both use confessional voices, both are victims of authoritarian father figures, both are let down by husbands, both show a remarkable love for their children, both are prone to nervous breakdowns and show suicidal tendencies.

Traditional Religious Imagery



Another feature that is explicit in Das' *My Story* is the use of traditional religious imagery to sustain and dignify herself. She claims to search for an incarnation of the god Krishna in her love affairs and worships the god when the real men turn out to have flaws. Once, calmly facing death before a potentially fatal heart operation, she pictures herself as the goddess Durga and she titles one of her chapters "I Was Carlo's Sita," in which she tells about one of her affairs. Das reaches into her own religious tradition to find support for her defiant individuality. To an Indian woman, the love for Krishna is not forbidden. Hadn't Mira Bai, a historical figure turned into a mythical one with her infinite passion for the dark-skinned God? Hadn't she been revered, worshipped for her mad devotion to Him? A woman may be ostracized if she falls often in love with ordinary men. But it may be different if she loves the element of Krishna. Consequently, Kamala who falls in love regularly declares that she yearns only for the mischievous, eternal lover in men. In *My Story* she describes an encounter with one of her lovers:

"You are my Krishna. I whispered kissing his eyes shut. He laughed. I felt that I was a virgin in his arms. Was there a summer before the autumn of his love? Was there a dawn before the dusk of his skin? I did not remember. I carried him with me inside my eyelids, the dark God of girlhood dreams..... Oh Krishna, Oh Kanhaiya, do not leave me for another.

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..... we stood together to look at the sea. The sea was our only witness. How many times I turned to it and whispered, Oh, sea, I am at last in love. I have found my Krishna..." (Das, *My Story*, p. 89)

A Never Ending Dialogue

Autobiography is a never ending dialogue with the self. It is a depiction of the self by the writer himself. Das' dialogue with the self reveals her urges, yearnings and her inner longings. She knows that:

"One's real world is not what is outside him. It is the immeasurable world inside him that is real. Only the one, who has decided to travel inwards, will realize that his route has no end". (Das, *My Story*, p. 102)

The Magnitude of an autobiography depends upon the writer's skill to arrange the past, and present of his/her life in an organic whole. *My Story* has no dates. The narration of *My Story* moves back and forth in time. Kamala Das's life story is set in the once matrilineal framework of the Nair Tharavad. Colonization and the imposition of western notions of morality upon the native systems influenced her peculiar individual position. From the secure and serene warmth of the Nalukettu, both Kamala and her mother were taken away into the rashness of a city culture. They were not accustomed to their new social set up. From a matrilineal framework that offered complete security to the woman and their kids, they were thrust into a westernized patriarchal society.

A Fictional Account of the Factual?

Kamala Das has tried to depict her inner self in the most candid manner. Nevertheless we are not assured whether this candid nature aims to give fictional account or the factual. Generally for an auto biographer, the factual truth is subordinated to the truth about himself. *My Story* is a life narrative of Das' inner journey. It is a search for an identity. It is an identity of the split self craving for true love. We find introspection and self-analysis in her life story.

Essence of Life for Women

Das firmly believed that Love is the essence of life for a woman. She longs to receive and to give love. Her romantic ideas about love and home have been shattered by an insensitive husband. Her husband hurt her and evoked a sense of disappointment in her. Das has also given graphic accounts of her relations with her husband before their marriage. We can better understand the embarrassment with her and showed interest in her as a woman. It is clear that she admired him but we do not find glimpses of her love and affection for her hubby as a man or as a lover.

In *My story* she has expressed her romantic ideas of an ideal lover. She writes:

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“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 be all that I wanted my father to be and my mother. I wanted conversation, companionship and warmth”. (Das, *My Story*, p. 84)

Das is unhappy about her marriage. She appeared to be a puppet, the strings of which being held firmly by her parent she wasn't given a free choice to select an ideal lover. Her parents did not consider her preference. What hurt her most was this indifference to her individuality, she did not like the way in which her marriage was fixed. The account of Das' physical relationship with her husband and his obsession with her body shocked many conservative readers. Right from her childhood a woman is taught to be docile and reserved about her instincts.

Kamala Das also observes that woman of “good” Nair families never mentioned sex. Nevertheless, Das is very candid in expressing her relationship with her hubby. She observes:

“The rape was unsuccessful but he comforted me when I expressed my fear that I was perhaps not equipped for sexual progress. Perhaps I am not normal, perhaps I am only a eunuch, I said.... Again and again throughout that unhappy night he hurt me and all the while the Kathakali drums throbbed dully against our window and the singers sang of Damyanti's plight in the jungle”. (Das, *My Story*, p. 90)

Kamala Among Women Writers

Most of the women writers make meager journeys into the outside world. But the lengthy entourage into the innermost caverns of their minds compensates for the shortness of the distance they travel in kilometers. The fascinating sights they see ‘within’ and their experiences clothed in colorful imagination, churn out literature, which sometimes soothes like the gentle breeze and sometimes scorch the flesh. However, the magic lies in transforming the minor irritants of daily life into dazzling pearls of priceless literature. Perhaps, Kamala Das can be taken as the best representative of all women writers who availed of no formal education and who consistently draw from their own lives to write. Writing about one's own experiences is hazardous in the sense that one is constantly at the risk of contradicting oneself. Perceptions vary at different times, thoughts evolve and opinions change.

Kamala Das has been charged with outrageous inconsistency, fickleness of the mind and even with waywardness. No doubt her mind, like a kaleidoscope, offers different images of the same object or person on different occasions. Evidences are plentiful if one wants to charge Kamala Das with inconsistency of feelings for her near ones- father, mother, brother etc. But whether she merits the criticism is doubtful. It is only natural to forgive the shortcomings of our

dear ones after they are gone. That which is lost becomes dearer. Maybe, the understanding of a father who put on a very stern exterior was not easy for Kamala Das in her youth.

Several women writers revolted against the pre-established patterns. But above all a woman's autobiography remained a definition of her subjectivity as against the backdrop of something more powerful. With Kamala Das, we come across a new kind of woman's writings which is bold, daring, tantalising and self-assertive. Here is a woman conscious of her femininity but determined to vindicate it against male supremacy. For Kamala Das it was important to be a woman and a lover with a body and a soul. The autobiography becomes a vehicle for voicing an inner privacy.

Kamala Das's autobiography *My Story* reveals that a woman is naturally creative and if given a room of her own, she can defend her selfhood and narrate the story of her life boldly. There is nothing unnatural in woman's literary creativity, though it cannot be a rival to her biological creativity. *My Story* is one such autobiographical journey which helped Das in coming to terms with herself and proved extremely cathartic:

“I have written several books in my lifetime, but none of them provided the pleasure the writing of *My Story* has given me. I have nothing more to say.”
(Meena 2004: 101-102)

Das' life-story is centred around her inner self – many a times we doubt the authenticity of her account. Nevertheless she sounds very convincing when she narrates the experiences of the inner self of a Woman in a typically Conservative Social Scenario. She has remarkably displayed self-Centeredness in her life-story. She has depicted incidents, events and character sketches of other people but her inner self is at the Centre. How the inner being of a woman grow from a child to the youth and then to the middle age has been remarkably portrayed. Das' autobiography is a marvelous example of the life-story where the past events have played a vital role in making her what she presently is. Here we constantly feel that though she is the thesis of her book, she views herself as a different persona.

According to O.J. Thomas:

“Kamala Das's story is the story of a woman who was denied love, when she valued nothing but love in all her life. Love and affection remained a craze, a longing and a dream for her. She got almost everything in life-name and fame, a degree of wealth but she could never get love, as she saw it. It is in this background that she writes about love in all her writings.” (Bhatnagar 2001: 83)

To Conclude

Whether factual or fictitious, Das' autobiography has carved a niche in the area of women's autobiographies in India. She has opened up new vistas of autobiographical writings.

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She has been considered as a writer who fought for the rights of women. Thus, Das comes to the forefront with the innermost doubts and wishes of the modern Indian woman. The most remarkable point of Das' life-story is her confessional tone. She is at her best in the exploration of the female self. Her autobiography is the collective repository of woman's experience that would ordinarily be treated as superfluous. Nevertheless, Das has subverted patriarchal stereotypes by externalizing her innermost self.

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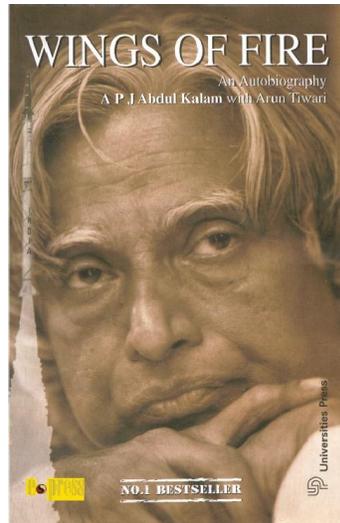
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Abdul Kalam : A Complete Man

S. Somasundari Latha, M.A., M.Ed., M.Phil.



A Boy from Deep Rural South

Arul Pakir Jain Ulabdeen Abdul Kalam's autobiography *Wings of Fire* is an excellent inspiring book. It gives a positive message to the frustrated people of India. Kalam's *Wings of Fire* describes how an innocent boy from a remote corner of Tamil Nadu achieved greatness in rocketry and missiles technology and thereby raised his country's

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position in this applied science and technology to the international standard. This book delineates how Kalam, a boy from rural background, without any influence, with his positive attitude and hard work and perseverance was able to attain the highest civilian award in India, the Bharath Ratna. Kalam's humble ways of observing and admiring stalwarts like Dr. Vikram Sarabhai and Dr. Brahm Prakash, and learning skills like leadership quality and time management is really remarkable. No doubt, Kalam is a charismatic person, a combination of scientific endurance and human diligence who can inspire people in the world irrespective of age, caste, creed, religion and country.

Structure of *Wings of Fire*

Wings of Fire has a preface by Arun Tiwari who worked under APJ Abdul Kalam for over a decade in the Defence Research and Development Laboratory (DRDL), Hyderabad. The book consists of four parts, namely, Orientation, Creation, Propitiation and Contemplation, and ends with an epilogue by Abdul Kalam.

There seems to be a deliberate attempt on the part of the author and collaborator of this book to bring in an aura of spirituality even as the topic deals with a man whose major work was in the fields of science and technology. The spiritual orientation is truly represented in the naming of the parts of the book.

The Beginning – Orientation or Initiation?

'Orientation' (1931-1963) starts with a quote from Atharva Veda (book 4, hymn 16):

The earth is His, to Him belong those vast and boundless skies;
Both seas within Him rest, and yet in that small pool He lies. (p.1)

It is a surprise that the great scientist's autobiography starts with a kind of prayer. Abdul Kalam was born in the island town Rameshwaram, Tamilnadu. His father Jain Ulabdeen was neither rich nor educated but had innate wisdom and generosity of spirit. His father avoided comforts and luxuries and lived a simple life. Kalam's parents were an ideal couple. Kalam recalls how Hindus and Muslims lived together amicably in that locality. It was Kalam's father who inculcated in him the faith in God. Kalam has three brothers and a sister. His companionship with illiterate Jallaudin and Samsuddin provided him with a lot of practical knowledge. In his childhood, Ramananda Sastry, Aravindan and Sivaprakasan, boys from Hindu families were his close friends.

The high priest of Rameshwaram temple, Pakshi Lakshmanasastry was a very close friend of Kalam's father. When Kalam was in the fifth standard at the Rameshwaram Elementary School, a teacher was unable to tolerate a Hindu priest's son Ramanandhasastry sitting with a Muslim boy Kalam. Kalam was asked to go and sit on the back bench. When this matter was brought to the notice of the respective parents, Lakshmanasastry asked the teacher not to spread the poison of social inequality and

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communal intolerance in the young minds. Such was the context, both amity and conflict, in which Kalam grew up. However, we also read that there were people who were keen to maintain communal amity.

Kalam joined Schwartz High School in Ramanathapuram. Though he was home sick, Kalam tried to concentrate on his studies. In Schwartz School, his teacher Iyadurai Solomon inspired Kalam by instilling in him a sense of self-esteem and self-worth. It was he who suggested to Kalam that he should have intense desire and motivation in order to achieve a particular thing.

In 1950, Kalam arrived at St. Joseph College, Trichy to study B.Sc. Physics. Kalam was much interested by Father TN Sequeria who taught English to him and he was also the hostel warden. Kalam developed an interest in reading the great classics of Tolstoy, Scott and Hardy. Kalam's ability to correlate the powerful and energetic planet with Milton's description of the world in Paradise Lost Book VIII shows his proficiency in poetry.

“...What if the sun
Be centre to the world, and other stars...
The planet earth, so steadfast though she seems
In sensible three different motions move? (p.15)

Yearning to Fly

On seeing cranes and seagulls soar into flight into Rameshwaram, Kalam longed to fly in the sky. To realize his dream, after his B.Sc., he got admission into Madras Institute of Technology (MIT). He emotionally recalled how his sister Zohara has mortgaged her jewels to pay one thousand rupees as fees. Since he was very clear in his goal of flying aircrafts, he opted for aeronautical engineering in his second year.

Kalam recalls three stalwarts who shaped his professional career. Prof. Sponder taught him technical aerodynamics. He used to observe Indians' failure to discriminate between disciplines and to rationalize their choices. During the farewell function, Prof. Sponder summoned Kalam to sit with him in the front for a photograph. Since Prof. Sponder was sure that Kalam's hard work would bring laurels to the teachers in future. Yes, his prophecy came true. Prof. K.V. Pandalai had opened up the secrets of structural engineering to him. Prof. Narasimharao taught him theoretical aerodynamics. These teachers, with their intellectual fervour and clarity of thought, inspired Kalam to have a serious study of fluid dynamics.

Kalam attended the interview in Air Force as well as in DTD&P [Air] (Directorate of Technical Development and Production) of the Ministry of Defence. Upset by not getting selected in his air force interview, he met Swami Sivananda in the Sivananda Ashram. When Kalam shared his unfulfilled desire to join the Indian Air Force, Swami Sivananda looked at him calmly and said to him in a feeble voice:

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Desire when it seems from the heart and spirit, when it is pure and intense, possesses awesome electromagnetic energy. This energy is released into the ether each night as the mind falls into the sleep state. Each morning it returns to the conscious state reinforced with the cosmic currents. That which has been imaged will surely and certainly be manifested. (p. 25)

Swami's words filled him with confidence and peace and he collected his appointment order and joined DTD&P as senior scientific Assistant. In Bangalore, Kalam had the responsibility to make air-flying machine with his team. Kalam's first hover craft was christened Nandi. Then Kalam was absorbed as a rocket engineer at InCosPAR (Indian Committee for Space Research). In 1962, when InCosPAR set up the equatorial Rocket Launching Station at Thumba, Kalam got an opportunity to go to America for a six month training programme on sounding rocket launching techniques at the National Aeronautics and Space Administration (NASA) work centers. Kalam's strong spiritual foundation provided him with enough courage to proceed in his career.

Creation

The second part Creation (1963-1980) deals with the creation of SLV – 3 and Devil Missile with Kalam's achievement of Padma Bhushan Award.

It is surprising to know the historical fact from Kalam that Tipu Sultan had 700 rockets and subsystems of 900 rockets in the battle of Turukhanahally in 1799. Kalam had an overwhelming admiration and appreciation for Prof. Sarabhai's working methodology. Prof. Sarabhai was optimistic, a hard task master, who often assigned multiple tasks to a single person. He would try novel approaches and a great leader.

Kalam with his team was assigned the task of preparing satellite launch vehicle and Rocket-Assisted Take-off-System (RATO). In 1968 when Prof. Sarabhai paid a visit to Thumba, Kalam asked him to activate the pyro-system through a timer circuit. Unfortunately the timer did not work. This incident taught Kalam that the best way to prevent errors was to anticipate them. The failure of the timer circuit led to the birth of a rocket engineering laboratory. Kalam regards Prof. Sarabhai as the Mahatma Gandhi of Indian science who generated leadership qualities in his team and inspired them with ideas and examples.

Kalam was appointed as the project manager for SLV and reported directly to Dr. Bhahm Prakash. After taking up the executive responsibility of implementing the project Kalam had a clear time schedule for carrying out various works since this project had made great demands on his time.

In order to lead a team successfully, the leader should be independent, powerful and influential. Kalam suggests two techniques in this regard.

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1. Build your own education and skills, since knowledge is a tangible asset.
2. Develop a passion for personal responsibility. Be active, take on responsibilities. (p.77)

Kalam understood the fascinating mysteries of science while working for SLV project. Though the loss of his relatives, Jallaludin, his father and mother, one after another had shaken him, he was able to overcome the grief, with divine power. Kalam hears a divine voice insisting his commitment and responsibility in this world.

They carried out the task I designed for them with great care, dedication and Honesty and came back to me. Why are you mourning their day of Accomplishment? Concentrate on the assignments that lie before you, and Proclaim my glory through your deeds. (pp. 86-87)

After a lot of hurdles, on 18 July 1980, SLV-3 lifted off from SHRA successfully. Kalam and Prof. Dhawan met Shrimati Gandhi, the Prime Minister. Indira Gandhi lauded his achievement. It was a happy moment when he received Padma Bhushan award on the Republic Day in 1981.

Propitiation

The third part Propitiation (1981-1991) begins with a few lines from Lewis Carroll.

Let craft, ambition, spite,
Be quenched in Reason's night,
Till weakness turn to might,
Till what is dark be light,
Till what wrong be right (p.107)

Kalam's joining DRDL on June 1, 1982 was a milestone in his career. Kalam realized that his scientist colleagues were still haunted by the failure of the Devil Missile. To inspire the scientists working there, Kalam invited experts from the Indian Institute of Science, Indian Institute of Technology, Council for Scientific and Industrial Research, Tata Institute of Fundamental Research and many other educational institutions.

With Defence Minister Venkataraman's initiative, Rs. 388 crores were sanctioned for surface-to-surface weapon system (Prithvi), the Tactical Core Vehicle (Trishul), the surface to air area defence system (Akash), the anti-tank missile project (Nag) and the last one Agni (Fire).

In this section Kalam mourns the death of Dr. Bhahm Prakash and Indira Gandhi as a huge loss to scientific community. With the successful launch of Prithvi, Agni, Nag and Akash, India found a significant place at the international level.

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The verb *propitiate* means “to receive the goodwill of, to stop from being angry, to appease or reconcile those in power” (*Dictionary New Encyclopedic Edition*, 2004). This section deals with his contacts and acts in his career. It is true that Kalam was blessed with many supporters, admirers and followers in his career as a missile technologist. His handling of higher authorities was also appropriate in the context that prevailed/prevails in India. It looks like that the intent of using the word *Propitiation* for this section was not only to indicate his good relations with all around him but it also indicates his total dedication to his career, goals and spiritual pursuits as a single person.

Contemplation

The fourth part titled Contemplation begins with a quote from the Qu’ran.

We create and destroy,
And again recreate
In forms of which no one knows (p.157)

On the Republic Day in 1990, Kalam was conferred the Padma Vibhushan along with Dr. Arunachalam. Though Kalam received so many awards from various universities, this one is significant because at that time our nation was celebrating the success of its missile programme. Towards the end of 1990, Jadavpur University gave him the honour of Doctor of Science. Kalam was excited to find out that the legendery hero Nelson Mandela also received the Doctorate along with him. In his acceptance address, Kalam once again recalled the stalwarts who inspired and guided him in achieving his missile mission. He justified that rocket mission and missiles are essential for the security of our nation. He concludes the autobiography with a positive note that Self Reliance Mission and Technology Vision-2020 will make our country strong, prosperous and a developed nation. (p.180)

Kalam’s positive approach to life elevated him from Rameshwaram to DSRO, Hyderabad. From there he went to many places, met many leaders. Ultimately it brought him back to a locale closer home, in Kerala.

The autobiography clearly reveals Kalam’s spiritual moorings even as he worked hard to reach greater heights in his chosen field of missile technology. He was fully engaged in the development of technology that is double-edged: it could kill millions even as it could save millions in times of war. It could help exploring the vast universe and could even be an instrument for humility in individual lives. His awards were meant for developing missile technology in the context of India’s self-defence against possible and probable war mongering and belligerence from other nations. In real terms, he was and is on the Wings of Fire which could burn and destroy and yet would illumine the world and give it the much needed warmth. Dangerously close to the disastrous effects, Kalam was and is aware that this dangerous bent could still be used for the benefit and betterment of

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humanity. He sounds that this realization was not solely based on reason, but in seeking spiritual experience and wisdom.

Sometimes when we are ready, the gentlest of contacts with Him fills us with insight and wisdom. This should come from an encounter with other person from a word, a question, a gesture or even a look..... without the slightest warning, something new breaks into your life and a secret decision is taken, a decision that you may be completely unconscious of, to start with. (p.49)

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Recollections of the Development of My Mind and Character: the Autobiography of Charles Darwin

Pauline Das, Ph.D.

Introduction

More than 150 years have passed since the publication of Charles Darwin's *The Origin of Species* launched a theological, philosophical and scientific revolution. Nearly everyone knows about the theory of evolution, but few know the man and motives behind it. Charles Darwin's autobiographical recollections were written for his children,—and written without any thought that they would ever be published. The autobiography bears the heading, *Recollections of the Development of my Mind and Character*, and end with the following date: - Aug. 3, 1876. From his autobiography we are able to understand the nature of his character. Many a time we are shocked.

Childhood

Charles Darwin was born at Shrewsbury on February 12th, 1809. His mother died in July 1817, when he was a little over eight years old, and he remembers hardly anything about her except her deathbed, her black velvet gown, and her curiously constructed work-table. In the spring of this same year he was sent to a day-school in Shrewsbury, where he stayed a year. He was much slower in learning than his younger sister Catherine, and he was a naughty boy.

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By the time he went to this day-school his taste for natural history, and more especially for collecting, was well developed. He tried to make out the names of plants, and collected all sorts of things, shells, seals, franks, coins, and minerals. The passion for collecting which leads a man to be a systematic naturalist, a virtuoso, or a miser, was very strong in him and was clearly innate, as none of his sisters or brother ever had this taste.

Inventing Deliberate Falsehoods

One little event during this year had fixed itself very firmly in his mind, and it had done so from his conscience having been afterwards sorely troubled by it; He told another little boy that he could produce variously coloured polyanthus and primroses by watering them with certain coloured fluids, which was of course a monstrous fable, and had never been tried by him. Darwin confesses here that as a little boy he was much given to inventing deliberate falsehoods, and this was always done for the sake of causing excitement. For instance, he once gathered much valuable fruit from his father's trees and hid it in the shrubbery, and then ran in breathless haste to spread the news that he had discovered a hoard of stolen fruit.

Friends of the Same Nature

Darwin must have been a very simple little fellow when he first went to the school. A boy named Garnett took him into a cake shop one day, and bought some cakes for which he did not pay, as the shopman trusted him. When they came out Darwin asked him why he did not pay for them, and he instantly answered, "Why, do you not know that my uncle left a great sum of money to the town on condition that every tradesman should give whatever was wanted without payment to any one who wore his old hat and moved [it] in a particular manner?" and he then showed Darwin how it was moved. He then went into another shop where he was trusted, and asked for some small article, moving his hat in the proper manner, and of course obtained it without payment. When they came out he said, "Now if you like to go by yourself into that cake-shop I will lend you my hat, and you can get whatever you like if you move the hat on your head properly." Darwin gladly accepted the generous offer, and went in and asked for some cakes, moved the old hat and was walking out of the shop, when the shopman made a rush at him, so he dropped the cakes and ran for dear life, and was astonished by being greeted with shouts of laughter by his false friend Garnett.

First Trust in God

In the summer of 1818 he went to Dr. Butler's great school in Shrewsbury, and remained there for seven years still Midsummer 1825, when he was sixteen years old. He boarded at this school, so that he had the great advantage of living the life of a true schoolboy; but as the distance was hardly more than a mile to his home, he very often ran there in the longer intervals between the callings over and before locking up at night. He often had to run very quickly to be in time, and from being a fleet runner was generally successful; but when in doubt he prayed earnestly to God

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to help him, and he attributed his success to the prayers, and marvelled how generally he was aided.

Carelessness

As a very young boy, he had a strong taste for long solitary walks. He often became quite absorbed, and once, whilst returning to school on the summit of the old fortifications round Shrewsbury, which had been converted into a public foot-path with no parapet on one side, he walked off and fell to the ground, but the height was only seven or eight feet.

Poor Performance in Studies

The school as a means of education to him was simply a blank. During his whole life he had been singularly incapable of mastering any language. Especial attention was paid to verse-making, and this he could never do well. He had many friends, and got together a good collection of old verses, which by patching together, sometimes aided by other boys, he could work into any subject. Much attention was paid to learning by heart the lessons of the previous day; this he could effect with great facility, learning forty or fifty lines of Virgil or Homer, whilst he was in morning chapel; but this exercise was utterly useless, for every verse was forgotten in forty-eight hours.

Disgrace to His Family

When he left the school he was for his age neither high nor low in it; and he was considered by all his masters and by his father as a very ordinary boy, rather below the common standard in intellect. To his deep mortification his father once said to him, "You care for nothing but shooting, dogs, and rat-catching, and you will be a disgrace to yourself and all your family."

At College

As he was doing no good at school, his father wisely took him away at a rather earlier age than usual, and sent him (October 1825) to Edinburgh University with his brother, where he stayed for two years or sessions.. But soon after this period he became convinced from various small circumstances that his father would leave him property enough to subsist on with some comfort.

Trying to become a Clergyman

After having spent two sessions in Edinburgh, his father perceived, or he heard from his sisters, that Darwin did not like the thought of being a physician, so he proposed that Darwin should become a clergyman. He was very properly vehement against his son turning into an idle sporting man, which then seemed his probable destination. Accordingly Darwin read with care *Pearson on the Creed*, and a few other books on divinity; and as he did not then in the least

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doubt the strict and literal truth of every word in the Bible. A person known to him once declared that he had the bump of reverence developed enough for ten priests.

As it was decided that he should be a clergyman, it was necessary that he should go to one of the English universities and take a degree; but as he had never opened a classical book since leaving school, he found to his dismay, that in the two intervening years he had actually forgotten, incredible as it may appear, almost everything which he had learnt, even to some few of the Greek letters. He did not therefore proceed to Cambridge at the usual time in October, but worked with a private tutor in Shrewsbury, and went to Cambridge after the Christmas vacation, early in 1828. He soon recovered his school standard of knowledge, and could translate easy Greek books, such as Homer and the Greek Testament, with moderate facility.

Natural Theology and Natural Philosophy

He read Paley's *Evidences of Christianity*, and his *Moral Philosophy*. This was done in a thorough manner, and he was convinced that he could have written out the whole of the *Evidences* with perfect correctness, but not of course in the clear language of Paley. The logic of this book and of his *Natural Theology*, gave him much delight.

During his last year at Cambridge, he read with care and profound interest Humboldt's *Personal Narrative*. This work, and Sir J. Herschel's *Introduction to the Study of Natural Philosophy*, stirred up in him a burning zeal to add even the most humble contribution to the noble structure of Natural Science. No one or a dozen other books influenced him nearly so much as these two.

Collecting Animals

Another of his occupations was collecting animals of all classes, briefly describing and roughly dissecting many of the marine ones. During some part of the day he wrote his Journal, and took much pains in describing carefully and vividly all that he had seen. Everything about which he thought or read was made to bear directly on what he had seen or was likely to see; and this habit of mind was continued during the five years of the voyage. It was this training which enabled him to do whatever he had done in science.

Ambitious to become a Scientist

He worked to the utmost with a strong desire to add a few facts to the great mass of facts in Natural Science. But he was also ambitious to take a fair place among scientific men, "whether more ambitious or less so than most of my fellow-workers, I can form no opinion". His collection of fossil bones, which had been sent to Henslow, excited considerable attention amongst palaeontologists.

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His chief enjoyment and sole employment throughout life had been scientific work; and the excitement from such work makes him for the time forget, or drive quite away, his daily discomfort and sickness. He published several books.

The Origin of Species

From September 1854 he devoted his whole time to arranging his huge pile of notes, to observing, and to experimenting in relation to the transmutation of species. During the voyage of the *Beagle* he had been deeply impressed by discovering in the Pampean formation great fossil animals covered with armour like that on the existing armadillos; secondly, by the manner in which closely allied animals replace one another in proceeding southwards over the Continent; and thirdly, by the South American character of most of the productions of the Galapagos archipelago, and more especially by the manner in which they differ slightly on each island of the group; none of the islands appearing to be very ancient in a geological sense.

It was evident that such facts as these, as well as many others, could only be explained on the supposition that species gradually become modified; and the subject haunted him. But it was equally evident that neither the action of the surrounding conditions, nor the will of the organisms (especially in the case of plants) could account for the innumerable cases in which organisms of every kind are beautifully adapted to their habits of life—for instance, a woodpecker or a tree-frog to climb trees, or a seed for dispersal by hooks or plumes. He had always been much struck by such adaptations, and until these could be explained it seemed to him almost useless to endeavour to prove by indirect evidence that species have been modified.

After his return to England it appeared to me that by following the example of Lyell in Geology, and by collecting all facts which bore in any way on the variation of animals and plants under domestication and nature, some light might perhaps be thrown on the whole subject. His first note-book was opened in July 1837. He worked on true Baconian principles, and without any theory collected facts on a wholesale scale, more especially with respect to domesticated productions, by printed enquiries, by conversation with skilful breeders and gardeners, and by extensive reading.

In October 1838, that is, fifteen months after he had begun his systematic enquiry, he happened to read for amusement Malthus on *Population*, and being well prepared to appreciate the struggle for existence which everywhere goes on from long-continued observation of the habits of animals and plants, it at once struck him that under these circumstances favourable variations would tend to be preserved, and unfavourable ones to be destroyed. The result of this would be the formation of new species. Here then he had at last got a theory by which to work; but he was so anxious to avoid prejudice, that he determined not for some time to write even the briefest sketch of it. In June 1842 he first allowed himself the satisfaction of writing a very brief abstract of his theory in pencil in 35 pages; and this was enlarged during the summer of 1844 into 230 pages. In September 1858 he set to work to prepare a volume on the transmutation of species, but

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was often interrupted by ill-health. It cost him thirteen months and ten days' hard labour. It was published under the title of the *Origin of Species*, in November 1859.

How the Book was Received

It was no doubt the chief work of his life. It was from the first highly successful. The first small edition of 1250 copies was sold on the day of publication, and a second edition of 3000 copies soon afterwards. During Darwin's life time, in 1876, sixteen thousand copies were sold in England. It was translated into almost every European tongue, even into such languages as Spanish, Bohemian, Polish, and Russian. It was also translated into Japanese, and was there much studied. Even an essay in Hebrew appeared on it, showing that the theory is contained in the Old Testament!

When he found that many naturalists fully accepted the doctrine of the evolution of species, it seemed to him advisable to work up such notes as he possessed, and to publish a special treatise on the origin of man. The *Descent of Man* took him three years to write, but then as usual some of this time was lost by ill health, and some was consumed by preparing new editions and other minor works. A second and largely corrected edition of the *Descent* appeared in 1874.

What Scientists now say about *The Origin of the Species*

Breeding Limitations

While Darwin expressed plants and animals could vary to an unlimited degree, breeders were discovering otherwise. They were discovering that even though it was possible to breed a sheep with shorter legs, it was not possible to breed a sheep with legs of a rat, or breed a plum the size of a watermelon, or breed a horse with tusks. Each living thing was found to have built in limitations which prevent it from moving too far from the norm. Excessive breeding for a characteristic was also found to either result in a reverse back toward a given average after many generations, or it resulted in dead end species which were unable to reproduce (like the mule which is a cross between a horse and donkey). To date no breeding experiments have ever resulted in major, new traits resulting in a completely new species. Darwin had no answer for this limitation and simply assumed these variations could continue to an unlimited degree without evidence.

If Breeding is not the Cause of Evolution, then maybe Mutations are?

Though Darwin also felt that if breeding were not the answer, then mutations might be. In other words, he felt maybe it was possible for forms of life to inherit changes, which could explain changes from one form of life to another over long periods of time.

"Natural Selection" Is a Mindless Process

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As part of the theory of evolution, Darwin also proposed that each time any organism evolves, every stage must be an immediate advantage to the species because "natural selection" is a mindless process with no idea where it is going, so it cannot plan or conceive an end goal. Creationists immediately argued that how could many organs of the human body, such as the incredibly complicated human eye, develop bit by bit by chance mutation, not knowing it was going to be an eye? Of what use would a half developed eye be? How could each step have been an advantage until the entire eye was complete? How about other parts of a body such as a kidney or jaw? How about the wings of a bird? What good is a half of a jaw or half of a wing?

Is Evolution Occurring Right Now?

Darwin had always stressed that "survival of the fittest" was an underlying component of his theory of evolution. Though evolutionists cannot identify which aspects are important for survival because survival cannot be seen or proved. No evolutionist really knows how "natural selection" really works, or if it is currently working. Neither has a "struggle for existence" been found to exist among plants and animals.

Why Have We All Been Taught the Theory of Evolution as Fact?

It's been over 150 years since the theory of evolution was proposed and promoted throughout the world, yet to this day we know little more about the origin of species than we did then.

Conclusion

It is a fact that Darwin and many others who had an initial hand in theories surrounding evolution were known atheists or agnostics. The theory of evolution for them was essential to give them a mechanical explanation of the universe without any spiritual principles. Without the theory of evolution, atheists and agnostics have nothing substantial on which to base things, hence they tend to cling to the theory of evolution, even when presented with facts that show sub-theories like natural selection cannot be. Creationists on the other hand do not have that attachment since when the theory of evolution falls apart, creation still stands regardless.

For those that believe in God and in Scripture, many questions arise when discussing the Theory of Evolution. First, if every human being is given a soul by God, at what point during the evolutionary process did God step in and give human beings their souls? And when considering the earliest human beings, were their immediate ancestors non-human without souls? You may have heard the joke: if Adam and Eve were the first human beings, were their parents apes? This actually becomes a serious question for those who believe in Scripture.

Sir Julian Huxley, an English biologist and author, declared that "Darwin's real achievement was to remove the whole idea of God as creator from the sphere of rational discussion." What this

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means is, man, being descended from animals, is thus freed from being answerable for his own behavior. A few results of this are sexual license, the criminal as victim of society, and the Marxian belief that the end justifies and makes "moral" any means."

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Gandhi's *Autobiography* as a Discourse on His Spiritual Journey

K. R. Vijaya, Ph.D.



Truth and Experiment

Gandhi's *My Experiments with Truth* is one of the imperishable classics of India. It originally appeared week by week in *Navajavan* (in Gujarati) and in *Young India* (in English). Later, it was translated by Desai and issued in book form in the year 1925.

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The book is basically about how Gandhi arrived at the principles he held and how they came about from his search for truth. In this autobiographical record, he describes in detail, the events of his life from birth to his higher education in England, his formative years as Lawyer and activist in South Africa, his return to India, and his subsequent entry into and his reshaping of the Independence movement.

Gandhi clearly states “I simply want to tell the story of my numerous experiments with truth, and as my life consists of nothing but those experiments, it is true that the story will take the shape of an autobiography” (Autobiography xii). He says “I shall try to be as harsh as truth as I want others also to be” (Autobiography XII). This book is a tool for him to express his concepts of *Satyagraha*, the holding onto *satyam* (truth) in negotiations, Swaraj (self-rule or Home rule), ahimsa (non-violence) and so on. He does this by reviewing and evaluating his life with the lens of truth.

Gandhi decided to write his autobiography at the age of fifty-six in the mid 1920's during the period between his involvement in the politics and his return to satyagraha campaigns. When he was in prison from 1922 to 1924, he read avidly on the books on Hinduism, Buddhism, Christianity, Islam, Sikhism, and Zoroastrianism. The shift of focus from active politics to spirituality made him draw inspiration from these religious text books. This decision to write the autobiography was not taken on his own initiative. Gandhi felt that at that point that his life had become so public that there was no need for him to write about it. But his followers and his friends repeatedly requested him to write out a story of his life for others to examine. He decided to write his life story in the weekly column in *Navajavan*. It was a period of self-assessment as well as the assessment of his principles in his vision of India.

The Purpose of Autobiography

An autobiography can be said to have the purpose of affirming, confirming and reinforcing the self. But Gandhi's autobiography seems to contradict Gandhi's purposes. Right at the outset of his project, Gandhi declares that his purpose is not ‘to attempt a real autobiography’ (CW 39: 2). He elaborates that, ‘I simply want to tell the story of my numerous experiments with truth’ (CW 39: 3). Gandhi quotes the song of Nishkulanand while talking about desires. “Renunciation of objects without the renunciation of desires is short lived however hard you may try.” (Autobiography)

The Goal of Gandhi's Autobiography Hid Depiction of Self

Gandhi's book accurately reflects the general goal and intent of his life - the search for truth and his firm belief in that truth. He believes that truth is God and all his experiments attempt to achieve truth and purity. In self-presentation, Gandhi presents himself as a person with the list of personal weaknesses. In his childhood, he was fearful and timid. He was swayed by his friend's idea that through meat-eating he could acquire strength. He began to envision the act of eating meat to be necessary for the Indians to overthrow

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the British. But the same person, after taking the vow not to touch wine, woman and meat, keeps the vow till his last breath. He began his experiments with vegetarianism while he was in England with Dr. Mehta.

One of the reasons for his experiments is his vow to his mother. One element of truth in Hinduism is purity of the mind and body and this is the purpose of many of Gandhi's experiments. He seeks to rid himself of lust through diet and to purify his body so his mind controls thought. No matter how ill he is, he will not eat meat or even beef broth or eggs. His family pretty much follows his lead. When Kasturbai was close to death, she did not accept meat or eggs as advised by the doctor. His experiments with dietetics are a life-long deal, and he seeks to find the perfect diet according to his belief - one that wipes out lust and allows man to control his mind and thoughts.

Search for Morality

During teen years, he also seems to be searching vigorously for a true religion. He talks of what does and does not impress him about religion. It is at this time that Gandhi develops his convictions about morality. He says:

But one thing took deep root in me - the conviction that morality is the basis of things, and that truth is the substance of all morality. Truth became my sole objective. It began to grow in magnitude every day, and my definition of it also has been ever widening. (Autobiography 34).

Choice of Religious Beliefs and Social Practices

Gandhi's study of religion takes place throughout his life. His practice of Hinduism is not based on the worship of any of the gods. For him, truth is god. He doesn't follow all of the Hindu practices and customs except the ones that he can accept. Even as a child and young man, he did not accept many of the Hindu customs. Before he leaves for England, the Sheth makes him an outcast because he will not heed their wishes and give up his chance of studying in England. Being an outcast means nothing to him. He is not concerned about it when he returns from England either. Yet, caste is a very important part of Hinduism. The constraints of caste are not something that he accepts. The parts of Hinduism that he can accept are those that fit in with his view of God as truth. Even as he studies other religions, he still searches for God and truth as he knows it.

Secular Beliefs and Personal Practices

To Gandhi, God is truth. Everything he does is based on truth. In his law practice, he will not allow any misrepresentation of facts. Clients have seen him withdraw from their case in court if he finds any misrepresentation. His life is based on the search for truth which is the purpose of all of his experiments. His vow to his mother not to touch women, wine or meat while in England is an example of this. The only lies he tells are lies of omission

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like not telling people that he is married with a wife and child during his school years in England.

Spiritual Growth Blocked by Human Passions

Gandhi finds that human passions can lead one away from spiritual growth. Lust, pride and greed are also included in this list. Gandhi does not spare details in recounting struggles with his carnal desires. He shares even his lustful moments even at the hour of his father's death. "The shame to which I have referred in a foregoing chapter was this shame of my carnal desire even at the critical hour of my father's death, which demanded wakeful service" (Autobiography 26). He speaks of the shame of his lustful desires, never once acknowledging the fact that they are normal for a teenage male. Even Later Gandhi tries to control his lust by taking the vow of *brahmacharya* and moves out of Kasturbai's bedroom. Gandhi sees all of these experiments as a way of becoming one with truth.

"Fight" Against the Colonial Rulers – Non-violence is not Enough

Non-violence and Satyagraha are basically the story of how Gandhi and his followers fight the British government. There is only one time in the whole autobiography where Gandhi resorts to violence and slaps one of the boys at his settlement. The boy does not listen to Gandhi and follow his orders and he responds by striking him. It is one of the few outbursts of anger that is revealed in the book and Gandhi does not feel good about it. To him it represents a lack of control on his part and he feels that he should be strong enough to control his own reactions and anger. When he is attacked by the crowd as he returns to Natal, he does not strike back even when they are hitting him. He seems to learn that just telling people to be non-violent is not enough.

The demonstrations and the day of *Hartal* show what happens when people are provoked and react with violence. There are a lot of people hurt and killed, especially in the Punjab where the massacre occurs. He responds that they did not receive proper training in his principles of self-restraint and that it proves his point of what happens when people are provoked and respond with retaliation.

Prayers as Source of Guidance, Good and Wicked Deeds

Gandhi suggests the readers that prayer can be used as, a source of guidance. He feels that prayer combined with utmost sincerity and humility can cleanse the heart of desires. He feels:

Man and his deed are two distinct things. Whereas a good deed should call forth approbation and a wicked deed disapprobation, the doer of the deed, whether good or wicked, always deserves respect or pity as the case may be. Hate the sin and not the sinner is a precept which, though easy enough

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to understand, is rarely practiced, and that is why “the poison of hatred spreads in the world.” (Autobiography, 276)

An Array of Life Experiences

Gandhi offers his autobiography as an array of experiences that open for others the possibilities of similar spiritual journeys.

The book is written in the first person. Everything the reader sees is seen through Gandhi’s eyes and perspective. All background information and viewpoints are through Gandhi. All of the characters are presented through him. He shows both sides of the arguments and discussions throughout the book but the reader is still aware that it is presented from Gandhi’s perspective.

Gandhi at some times comes across as being very opinionated because of this. At times the reader wants to criticize Gandhi as being stubborn and narrow-minded because he is so principled. But in an autobiography written in the first person there is no other way the material can be presented.

Gandhi’s Language and Style

For the most part, Gandhi tells his story in clear, easy English. The book is well-written. He does not elaborate on the meaning of various Hindu terms and the reader will have a problem understanding some of Gandhi’s points if he is not somewhat acquainted with Hinduism. For example, Gandhi does not explain the meaning of caste and the basis of Hinduism or some other religions that he comes into contact with. His constant striving for purity cannot be understood without some prior knowledge of Hinduism. It would be much easier for the reader to understand Gandhi and some of his beliefs if the reader understands something of Hinduism.

Gandhi uses various Hindu terms throughout the book. He does a fairly good job of explaining the meaning of terms like *tinkaitia* and *brahmacharya*. Gandhi quotes the Gita and other books in his autobiography. The reader can grasp enough to figure out that it somehow fits into his concept of truth.

The Structure and Function

Gandhi’s autobiography is divided into five parts with the divisions mostly based on geography. There is a part for his childhood in India and another for his stay in England. His return to India and his time in South Africa are two other parts. His final return to India is the last part.

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Each Part is subdivided into twenty-five to forty-seven short chapters. The parts are chronological but the chapters jump around within the part's time frame as Gandhi goes from topic to topic. The biggest problem is the lack of use of dates.

Most of the chapters in the book are very short, just two or three page long. In many cases they refer to a thought or incident. Since Gandhi, wrote most of his autobiography while he was in prison, did not have the use of notes and diaries. When he remembers something, he writes it in a separate chapter.

Gandhi on the Road Less Travelled by Others

On the whole, “The Story of My Experiments With Truth” is about Gandhi’s physical, social and personal experiments with Truth and his efforts to remove any falsehood from himself and those around him. This is the emotional journey that led him to the destination of God and Truth.

The autobiography is also a book capable of spectacular insight. It is in essence the road less travelled. Gandhi’s life is that of an exercise of the human will trying to control the darker side of the human nature. Using himself as an example, he preaches the principles of simplicity, honesty and charity. It is an invaluable book aimed at passing through the darkness of life like “Everyman” of John Banyan; a spiritual journey of human psyche.

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Autobiography as a Tool of Nationalism

B. Subhashini Meikandadevan, M.A., M.Phil.

P. Revathi, M.A., M.Phil.



Autobiographies and Biographies of Great Leaders

In the history of every nation, leaders impact the lives of people not only of their own generation but every generation that would follow them. Abraham Lincoln, Vladimir Lenin, M. K. Gandhi, Jawaharlal Nehru, Martin Luther King, Jr., Nelson Mandela, Periyar Ramasamy, B. R. Ambedkar and Phule, for example, have had profound influence on the mental make-up of our modern world, social structure and intellectual development. Lives of scientists, inventors and business leaders like Thomas Edison, Einstein, Bill Gates and Narasimhamoorthy continue to inspire the young scholars and businesspersons in their endeavor in creating more wealth and

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more relevant knowledge. Some of these have written their autobiographies, and, for some others, only others have written their biographies.

However, both the autobiographies and biographies of such leaders among us have given us the most moving and candid accounts of the sorrows, sufferings and heart-aches, successes and failures of these leaders.

Autobiography and Biography in the Wider Indian Context

Autobiographical documents can be found in all cultures. But detailed autobiographies are rare in ancient India. For example, Thiruvalluvar or Kamban, two among the many celebrated poets of Tamil, did not choose to write their autobiography. Temples with impressive *gopurams* (entrance towers) may have some inscriptions or copper plates that reveal the name of the king or the queen, et al. behind the effort to construct such huge edifices, but no detailed autobiographical sketches. Except in one or two temples, even the images of the kings or the queens are not carved, while so much effort had gone into carving so many beautiful statues, sceneries and other artistic expressions in stone, mortar and/or bronze. Their names and deeds are buried in mythological stories, not in realistic biographical details. Gandhi was questioned why he should write his autobiography, when this was not done in Indian tradition earlier.

Autobiographies and Biographies Foster Nationalism

Thus, autobiography as a deliberate literary product is brought into existence only under certain conditions. One of the most important contextual factors is that autobiography flourishes well as a tool to foster nationalism, especially when a nation is under foreign yoke.

The term *nationalism* refers to

An ideology, offers an interpretation of the historical and contemporary reality in which a nation finds itself a critique of that reality together with a conceptionalization of an ideal or preferred reality as a goal to be striven for, and a plan or set of guidelines for researching that goal (*Encyclopedia Americana* 435).

In effect, nationalism can be used to mobilize people for political action by cultivating or even creating through propaganda and education, a national consciousness based on the existing perceptions of common identity which differentiates the group of people from other nationalities. In developing this nationalistic fervor, myths may also be of great use. Myths are defined and described in terms of a heroic, glorious or romanticized past or a conception of a threat to the existence of the nation.

A Wide Variety of Authors

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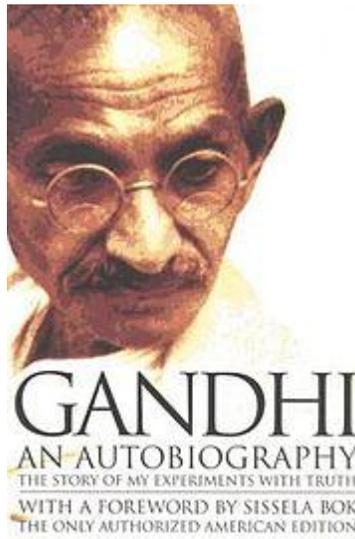
All kinds of men and women acting from all kinds of motives, have written their own lives. But probably all of them have acquired a certain detachment from the events they choose to record. Their experience, something in the nature of a conversation or a change of environment or injustice, imprisonment in which the writer attempts to declare and to justify the course of his or her life or particular action thereof, exploratory in which the act of writing used as a research tool or simply egocentric portraiture in which the writer assumes that his or her life is worth sharing with others. (*Mahatma Gandhi: The Man and His Message*, 108)

There are many leaders who have used their autobiographies as a tool of nationalism. Among them are Nehru and Gandhi. Nehru's *An Autobiography, Letters from a Father to his Daughters* and Gandhi's *The Story of My Experiments with Truth*.

Nehru's Autobiography

Nehru's *Autobiography*, which tells the story of his life and struggle, without a touch of self-pity or moral superiority, is one of the most remarkable books of the modern age. His Autobiography was written when he was in jail. As a story of national struggle, the autobiography influenced many readers in the past, and it continues to throw light on the happenings in India's freedom struggle. The autobiography is also a sympathetic study of the characters of some of the men and women who shaped India's destiny in those fateful days.

Gandhi's Autobiography



Gandhi's *The Story of My Experiments with Truth*, tells the story of his numerous “experiments with truth.” Gandhi viewed his life as an ongoing experiment with truth in several layers. One could perhaps consider and describe every incident in his life as an experiment.

What is Meant by Experiment?

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The word *experiment* is, indeed, an interesting choice. In general plain English, it means a process, a process to find out the suitability of what is being experimented or tested for a purpose on hand. Dictionaries usually define experiment as “the act or test performed to demonstrate or illustrate a truth” (*Dictionary New Encyclopedic Edition* 2004). So, one has to be active, one has to test and one need not assume that he or she is on the correct track, one has the desire to get involved and act. Truth is not seen and assumed to be a changing variant, it is seen to be there already and is a constant. It is our process that can vary and adjust itself to reach and attain truth.

Gandhi’s life, then, became a continuing process to identify, reach and celebrate truth. His Truth is intended for the universal audience, but in its specific operation touched the lives of millions first of all in his country of birth, India, and it consists of nothing but those experiments. It is true that the story has taken the shape of an autobiography. Gandhi’s experiments in the political field are very well known and had its impact on movements of freedom around the world. His personal life, like in most autobiographies of public figures, did not receive detailed attention, as he was consumed by the public purpose and goals.

Overcoming Language Interference

Gandhi wrote his original piece in his mother tongue, Gujarati. His writing in English was vetted by an anonymous friend. There is a flavor of Indianness in his writing and at the same time, Gandhi expressed himself well to the audience around the world. Gujarati or Indian nuances do not stop his readers from reaching his heart.

In a vivid and direct style, he recounts the early scenes from his childhood, the years he spent in London and Africa, his early involvement in public life, the fight against the British and his friendship with great people. He shares with us his views on life, love, national duty, personal fulfillment and his unique vision of India. This is a fascinating insider’s account not only of his life, but also of the forces that shaped India’s history during the early years of India’s struggle for freedom.

To Conclude

The autobiographies of Nehru and Gandhi portray not only their life, but also their struggle and participation in national movement. It is not that they tend to show their nationalism through writing but it becomes necessary for them to document nationalism in their autobiography as it is part of their life. Thus their autobiographies become a tool of nationalism.

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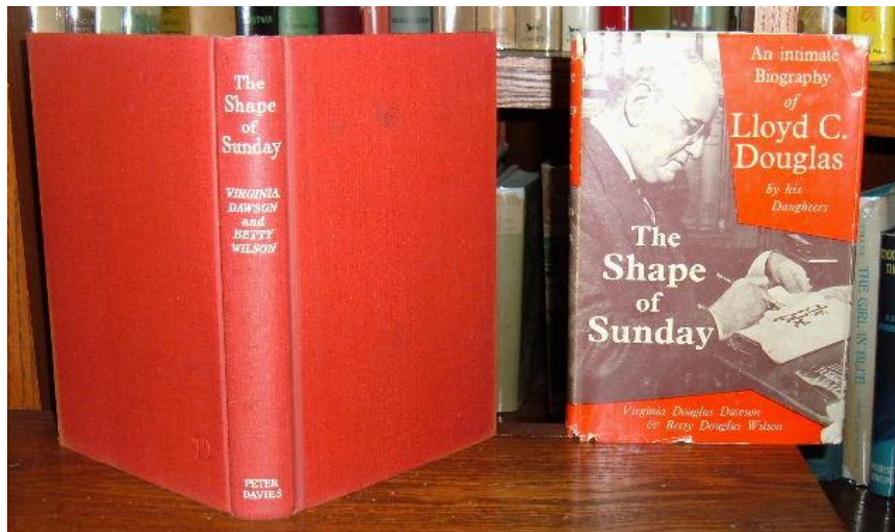
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The Shape of Sunday - the Biography of Lloyd C. Douglas

Pauline Das, Ph.D.



The Shape of Sunday: A Continuation of Douglas' Autobiography

The Shape of Sunday, the Biography of Lloyd C. Douglas was written by his two daughters, Virginia Douglas Dawson and Bettina Douglas Wilson. It was published by Houghton Mifflin Co., London, in 1953, a year after Douglas' death. It includes intimate details of his family

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background, interesting accounts of his work as a minister in various towns in America and Canada and gives us an insight into his writing career. The book lets us peep into how his novels were born, giving us a better understanding of his novels. Douglas himself wrote his autobiography, *Time to Remember*, his last work. But he died the following year in 1951, leaving his autobiography incomplete. *The Shape of Sunday* written in 1952 is therefore a continuation of Douglas' life story. In *Time to Remember* Douglas looks back with fond memories his past life. Though he resents the rigid way he was brought up, there is appreciation and understanding for his parents' ways.



Lloyd Cassell Douglas: Early Life

Lloyd Cassell Douglas was born in 1877 in Columbia City, Indiana, the son of Alexander Jacson Douglas, a Lutheran clergyman, and Sarah Jane (Cassel) Douglas. He grew up along the creek bottom of Indiana. His boyhood had a profound effect on his attitude toward life. He was educated as a minister at Wittenberg Seminary in Springfield, Ohio. His father promised to bring him up as a pastor. His writing career began as a student in 1900, when he wrote 'A History of a Class of 1900'. After his ordination, he served as pastor in North Manchester, Indiana, in 1903 and he was a 'good shepherd' to his congregation. In those days the pastors were looked upon as the actual representatives of God on earth. He was all the time preoccupied with the duties and attitude of a pastor. He started making a scrap book which contained the newspaper clippings that spoke of him as a preacher. In 1904, he married Bessie Porch, a minister's daughter.

Passion for Writing

In 1905, Douglas moved to Lancaster, Ohio, and in 1908 to Washington, D.C. 'More than a Prophet' was his next work. He was a regular contributor in 1909 to 'The Lutheran Observer'. "Some day I'm going to try my hand at a novel" (*The Shape of Sunday*, p.204) Douglas often said. His passion for writing yarns began in 1910, but he could muster up only after a pause of nearly ten years.

Narrative Style

From 1911 to 1915, he was chaplain and director of religious work at the University of Illinois. Later Douglas became a pastor of First Congregational Church in Ann Arbor, Michigan. Many of the students from nearby University of Michigan attended his sermons, famous for the lively narrative style. After living in college towns, Douglas spent many years as the pastor of churches in Akron, Montreal, and Los Angeles. Much of the knowledge of medical terminology and procedures of his books, Douglas picked up while conducting pastoral care visits to patients at Midwestern teaching hospitals.

Douglas finished *Magnificent Obsession* while he was living in Los Angeles and it came out just after the market crash of 1929. He was fifty years old then. After 45 printings, Willett, Clark, and Colby sold their right to Houghton Mifflin. In 1931, the work reached the bestseller list. Upon its success, Douglas retired from the ministry, to write more novels. During his new career, Douglas formed his own notions of the craft, such as: "Never start a chapter with conversation. Always start a new page with some care. Start with a paragraph of three or four lines without conversation. Minor characters must be endeared at once ..." ('Lloyd C. Douglas: Best-selling author of *The Robe*, *Green Light*, *Magnificent Obsession* is a specialist in miracles whose own career is a major literary miracle' by Noel F. Busch, *Time*, May 27, 1946.) Douglas usually wrote 3,000 words a day, of which 1,500 were often rewrite of the previous day's chore.

The Making of the Plot of *Magnificent Obsession*

Douglas found the germ of his plot in a newspaper which reported the death of a doctor who had drowned from heart attack while his pulsator, which he always kept ready in the boat house for such an emergency, was being used to revive a young man across the lake. The idea never failed to intrigue Douglas. What had the young man thought when he realized his life had been saved at the cost of another's? Had he been stricken beyond natural remorse by the fact that an experienced, valuable doctor had died and he – young, but of small use to the society – lived? Had he been conscious of a duty to replace the older man?

In mid-winter of that year, Douglas preached a series of sermons which he called "The Secrets of Exultant Living" (*The Shape of Sunday*, p.211). He had long been trying to convince people of the very real power of religion as working energy in their lives if they would only experiment with it. He wanted them to think of it as a positive force – the "dynamics of Christian faith", (p211) he called it. The clues to this energy lay in the New Testament. "This idea had been there in the Bible a long time", Douglas said to his wife and children, "but its simplicity disguises its

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power. Once you try it, you have laid hold of something. I wish I could get the meaning across to more people. If I have a message, it's probably that". (p. 212) The blending of the theme with the original incident concerning the doctor who drowned and the young man who was saved came as a natural and opened the whole plot to the end, shaping every step of it. In spite of public's enthusiasm, *Magnificent Obsession* received mixed reviews in literary journals. Edmund Wilson said that "Instead of the usual trash aimed at Hollywood and streamlined for the popular magazines, one is confronted with something that resembles an old-fashioned novel for young people."

Writing was not an easy job for Douglas. "You've no idea what a terrific job a novel is A dog's job" (*The Shape of Sunday*, p.228), he observes in his letter to his friend Van Vechtens. He published his second book *Forgive us our Trespasses* in 1932. It is the story of rehabilitation of a girl who had committed sin. It was a great success, though written with an ethical purpose and described by the author himself as "old fashioned in which the characters are tiresomely decent. (D.C.Browning, *Everyman's Dictionary of Literary Biography – English and American*, New York, 1970, p.198)

Giving Hope to Mankind through *Green Light*

Just as T.S Eliot views that the greatness of literature can be determined only by moral standards, Douglas is also a thoughtful spokesman of the conviction that the importance of literature is not merely in its way of saying but also in what it says. Underlying all else in the writing of *Green Light* (1935) is the shaping purpose of man, to make long strides morally. Douglas agrees with Keats that this earth is no 'vale of tears' but rather 'a vale of soul-making'. Human life, for him, means to be a training school for the growth of character.

The entire structure of *Green Light* seems to be designed to meet the spiritual needs of the people, for Douglas' audience consisted of men and women who longed for spiritual sustenance that would help them understand one another and make one another happy. *Green Light* is preoccupied with the middle class society's desire to improve or move upwards. Its underlying message is: the road is clear before you. Go forward.

The idea Douglas portrays in *Green Light* is one he had worked up in his lecture 'Flight to Freedom'. The thesis he wishes to embody in short, is of civilization's long climb from the jungle to paradise – the long parade he calls it. It is full of set-backs and interminable stretches of flat country, but ultimately upward. A man's spiritual life follows the same course, but if he can free himself from the burdens of frustration and old bitterness, he will get the 'green light' to proceed.

The Shape of Sunday says:

In Douglas' view 'growth' is not a reflex action. It must be earned through the consideration of the full range of human experience, and it cannot exist without knowledge of profound despair. If society could be organized and administered to carry on with its progression in spite of hardships,

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freedom could be achieved. Fundamental is Douglas' belief that human life has meaning, because of the plan and the purpose of the Creator. Nature and man together are manifestations of God's self-revealing activities on evolution. He perceived that the idea of evolution levelled upwards and not downwards, spritualized nature, rather than naturalized spirit. He traces the divine activity in the whole evolutionary process from the earliest degrees of humanness upto man and in human experience. His stress lay on the incidents in the development of the soul. It is in order that man may become Man that Douglas wrote this novel. (p. 250)

Embodying Christian Virtues in *White Banners*

During the time Douglas stayed in Washington they had a cook, a fat, coloured nanny whose name was Emily. Emily loved them all dearly and Bessie Douglas became so devoted to her and dependent upon her advice that when they finally moved away she feared for a while that she would never be able to manage her house and children alone. The old black lady had lived all her life in Washington and knew all the intricacies of social deportment. This lady was probably figured in *White Banners*, according to Virginia and Bettina, the authors of *The Shape of Sunday*.

Douglas thought that in many ways *White Banners* is the best job of novel-writing he had done so far, a bit trickier job than the others and requiring more skill in dialogue in as much as his leading character is a woman. In her, Douglas provides so many Christian virtues. Her tolerance, forgiveness and sacrifice for the Ward family, make the story heart-warming. By her simple practices of personal adequacy and private valour, she lives an ordinary life in an extraordinary way, and tries to rehabilitate the Ward house.

The Making of *The Robe*

The Robe (1942), written in the tradition of *Ben Hur* (1880) has sold over six million copies. The idea for the novel came from a woman in Ohio, who asked Douglas if he had ever heard the legend of the Roman soldier, who won Jesus' robe through a dice game after the crucifixion. "It set me think and I decided to do a little story about it." *The Robe* gained also a wide audience as the first film in Cinemascope. Douglas had sold the screen right in 1942, while still working on the novel, but it took 11 years before the film was ready for public viewing.

Several of Douglas's books have been adapted to screen, *Magnificent Obsession* twice. *Green Light* (1935) was filmed in 1936, starring Errol Flynn.. Douglas once said in an interviews, that "If my novels are entertaining I am glad, but they are not written so much for the purpose of entertainment as of inspiration." After the death of his wife in 1944, Douglas moved from Bel-Air, California, to the wing of a house belonging to his daughter Betty and her husband, on the outskirts Las Vegas, Nevada. Unhappy with the production of *The Robe*, Douglas did not allow this sequel to be made into a motion picture during his lifetime. However, it was filmed in 1959 by Frank Borzage

The Big Fisherman

His last novel, *The Big Fisherman* (1948), shared the same New Testament world of Palestine and Rome and focused on Jesus, Peter, and a pair of young lovers, Esther and Voldi. The Roman world of the early Christian Church is carefully drawn. Douglas's main purpose was to present a Christian thesis in the form of a novel and include in the gospel narratives the aspect of human interest. On the other hand, his works were not overly didactic and his Midwestern characters value common sense and practical experience. Douglas died of a heart ailment in Los Angeles, on February 13, 1951. His last words were, "I'm happy." Douglas was buried in the Sanctuary of the Good Shepherd at Forest Lawn Memorial Park in Glendale, California.

A Complete List of Douglas' Works

- THE FATE OF THE LIMITED, 1919
- WANTED: A CONGREGATION, 1920
- WANTED - A CONGREGATION , 1921
- AN AFFAIR OF THE HEART, 1922
- THE MINISTER'S EVERYDAY LIFE, 1924
- THESE SAYINGS OF MINE: AN INTERPRETATION OF THE TEACHINGS OF JESUS, 1926
- THOSE DISTURBING MIRACLES, 1927
- MAGNIFICENT OBSESSION, 1929
- FORGIVE US OUR TRESPASSES, 1932
- PRECIOUS JEOPARDY: A CHRISTMAN STORY, 1933
- THE COLLEGE STUDENT FACING A MUDDLED WORLD, 1933
- GREEN LIGHT, 1935
- WHITE BANNERS, 1936
- HOME FOR CHRISTMAS, 1937
- DOCTOR HUDSON'S SECRET JOURNAL, 1939
- DISPUTED PASSAGE, 1939
- INVITATION TO LIFE,
- THE ROBE,
- THE BIG FISHERMAN, 1949
- TIME TO REMEMBER, 1951
- THE LIVING FAITH: SELECTED SERMONS, 1955

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Phonological Problems Faced By ESL Learners of Burushaski

Sabir Gilgiti, M.A. English, Abdul Qadir Khan, Ph.D. Scholar and
Nadeem Haider Bukhari, Ph.D.

Abstract

The present study aims to look into the problems faced by Burushaski speakers while learning English. The study particularly focuses on the English consonants that are not found in Burushaski language and also on the role of native language in learning these consonants. The study proves that five English consonant phonemes; the post-alveolar voiced fricative /ʒ/, the dental voiceless fricative /θ/, the dental voiced fricative /ð/, the labio-dental voiceless fricative /f/, the labiodentals voiced fricative /v/ are problematic for Burushaski speakers, and are replaced with possible resembled Burushaski sounds /dʒ/, /tʃ/, /d/, /P^h/ and /w/ respectively. The study concludes that English language learners with Burushaski background should be properly trained to acquire correct English pronunciation. The study is limited to the investigation of English consonant sounds for Burushaski speakers of Nagar.

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Introduction

Burushaski is the language spoken by the Burusho people living in Gilgit Baltistan. Earlier it was known with the following names: Northern area of Pakistan, Blawaristan and Karakoram. In this area of Pakistan more than five influential languages are spoken, namely, Burushaski, Sheena, Balti, Khowar and Wakhi. These languages are totally different from each other. Each language has two or three dialects. If we talk about the other languages of Pakistan we come to know that each language has resemblance with its neighboring languages but in Gilgit Baltistan each language has its own peculiarities although the speakers of each language reside closely to each other. So, Gilgit Baltistan is rich in languages and a paradise of linguists.

Among these languages Burushaski language enjoys a dominant status though its speakers are not as numerous as the speakers of Balti and Sheena languages are. It is spoken in the three parts of Gilgit Baltistan; Hunza, Nager, Yaseen and one of the areas of Kashmir region in India with a population of three thousand people. Hunza and Nager are parallel to each other, between which Hunza Nager River flows. The population of Nager is more than the population of Hunza. Nager has two electoral constituencies whereas Hunza has only one constituency. In some of the areas of Nager and Hunza Sheena language is also spoken. In some of the areas of Yaseen Wakhi language is spoken.

Each area, where Burushaski is spoken, has some phonological and morphological differences. So, we can say that Burushaski has three dialects. Nagari dialect is known as Khajuna or Mishaski, the dialect of Hunza is known as Hunzashki whereas Yaseeni dialect is known as Yasiniski or Boltam.

In this research the researchers are not much concerned with the origin and history. Yet it is necessary to present some of the aspects of history to understand the nature of this language. The main focus of the researchers is phonological problems faced by Burushaski ESL learners.

Research Question(s)

- Do the English sounds which do not exist in Burushaski language create problems for Burushaski ESL speakers?
- How do the Burushaski speakers pronounce these sounds while speaking English?

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Significance of the Study

This is the first research that was carried out on this topic ever by any researcher with respect to Burushaski language. The purpose of carrying out this research is to have awareness about the phonological importance of Burushaski language. It deals with one of the aspects of phonology, so, it could pave way to the other aspects of phonology.

Being a limited language, Burushaski has not been the subject of researchers particularly the current topic. This research aims at tracing out the problematic sounds of English faced by Burushaski speakers and to state applicable solutions for these problems.

Literature Review

Burushaski, being a unique and isolated language, has not been the subject of linguists as others languages have been. So, it is lacking in written stuff. Some works have been carried out on this language but not as much as should have been done. In other words, we can say that this language has been ignored. Here we have selected a topic which has never ever been addressed by any researcher. So, in literature review I will deal with the origin and, to some extent, history of Burushaski language. It is necessary to include the above mentioned two components because unless we deal with these components we will not be able to understand the nature of language. To understand the nature of language we need to know some of the aspects of language. For this the origin and history of Burushaski is dealt with here.

Origin of Burushaski Language

Burushaski is the language of Burusho who reside in the extreme Northern tip of Pakistan and North West of Pakistan. It is an ancient and unclassified language as Basque, Ainu, Korean, Japanese and Vietnamese, as they are yet not known to be related with any family of languages. So, Burushaski has not any genetic relation with any other language or family. Many linguists tried to relate this language with some family or language but all their efforts were in vain. According to the linguists there are twelve languages which are not yet known to be related with any other language family. These languages are known as 'isolated languages' and Burushaski is one of these isolated languages. It is spoken in Northern Areas of Pakistan which is officially known as Gilgit Baltistan. Burushaski is the dominant language spoken in three rugged mountainous areas of Hunza, Nager and Yaseen. Each of three valleys has a distinct dialect; most similarities are found among the Hunza and Nager dialects. However Yaseen's is geographically separated from these areas which brought about some more differences than the two dialects, Hunza and Nagar. The difference between Hunza dialect and Nagar dialect lies in the field of Phonology and, to some extent, in

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morphology as well. But Yasini dialect differs from the aforementioned in both fields, but more in phonology. Hunza people and Nageri people understand each other easily but it does not happen with Yesenin's. It needs a curious concentration to understand the Yaseni dialect.

Burushaski Speakers

The total population of Burushaski speakers is not known exactly. In different books different numbers have been given. Tiffou (1993) states that 150,000 people speak Burushaski language, Muhammad Wazir Shafi (2006) also mentioned the same number as Tiffou did. Jamaee and Inaam, (2006) have given two numbers, one on page 4, where it has been stated that more than one and a half lakh of people speak this language while, on page 59, they wrote that 30,000 people speak it. But the number Tiffou and Wazir Shafi have given seems to be accurate.

The Views and Works of Renowned Linguists

Some renowned linguists worked on this language, particularly on its genetic relationship with other families but no one succeeded in relating it with any family, though its sentence pattern is like Dardic languages or it resembles Dravidian languages, to some extent. Burushaski seems to have the influences of Caucasian languages. Naseer-ud-din Hunzai says that the Burusho nation has come from Hungary. That is why it resembles Hungarian languages, a language of Caucasians.

George Morgensitierne (1932) appreciated the work of Lorimer on Burushaski language and wrote about its importance. After this, at least for thirty years there was no any appreciable development on linguistic grounds. In the Institute for Eastern Studies of Hidelberg University, Hamman Berger worked on this language that paved the ways for other researchers. Dr Naseer-ud-din Hunzai (1970) worked on Burushaski alphabet in his book 'Inayi'. After four years of the publication of Naseer's "Inayi" Berger, on the basis of his previous study of Burushaski language, published a Burushaski grammar. E. Tiffou (1993) wrote 'Hunza Proverbs' in which more than five thousand and thirty Burushaski proverbs have been written.

Burushaski Sound System

Tiffou (1993) states that Burushaski primarily has five vowels, /i e a o u/. Various contractions result in long vowels; stressed vowels tend to be longer and less "open" than unstressed ones ([i e a o u] as opposed to [ɪ ɛ ʌ ɔ ʊ]).

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Berger (1998) finds the following consonants to be phonemic.

	<u>Bilabial</u>	<u>Dental</u>	<u>Alveolo- palatal</u>	<u>Retrofle x</u>	<u>Velar</u>	<u>Uvular</u>	<u>Glottal</u>
<u>Nasal</u>	m	n			ŋ		
<u>aspirated</u>	p ^h	t ^h		t ^h	k ^h	q ^h	
<u>Plosive</u>							
<u>plain</u>	p	t		t	k	q	
<u>voiced</u>	b	d		d	g		
<u>aspirated</u>		ts ^h	tʃ ^h	tʃ ^h			
<u>Affricate</u>							
<u>plain</u>		ts	tʃ	t			
<u>voiced</u>			dʒ	dʒ			
<u>voiceless</u>		s	ʃ	ʃ			h
<u>Fricative</u>							
<u>voiced</u>		z				ʁ	
<u>Trill</u>		r					
<u>Approximant</u>		l	j	ɹ	w		

English Consonants

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Table 1 Chart of English Consonant phonemes

	Bilabial	Labio-dental	Dental	Alveolar	Plato-alveolar	Palatal	Velar	Glottal
Plosive	p b			t d			k g	
Fricative		f v	θ ð	s z	ʃ ʒ			h
Affricate					tʃ dʒ			
Nasal	m			n			ŋ	
Lateral				l				
Approximant	w				r	j		

Chart of English consonant phonemes adapted from (Peter Roach 1983 Adam Brown 1991 Daniel Jones 1972)

Chart of English consonant phonemes adapted from (Peter Roach 1983 Adam Brown 1991 Daniel Jones 1972).

The above two inventories of consonants of the two languages show that / f /, θ /, ð /, / v /, / ʒ / are found in English phonemic inventory but are not found in Burushaski inventory.

Research Methodology

The present study is concerned with the comparison of Burushaski phonology with English (RP), in order to highlight the areas that create problems for the speakers of both the languages. The background studies of both the languages show some contrastive phonological features that create problems for learners of both languages. There are some features that are found in Burushaski but not in English. On the other hand there are features that are found in English, but not in Burushaski. There are 18 consonant sounds in Burushaski which do not exist in English language.

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The consonant phonemes / f /, / θ /, / ð /, / v /, / ʒ / are found in English, but they are not found in the Burushaski language.

Participants

The data was collected from seven participants. These participants were from seventeen to twenty years of age. These participants were selected randomly from four different institutions. Three participants were chosen from three colleges and four participants were taken from one college. In all these institutions English was taught as a compulsory subject. All the participants were native speakers of Burushaski language. They all had background knowledge of English by studying it more than ten years in school as a compulsory subject. The medium of instruction in all these colleges and institutions was English. All these participants belonged to different localities of Nagar. They had studied English in different institutions. The sample we selected represents nearly all the major areas in Nagar where Nagari dialect is spoken.

Data Collection Tools and Procedure

The data was collected through recording from the participants selected for the study. The eight English consonants in RP were supposed to create problems in learning correct English pronunciation for Burushaski speakers. These consonant sounds were recognized. The problematic consonant phonemes are /ʒ/, / θ /, / v /, / f /, and / ð /. The words having these consonant phonemes in initial, medial and last position of different words were identified. Each participant had to pronounce the selected words two times. There were some words having not initial sound in the words were given the sound at word medial and word final position.

The data was recorded and then processed on speech analyzer, Praat. The formants through spectrograms were observed and the correct pronunciation of the consonant sounds was deduced.

RESULTS

The following sections discuss the results of the study.

The pronunciation of the English consonant /ʒ/

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The following table shows the pronunciation of the English post-alveolar voiced fricative /ʒ/ at word initial, medial and final position. In the following table the first left column shows the different realization of the pronunciation of the consonant. The other columns on the right show the number of occurrences of different realizations of the consonant at different word positions. The pronunciation of both the words by Burushaski speakers are given in the table below.

The pronunciation of the English consonant /ʒ/

Pronunciation of /ʒ/	Number of occurrences by different speakers at different positions of the word.		
	Word initial position	Word medial position	Word final position
/ʒ/	00	00	02
/dʒ/	20	10	14
/g/	00	00	04
/z/	00	10	00

Table 2: Pronunciation of English /ʒ/ at different positions of the word by Burushaski speakers.

The above table shows that the consonant was pronounced correctly as /ʒ/ two times by one participant, twice by a single participant at word final position, but the same participant pronounced it as /dʒ/ in the first and second word. It was pronounced as /dʒ/ twenty times by ten participants at word initial position, ten times by five participants at word medial position and fourteen times by seven participants at word final position. This sound was pronounced as /g/ four times by two participants and all occurred at word final position. This sound was pronounced as /z/ ten times by five participants. These ten times occurred at word medial position.

The pronunciation of /ʒ/ at word initial position

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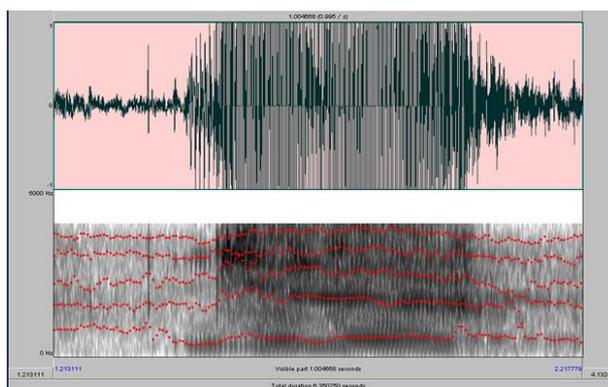


Figure 1: Pronunciation of English consonant /ʒ/ at initial position as /dʒ/ by Burushaski speakers

The above spectrogram shows that the English phoneme /ʒ/ was pronounced as /dʒ/. Because Burushaski does not contain any voiced post-alveolar fricative. So the Burushaski speakers go for the nearest sound of /ʒ/ which is palato-alveolar /dʒ/. In Burushaski the sound /dʒ/ is found that is why they do pronounce it easily. In the above given spectrogram the word “genre” was pronounced by a Burushaski speaker. The same participant pronounce the same sound in the word “vision” as /z/ but at word final position he pronounced as /dʒ/

The pronunciation of /ʒ/ at word medial position as /z/

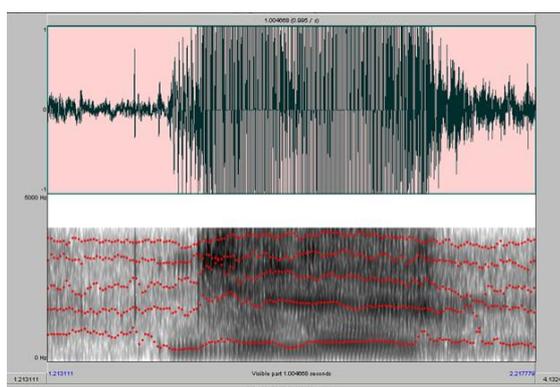


Figure 2: Pronunciation of consonant /ʒ/ at medial position as /z/ by Burushaski speakers

The above given spectrogram shows that the given word “vision” was pronounced by Burushaski speaker as /z/ at word medial position. On 0Hz level in this figure it was shown that the tongue touches alveolar ridge. /z/’s place of articulation is alveolar ridge so the speaker pronounces alveolar /z/ instead of post alveolar /ʒ/. Actually speaker is not influenced by any native sound in this word but he has dearth of knowledge of English sounds. Most of the students of Burusho often misunderstood “sion” as /ʃ/ or /z/.

The pronunciation of /ʒ/ at medial position as /dʒ/

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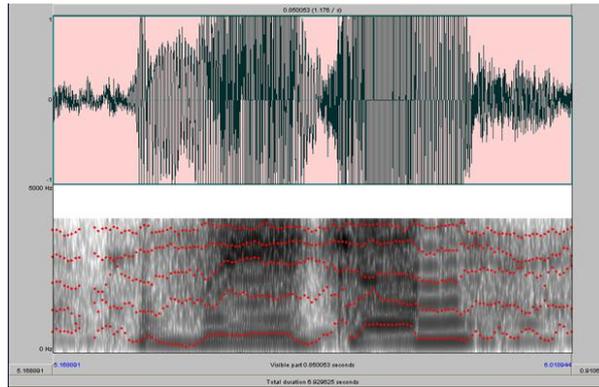


Figure 3: Pronunciation of English consonant /ʒ/ at medial position as /dʒ/ by Burushaski speaker

As above it was shown that how the sound /ʒ/ was pronounced at word initial position but here the same sound was pronounced as /dʒ/ at word medial position. In this spectrogram just after vowel a plato-alveolar sound was pronounced which is /dʒ/. This speaker pronounced /ʒ/ as /dʒ/ at all positions of words.

The pronunciation of /ʒ/ as /g/ at word final position

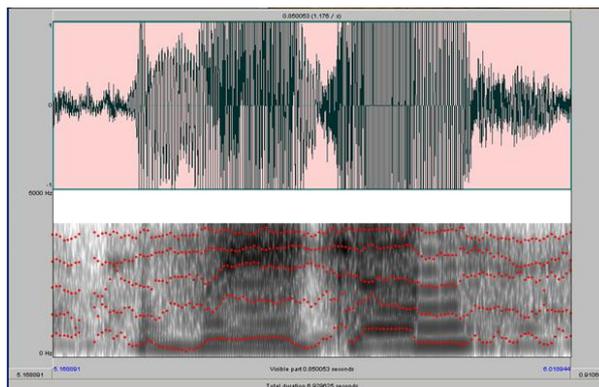


Figure 4: Pronunciation of consonant /ʒ/ at word final position as /g/ by Burushaski speaker.

The above spectrogram shows that the word “montage” was pronounced wrongly by Burushaski speaker. It shows that at the end of the word a voiced stop has been pronounced which is velar /g/. This sound was pronounced as /g/ only by two speakers and rest of them has pronounced it as /dʒ/.

The pronunciation of English Consonant /f/

The following table shows the pronunciation of the English labio-dental voiceless fricative /f/ at word initial, medial and final positions.

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The pronunciation of English consonant / f /

Pronunciation of / f /	Number of occurrences by different speakers at different positions of the word.		
	Word initial position	Word medial position	Word final position
/ f /	09	05	20
/ ph /	11	14	00
/ p /	00	01	00

Table 3 : Pronunciation of English consonant / f / at different positions of the word by Burushaski speakers.

The above table shows that / f / at word initial position was rightly pronounced by five participants in which one student once pronounced the same sound in the same word as / ph /, while it was pronounced as / ph / at the same position by eleven in which one participant pronounced the same word twice differently, though it was not pronounced as / p / at initial position by anyone. At word medial position it was pronounced as / f / three participants where one's occurrence was not right while seven students pronounced it as / ph /. One occurrence was found as / p / at word medial position. At word final position neither it was pronounced as / ph / nor / p / by any student but pronounced as / f / by all students.

The pronunciation of / f / at word initial position

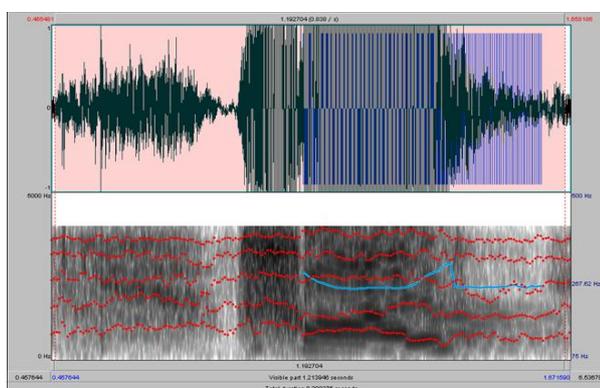


Figure 6: Pronunciation of consonant /f/ at initial position as /ph/ by Burushaski speakers.

The above spectrogram shows the pronunciation of / f / at word initial position by Burushaski speaker. At 0Hz it is vivid that the air from the lungs was not obstructed as it was observed in the figure 5. So it shows the actual pronunciation of / f / at word initial position.

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The pronunciation of / f / at word medial position

As in the table that was given above it was shown that how many students pronounced it rightly and how many pronounced it as / ph / and / p / at word medial position by Burushaski speakers. Now here the spectrogram is given to show the differences of each.

The pronunciation of / f / at word medial position

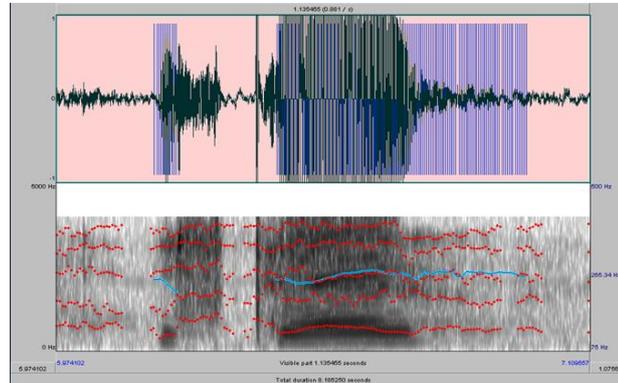


Figure 7: Pronunciation of consonant /f/ at medial position as /ph/ by Burushaski Speaker

The above spectrogram shows the pronunciation of / f / as / ph / in the word ‘sphere’ by Burushaski speaker. Almost at 120 Hz the blackest area shows the stoppage of air before the pronunciation of / f / as / ph /. Again here the air from the lungs was blocked behind the closure of lips then the closure was opened with extra puff of air which results / ph /.

Now below the spectrogram is given that shows the pronunciation of / f / as / f / at word medial position.

The pronunciation of / f / at word medial position

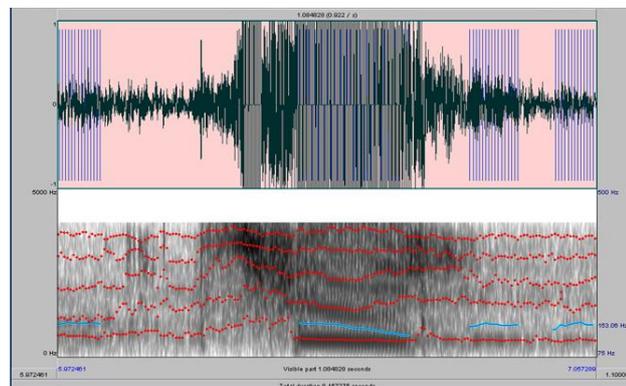


Figure 8: Pronunciation of consonant /f/ at medial position as /f/ by Burushaski Speakers.

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This spectrogram shows the pronunciation of / f / as / f / at word medial position in the word 'sphere' by Burushaski speaker. Before pronouncing the phoneme / f / the sound / s / has been pronounced as it is clear in the spectrogram. So the actual pronunciation of / f / is vivid in it.

Below, the pronunciation of / f / as / p / is given. This sound was pronounced by one speaker though the same speaker pronounced it as / ph / once in the same word.

The pronunciation of / f / at word medial position

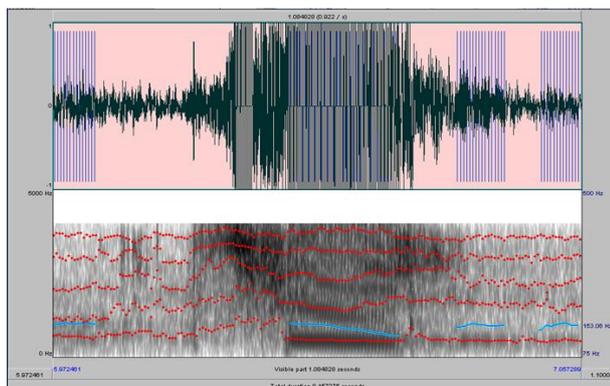


Figure 9 Pronunciation of consonant /f/ at medial position as /p/ by Burushaski Speakers.

This spectrogram shows that there is a complete closure behind the lips then the air from the lungs is suddenly opened that results the sound / p /.

The pronunciation of / f / at word final position

It was mentioned earlier that this sound was pronounced correctly by all participants at word final position. In the following a sample of spectrogram is given that will show the actual pronunciation of / f / at word final position.

The pronunciation of / f / at word final position

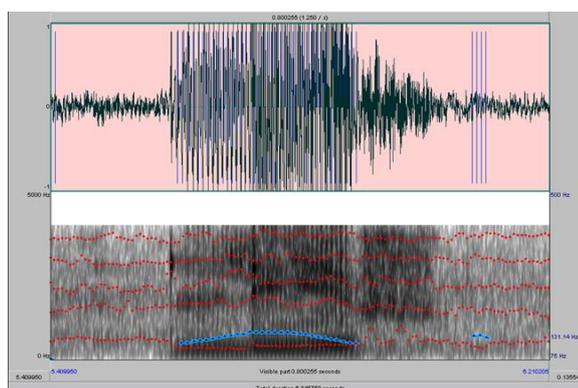


Figure 10: pronunciation of consonant /f/ at final position as /f/ by Burushaski Speakers.

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The pronunciation of English consonant / v /

The following table shows the pronunciation of the labio-dental voiced fricative / v / at word initial, medial and final position.

The pronunciation of English consonant / v /

Pronunciation of / v /	Number of occurrences by different speakers at different positions of the word.		
	Word initial position	Word medial position	Word final position
/ v /	02	00	00
/ w /	18	00	14
/ f /	00	00	06
/ eʊ /	00	20	00

Table 4: Pronunciation of English consonant /v/ at different positions of the word by Burushaski speakers

The above table shows that all the participants except one pronounced the labio-dental voiced fricative like glide / w / at word initial position. At word medial position it was pronounced as / eʊ / by all participants. In English language there is no any sound like / eʊ / but the Burushaski speakers pronounce like a combination of two vowels as first / e / then / ʊ / which has been given here as / eʊ /. At word final position seven participants pronounced it as / w / while three participants pronounced it as / f / six times. It was pronounced as / f / neither at word initial position nor at word medial positions but at word final position it was pronounced as / f / by three students six times.

The pronunciation of / v / at word initial position

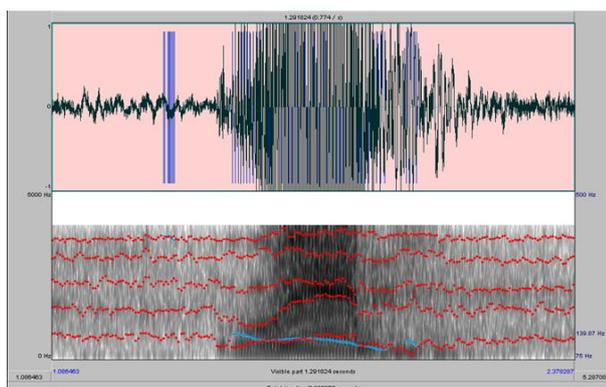


Figure 11: Pronunciation of consonant /v/ at initial position as /w/ by Burushaski speakers.

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This spectrogram shows the pronunciation of /v/ as /w/ at word initial position in the word 'van' by Burushaski speakers. Almost by the level of 180 Hz the blackest area has extended at a larger part of area as compare to at the level of 300 Hz to 400 Hz, this shows that it was pronounced as /w/ by Burushaski speakers.

The pronunciation of /v/ at word initial position

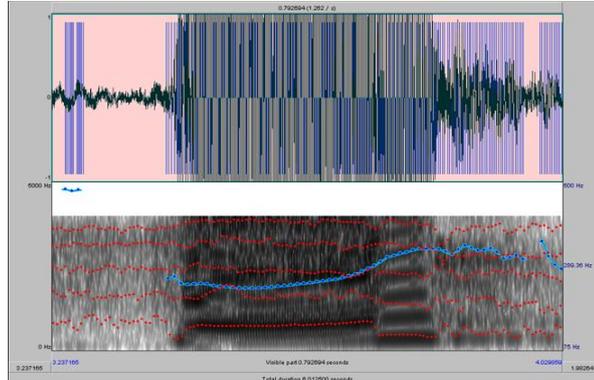


Figure 12: Pronunciation of consonant /v/ at initial position as /v/ by Burushaski speakers

The above spectrogram shows a complete difference between the sounds /v/ and /w/. The blackest area is here different from the figure 11 as it has quite vertical in figure 12. As it has already been mentioned that only one participant has pronounced it as /v/ but the same participant pronounced it as /w/ at word medial and final positions.

The pronunciation of /v/ as /v/ at medial position

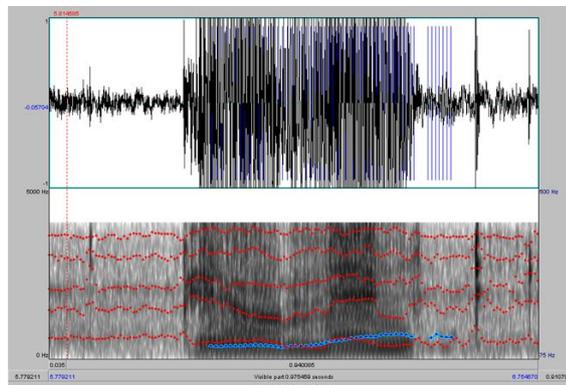


Figure 13: Pronunciation of English consonant /v/ at medial position as /v/ by Burushaski speakers

The above spectrogram shows that the pronunciation of /v/ at word final position as /v/ in the word 'pavement' by Burushaski speakers. In the spectrogram between the pronunciation of bilabial voiceless stop and bilabial nasal phonemes there is a complete sign of vowel

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sound. Though such a sound does not exist in English but it has been pronounced as combination of two vowels.

The pronunciation of English consonant / θ /

The following table shows the pronunciation of the dental voiceless fricative / θ / at word initial, medial and final position.

The pronunciation of English consonant / θ /

Pronunciation of / θ /	Number of occurrences by different speakers at different positions of the word.		
	Word initial position	Word medial position	Word final position
/ ʈ /	20	20	20

Table 4 Pronunciation of English consonant / θ / at different positions of the word by Burushaski speakers.

The above table shows the pronunciation of the dental voiceless fricative / θ / as a voiceless dental plosive / ʈ / at word initial, medial and final positions. All the participants pronounced it in the same way as / ʈ /, that of Burushaski not of English. It was pronounced not like the alveolar voiceless English plosive, but like the voiceless dental plosive of Burushaski. The following spectrograms of the pronunciation of this sound at different word positions further verify this observation.

The pronunciation of / θ / at word initial position

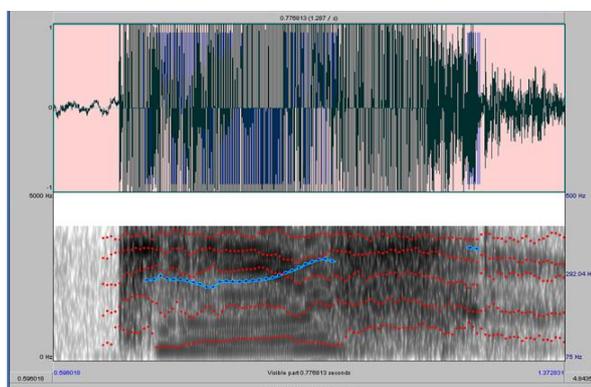


Figure 14: Pronunciation of consonant / θ / at initial position as / ʈ / by Burushaski speakers.

The above spectrogram of the dental voiceless fricative / θ / shows the pronunciation of sound as dental voiceless plosive / ʈ / at the initial position of the word. At word initial position the sound / θ / was pronounced as / ʈ / in the word 'thief'. The spectrogram shows it to be a stop

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rather than a fricative. The complete silence interval during the occlusion of the stop and the release burst for the voiceless stop is noticed from the spectrogram. There are no noticeable frequencies in higher region which shows that it is not a fricative. Burushaski has dental plosive, but no dental fricative, so English dental fricatives are replaced by dental plosive.

The pronunciation of / θ / at medial position

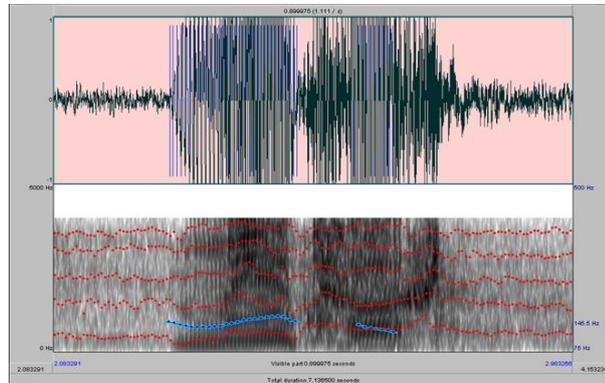


Figure 15 Pronunciation of consonant / θ / at medial position as / ʈ / by Burushaski speakers.

At word medial position the sound / θ / was pronounced as / ʈ / in the word ‘method’ by Burushaski speakers. The spectrogram at this position of the word also verifies it to be the pronunciation of a dental plosive. But again this sound is influenced by the sound preceding and following. There are no noticeable frequencies in region for fricatives.

The pronunciation of / θ / at word final position

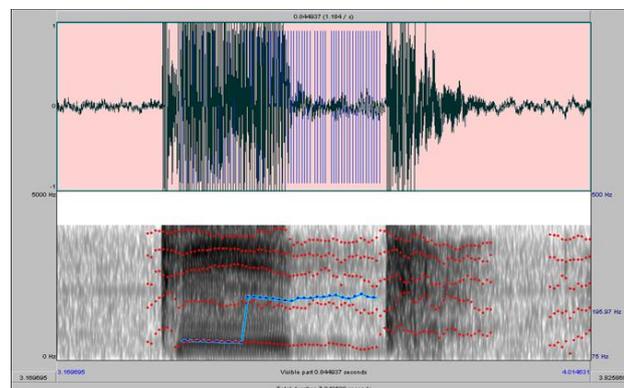


Figure 16 Pronunciation of consonant / θ / at final position as / ʈ / by Burushaski speakers.

At word final position the sound / θ / was pronounced as / ʈ / in the word ‘teeth’ by Burushaski speakers. The above spectrogram of the dental voiceless fricative / θ / shows the pronunciation of sound as dental voiceless plosive / ʈ / at the final position of the word. There is the same interval of silence and then the release burst of the plosives, which are noticed from the frequencies of the spectrogram.

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The pronunciation of English consonant / ð /

The following table shows the pronunciation of the dental voiced fricative / ð / at word initial, medial and final positions.

The pronunciation of / ð /

Pronunciation of / ð /	Number of occurrences by different speakers at different positions of the word.		
	Word initial position	Word medial position	Word final position
/ d̪ /	20	00	00
/ t̪ /	0	20	20

Table 6 Pronunciation of English consonant / ð / at different positions of the word by Burushaski speakers

The above table shows that the participants have pronounced the dental voiced fricative in two ways. They have either pronounced it as like the dental voiced plosive of Burushaski or the dental voiceless plosive of Burushaski. The sound at the initial position was pronounced as / d̪ / by all participants, but at medial and final positions not a single participant has pronounced it as / d̪ /. The sound was pronounced as / d̪ / twenty times at all positions by all the participants, all these occurrences occurred at word initial positions. At word medial and final position it was pronounced as / t̪ / by all participants. It was mostly because of the orthography of the words written with the letters ‘th’ which the participants considered to be the / θ / sound, which they pronounced as / t̪ /. But we considered this pronunciation to be an incorrect pronunciation and analyze these two pronunciations with help of spectrograms.

The pronunciation of / ð / at word initial position

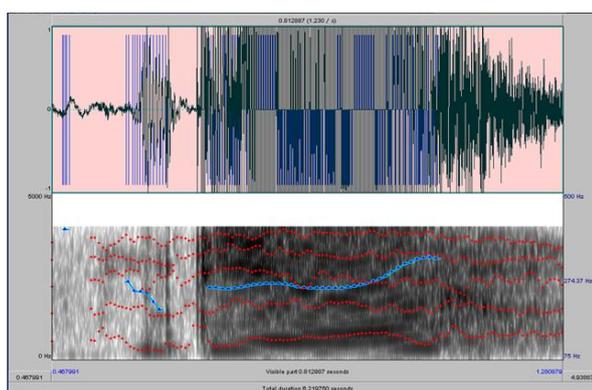


Figure 17 Pronunciation of consonant / ð / at initial position as / d̪ / by Burushaski speakers.

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The above spectrogram shows the pronunciation of the dental voiced fricative / ð / as dental voiced plosive / ɖ / in the word ‘there’ by Burushaski speakers. The silence interval during the occlusion and the release of the plosive can be observed in the spectrogram. The only difference with the sound of voiced dental fricative is the difference of voiced and voiceless sound. Here the release burst of the occlusion is not like that of the voiceless dental plosive. Burushaski has dental voiced and voiceless plosives, but no dental fricatives, so the English fricatives are mostly replaced by Burushaski plosives.

The pronunciation of / ð / at word medial position

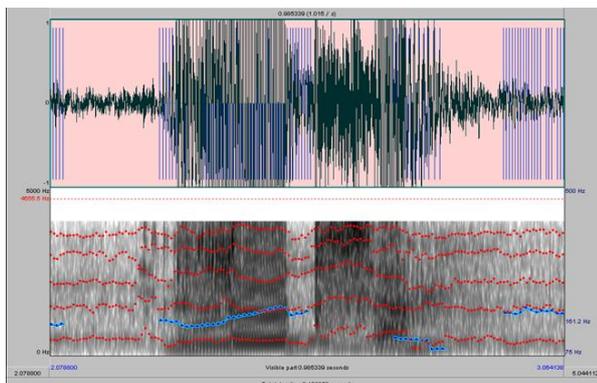


Figure 18 Pronunciation of consonant / ð / at medial position as / ɖ / by Burushaski speakers.

The spectrogram above shows the same results for dental voiced fricative as dental voiceless plosive by Burushaski speakers at medial position of the word. For testing the word ‘loathsome’ was given. There is a complete interval just after the vowel sound and there is complete stoppage of air and sudden burst that results the sound / ɖ /.

The pronunciation of / ð / at word final position

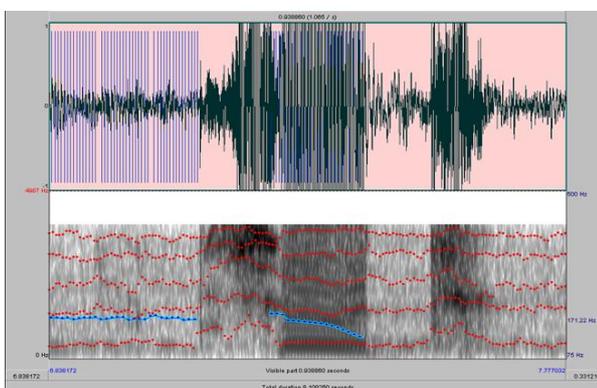


Figure 19 Pronunciation of consonant / ð / at final position as / ɖ / by Burushaski speakers.

The above spectrogram is the pronunciation of the dental voiced fricative at final position of the word. This sound was pronounced as / ɖ / in the word by Burushaski speakers. There is a Language in India www.languageinindia.com

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complete short interval just after the vowel sound and after that there is complete stoppage of air and then the burst of air is observed. In Burushaski there is dental voiced stops and voiceless but not any voiced fricative so they replace this sound with the Burushaski voiceless stop, / t̪ /.

Discussion

The study took into consideration those English consonant sounds which are not present in Burushaski language create problems for Burushaski speakers in learning correct pronunciation. In the study we observed that the Burushaski speakers replaced the English consonant sounds by Burushaski sounds having different manner or place of articulation, like the replacement of English labial and dental fricatives by labial and dental stops by Burushaski speakers. Most of the replacement of English consonant sounds was observed in fricatives.

The results of the present study indicate that Burushaski speakers had problems while pronouncing the selected English consonants correctly. This difficulty is because of the phonological differences of both the systems. That is why most of the participants have pronounced these English consonant sounds like Burushaski consonant sounds.

English palato-alveolar voiced fricative / ʒ / is pronounced as / dʒ / by Burushaski speakers though the place of articulation of both sounds is same but their manner of articulation are different. In Burushaski there is not any sound like English palato-alveolar voiced fricative except palate-alveolar voiced affricate, so, Burushaski speakers go for this sound. But the pronunciation of this consonant sound as velar voiced stop by some of the participants was because of the confusing spelling of the selected words along with unfamiliarity of these words for most of the participants. If the L2 learners are familiar with correct pronunciation of English, only then they can pronounce the sounds of the target language correctly.

The pronunciation of labio-dental voiceless fricative as bilabial voiceless aspirated / ph / stop by Burushaski speakers shows that there is no labio-dental voiceless fricative in Burushaski. At all positions of the words thirty four occurrences were correct in which twenty occurrences were correct at word final position while nine occurrences were correct at word initial position. Some different results were observed in the pronunciation of the labio-dental voiced fricative that it was pronounced as glide / w / at word initial position and a combination of two vowels as / eu / at word medial position by Burushaski speakers. Even this pronunciation as a glide was not like English glide, but the glide found in Burushaski, where the lips are not rounded. Because of this the labio-dental voiced fricative seemed to a noisy bilabial / w /.

The pronunciation of dental voiceless fricative / θ / as dental voiced stop / t̪ / by Burushaski speakers shows that there is no dental voiceless fricative in Burushaski language. In the same way dental voiced fricative / ð / was also pronounced as dental

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voiced stop /d̥/. At word initial position it was pronounced as /d̥/ by all participants but at word medial and final position it was pronounced as /t̥/ by all participants.

From the above discussion we have deduced the result that the Burushaski speakers try to pronounce the English consonant sounds which do not exist in native language with the possible resembled phonemes that do exist in their language as dental fricatives are replaced with Burushaski dental stops because these dental stops are more near to English dental fricatives than any other Burushaski sound.

Table showing the findings of the present study

Selected English Consonants	/ ʒ /	/ f /	/ v /	/ θ /	/ ð /
Pronunciation by Burushaski Speakers	↓	↓	↓	↓	↓
	/ dʒ /	/ ph /	/ w /	/ t̥ /	/ d̥ /

Table 9 shows the findings of the present study

It is a universal phenomenon that it is difficult to learn new sounds because tongue is habitual of gliding for those sounds which are produced in routine but when there is a need of a new glide for the tongue it does not do correctly initially. So, it needs a regular practice to make it habitual. So far as the second problem is concerned, it is not that much serious as the first one.

Conclusion

It is evident from the above discussion that all the selected English consonant sounds were found to create problems for Burushaski speakers in learning correct English pronunciation. Because no two languages have the same sounds, either consonants or vowels, and when one tries to pronounce the sounds of the target language, he falls back upon his first language in pronouncing the words of the target language.

The study concludes that the English pronunciation of Burushaski speakers is affected by the phonological gap between the two systems. The incorrect pronunciation of the consonant sounds proves that the learners should take into account all the differences between the two systems, and teachers should give particular attention to those sounds

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which are problematic for their learners, like some of the consonant sounds analyzed in the present study. The similarity of L1 with the target language should be fully utilized, but the differences should not be ignored and special practice should be given to learners in terms of such sounds in order to bring their pronunciation more near to native speakers like in order to improve their overall performance in English language learning. The study suggests an elaborated and detail contrastive study of English and Burushaski languages. Other studies should focus on all the relevant elements in learning correct English pronunciation. The effect of the vowel sounds, syllabification rules and stress placement should be studied in detail to suggest overall measures for English language learning.

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Imagery in Donne's Songs and Sonnets

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Imagery in Donne's *Songs and Sonnets*

A Thesis submitted to the Department of English,

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For the Master Degree, in English Literature, to be Awarded by the

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Certificate

This is to certify that this thesis: *Imagery in Donne's Songs and Sonnets* embodies the work carried out by Fatima Ali Al-Khamisi under my supervision and that it is worthy of consideration for the award of the Master degree in English Literature.

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To my virtuous parents and my lovely sisters

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Chapter I

Introduction

1. 1. Some General Remarks

Donne's contemporaries recognized him as a totally original and matchless poet. W. Milgate¹ thinks that Donne was Copernicus in poetry: greater than Virgil, Lucan and Tasso put together. He gave a new direction to the literary activity of his age. An intellectuality of temper made Donne grapple with his sensations and emotions and transform them into intellectual moulds and in this lies his unification of sensibility. There is an indiscriminate mixing of the old and the new, although it is with him that the new temper of the Renaissance culture, and the scientific temper, enters poetry. Of all the poets of Jacobean age, he most successfully articulated the scientific ideas of his time. It was an age of intellectual and cultural transition and Donne was analytically concerned with the forces shaping contemporary thought and sensibility. It was this duality of his mind which, more than any thing else, made him the founder of a new school of poetry.

Although Donne's poetry was not liked by many of his contemporaries and most of his successors, he has inspired and shaped the poetic sensibility of many of the twentieth century poets. Just as Michaelangelo turned out to be a bad model for those who did not possess his strength or vision, Donne became a bad example for his weak successors. Carew rightly observes:

So the fire,
That fills with spirit and heat the Delphic quire,
Which kindled first by the Promethean breath,
Glow'd here a while, lies quench't now in the death;
The muse's garden with Pedantic weeds
O'rspred was purg'd by thee; the lazie seeds
Of servile imitation thrown away;
And fresh invention planted, thou did pay
The debts of our penurious bankrupt age².

Donne left a deep and pervasive influence on English poetry. In spite of its intellectual content, his poems attract us with a sense of vision, and intensity of feelings, and a felicity of expression. Browning considers him the 'Prince of wits':

Who was the Prince of wits, amongst whom he reign'd
High as a Prince, and as great State maintain'd?³

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J. B Leishman in his book on John Donne *The Monarch of Wit* appreciates his exactitude and poetic sincerity. He remarks:

Perhaps one may say of him what Rilke made his Malte Laurids Brigge say of Fe'lix Arvers: *Er war ein Dichter und haste das Ungefahre* ('He was a poet and hated the more-or-less')⁴.

W. B. Yeats at last could understand Donne's poetry and wished to dine with him at journey's end. In one of his letters to Herbert Grierson Yeats comments:

...at last I can understand Donne. ... Poems that I could not understand or could but understand are now clear and I notice that the more precise and learned the thought the greater the beauty, the passion; the intricacy and subtleties of his imagination are the length and depths of the furrowmade by his passion⁵.

1. 2. Objectives of the Study

This research work intends to achieve the following objectives:

1. 2. 1. Broad Objective

To identify, classify and analyze the images in the *Songs and Sonets* of John Donne.

1.2. 2. Specific Objectives

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- To discuss the various concepts of imagery and to highlight the features of metaphysical conceit.
- To discuss the major themes and to study nature of love in Donne's *Songs and Sonets*.
- To identify and classify the images in Donne's *Songs and Sonets*.
- To analyze the images taken from nature in Donne's *Songs and Sonets*.
- To critically analyze the daily life images in Donne's *Songs and Sonets*.
- To analyze the images related to human beings.
- To analyze the images taken from different spheres of learning.

1. 3. Review of Published Literature

Donne's *Songs and Sonets* has drawn the attention of critics in ample measure. Between "the poems and the responses" falls the shadow of the critics who apparently agree to disagree. The poor researcher oscillates like a pendulum between the two extremities say between T. S. Eliot and C. S. Lewis and finds it difficult to inhabit these "divided and distinguished worlds". T. S. Eliot thinks that Donne was a great reformer of the English language and he praises his poetry for its

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'unification of sensibility' . F R. Leavis considers him a living poet in the most important sense. To H. J. C. Grierson Donne's love poetry is a very complex phenomenon. Helen Gardner thinks that Donne was an inspired poetical creator. J. B. Leishman thinks that Donne is 'the monarch of wit' . On the other hand C. S. Lewis calls Donne's poetry ostentatious and 'unsatisfying poetic food' and J. E. V. Crofts dismisses Donne's poetry as "an ugly cross- hatching of verbal noises".

Most of the studies and analyses comment on the difficulties of Donne's work, the obscurity of his style and the contradiction of the philosophy he adopts in his works. Some other studies deal with the themes of his works specially the love theme in his *Songs and Sonnets*. Some critics, the 20th century critics in particular, were impressed by Donne's witticism in building up his images, i.e., conceit. Some others look at his works as a reflection of the different aspects of his age.

A. J. Smith⁶ in his introduction to *John Donne: The Critical Heritage*, observes that the *Songs and Sonnets* were not available in print until 1613 when Donne was forty- one and that only in 1638-9, years after Donne's death, familiar quotations from the *Songs and Sonnets* started to be found. C. A. Patrides in his book, *John Donne: The Complete English Poems*, says that the *Songs and Sonets* are fifty-

five poems and doubts about the last two poems, i.e., "The Token" and "Self Love", to be attributed to Donne. He comments:

Songs and Sonets was first specified as a category in 1635 edition of Donne's poems. Literally, however, the category will scarcely serve, since most of the poems it includes are by no means 'songs' much less sonnets in the strict sense of that term, indeed, the one poem expressly designated as 'sonnet' if it is Donne's... is precisely the one that is not a sonnet⁷.

The poem he means is "Sonnet The Token".

Theodore Redpath in his introduction to *The Songs and Sonets of John Donne*, discusses the places of the *Songs and Sonets* within Donne's work where he says "we have no evidence as to when Donne wrote the first of these poems, whichever that was: but it may even have been before 1590"⁸ and he agrees with Smith that the *Songs and Sonets* are grouped together for the first time in the second edition (1635) and comments that this edition includes two poems not included in the 1633 edition; but it includes two poems not by Donne. Then, he discusses the groupings within the *Songs and Sonets*. Here he divides them into (1) positive poems in which Donne expresses an overall hostility to love, to women, to some particular woman or to anybody or anything (2)

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Negative poems in which the poet expresses some buoyant outlook upon love or woman.

Rasha El-Haggan in "The Body, The Soul, and Romantic Love in John Donne's *Songs and Sonnets*", examines five of Donne's *Songs and Sonets* in relation to this interest, i.e, "A Valediction: Forbidding Mourning", "Air and Angels", "A Lecture Upon The Shadow", "The Anniversary", and "The Ecstasy". She observes:

John Donne throughout his love poetry, but especially his *Songs and Sonets* draws an important distinction between the body, the soul, and romantic love. He stresses that the soul is the most important part of romantic love, yet through his poetic puns and lines, we can deduce that the body is just as important⁹.

David Lahti says that Donne does not idealise and spiritualise love to disparage body:

Love holds a very revered, even holy place in his world view. However, he does not mystify or spiritualize love to such an extent that the body is disparaged. In fact, he views the flesh as the receptacle, at least in part, of love. Many of these poems (he means *Songs and Sonets*) suggest that his knowledge of and reverence for love led him to the belief

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that sex and the body cannot be viewed as evil, a wonderful and holistic view that was far from the norm in his society...he does understand a deeper love than basic eros, or romantic love ¹⁰.

In this context, Louis Martz comments:

It is with Donne's pursuit of love. It has many temporary conclusions, some cynical, some ennobling, but all only 'for a moment final', as Wallace Stevens might say. Behind all these varied posturings lies the overwhelming question: what is the nature of love, what is the ultimate ground of the love's being? His best poems are not those which move towards either extreme in his answer, but they are rather those in which the physical and the spiritual are made to work together through, the curiously shifting and winding manner that marks Donne's movement towards Truth ¹¹.

Helen Gardner in her introduction to *The Metaphysical Poets* argues that love cannot be love till the one loves her who loves him and appreciates the union of soul and sense in Donne's love poetry. She comments:

The poems which Donne wrote on the experience of loving where love is returned, poems in which 'Thou' and 'I' are merged into 'We' are his most original and profound contributions to the poetry of human love. It is not possible to

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find models for such poems as 'The Good Morrow', 'The Anniversarie', 'The Canonization', and, less perfect but still wonderful 'The Extasie'. These poems have the right to the title metaphysical in its true sense, since they raise, even when they do not explicitly discuss, the great metaphysical question of the relation of the spirit and the sense. They raise it not as an abstract problem, but in effort to make the experience of the union of human powers in love, and the union of two human beings in love, apprehensible¹².

Ian Mackean in *John Donne: The Love Poetry of John Donne*, thinks that to understand Donne's attitude to love in a comprehensive way, each poem in *Songs and Sonnets* should be treated as a part of a totality of experience. He observes:

Donne's *Songs and Sonnets* do not describe a single unchanging view of love; they express a wide variety of emotions and attitudes, as if Donne himself were trying to define his experience of love through his poetry. Love can be an experience of the body, the soul, or both; it can be a religious experious, or merely a sexual one, and it can give rise to emotions ranging from ecstasy to despair. Taking any one poem in isolation will give us a limited view of Donne's attitude to love, but treating each poem as a part of

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a totality of experience, represented by all the *Songs and Sonets*, it gives us an insight into the complex range of experiences that can be grouped under a single heading 'love'¹³.

Joan Bennett in her book *Five Metaphysical Poets*, thinks that John Donne had enough experience to realize love's many mood, from the most brutally cynical to the most idealistic, and had enough dramatic power to escape from the limits of anecdote into the expanses of poetry. She comments:

To enjoy it is only necessary to be prepared for a strange assortment of moods, to enter into each without reserve, and one thing further Donne's reader must share, in some degree, his own capacity for associating widely diverse themes and feelings. He travelled from one type of experience to another, but carried with him into the new a vivid memory¹⁴

Some recent critics find *Songs and Sonets* as the expression of the scientific exploration of the Renaissance period. David Lahti in *Reflection on Great Literature: John Donne*, considers Donne as a philosophical romantic, learned dreamer and a thoughtful lover. He considers *Songs and Sonets* as a scientific document of Donne's age. He observes:

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The poems are rich in loose analogy and illustration from the physical science alchemy , astronomy, and ancient and medieval philosophical and logical ideas. Donne employs some many characteristic devices, has so many intriguing perspectives, that his poems can be enjoyed just for those¹⁵.

Many critics have appreciated Donne's style. Each critic looks at Donne's style from his own point of view. Redpath, in his introduction to *The Songs and Sonets of John Donne*, feels that Donne's *Songs and Sonets* is among the three or four finest collections of love lyrics in English language. He comments:

The *Songs and Sonets* are, in fact, superior as a body of love-lyrics to any equivalent number of poems by Herrick, Shelly, Tennyson, Browning, or Swinburne. Indeed, if we survey English poetry from end to end I doubt if we shall find any serious rivals to the *Songs and Sonets* ,except the sonnets of Sidney and Shakespeare, and the love- lyrics of Yeats, and, possibly, of Hardy¹⁶.

Hebert Grierson in his introductory essay on "The Poetry of Donne", refers to the two dominant strains in Donne's love- poetry. He writes.

Donne's love poetry is a very complex phenomenon. The two dominant strains in it are these: the strain of dialectic, subtle

play of argument and wit, erudite and fantastic, and the strain of vivid realism, the record of a passion which is not ideal or conventional, neither recollected in tranquility nor a pure product of literary fashion, but love as an actual, immediate experience in all its moods, gay and angry, scornful and rapturous with joy touched with tenderness and darkened with sorrow¹⁷.

And in his commentary of *The Poems of John Donne*, Grierson¹⁸ says "Donne's wit is always touched with passion; his passion is always witty". He observes:

Donne's genius, temperament, and learning gave to his love poems certain qualities which immediately arrested attention and have given them ever since a power at once fascinating and disconcerting despite the fault of phrasing and harmony which, for a century after Dryden, obscured, and to some still out weigh, their poetic worth.¹⁹.

And in his article "The Metaphysical Poetry" Grierson is concerned with the qualities of the metaphysical poetry of Donne and his followers. He comments:

Metaphysical in this large way, Donne and his followers to Cowley are not, yet the word describes better what is peculiar

quality of their poetry than any other... the more intellectual, less verbal, character of their wit compared with the conceits of the Elizabethans; the finer psychology of which their conceits are often the expression; their learned imagery; the argumentative, subtle evolution of their lyrics; above all the peculiar blend of passion and thought, feeling and ratiocination which is their greatest achievement. Passionate thinking is always apt to become metaphysical, probing and investigating the experience from which it takes its rise. All these qualities are in the poetry of Donne, and Donne is the greatest master of English poetry in the seventeenth century²⁰.

Many critics have talked about dramatic strain in Donne's poetry. In his poems Donne makes us feel the presence of a speaker and a listener. In *The Circle of Souls in John Donne's A Valediction Forbidding Mourning*, Cynthia A. Cavanaugh says:

The monologue is dramatic in the sense that the stay behind lover is the implied listener. Donne's monologue is unique because he uses metaphysical comparisons to show the union of the lovers during their period of separation although the poem attempts to persuade the lover as an implied listener, it also speaks indirectly to the reader who is drawn into the argument²¹.

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Rita Chaudhry thinks that it would be easy to identify the drama in Donne's poetry if we put it beside the non-dramatic poetry of his contemporaries. She comments:

It become easy to identify the drama in Donne's poetry when we put it beside the non-dramatic, or more specifically, the lyric poetry of his contemporaries like Spenser, Daniel, or Campion. It must be avowed that the lyric and the dramatic modes are not completely separate. As poems both are simple, usually short, and always complete wholes. Both a lyric and a dramatic poem may result from an intense realization of a situation involving the lovers. But lyric focuses more sharply on the mood or the feeling that lies at the core of the situation- The feeling of joy, sorrow, despair, indignation, or pity²².

Herbert Grierson commenting on the dramatic quality in *Songs and Sonets* compares it with Shakespeare's sonnets. In this context he comments:

Donne's interest is his theme, love and woman, and he uses words not for their own sake but to communicate his consciousness of these surprising phenomena in all their varying and conflicting aspects. The only contemporary poems that have the same dramatic quality are Shakespeare's sonnets and some of Drayton's later sonnets. In Shakespeare

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this dramatic intensity and variety of course united with a rarer poetic charm. Charm is a quality which Donne's poetry possesses in a few single lines. But to the passion which animates the sensual, witty, troubled poems the closest parallel is to be sought in Shakespeare's sonnets to a dark lady and in some of the verses written by Catullus to or of Lesbia²³.

Grierson compares Donne with Milton :

Donne is not a Milton, but he sounded some notes which touch the soul and quicken the intellect in a way that Milton's magnificent and intense but somewhat hard and objective art fails to achieve ²⁴.

R. V. Young in *The Love Poetry of John Donne* , appreciates the irony and dramatic tension in Donne's style:

These poems finally evoke a unified vision of what Monsignor Martin .D'Arcy calls "the mind and heart of love". In fact it is precisely the candid acknowledgement of the contradiction in human attitudes that enables the complex irony of Donne's witty eloquence to dramatize the approach to that "decisive moment" when a man genuinely recognizes the common human identity of the desired other, and "love now takes on its proper meaning", love is an arresting

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exemplar of the paradoxical structure of reality as it is perceived by men and women, and poetry, understood broadly as a creative literary fiction... is our most compelling means of manifesting that perception for the contemplation of "a full human person". Few poets have achieved more in this line than John Donne²⁵.

T. S. Eliot considers him a great reformer of the English language, and of English verse. He has enlarged the possibilities of lyric verse as no other English poet has done. About the way Donne's mind works, Eliot says the following:

A thought to Donne was an experience, it modifies his sensibility. When a poet's mind is perfectly equipped for his work, it is constantly amalgamating disparate experience; the ordinary man's experience is chaotic, irregular, fragmentary,. The latter falls in love, or reads Spinoza and these two experiences have nothing to do with each other, or with the noise of the typewriter or the smell of cooking; in the mind of the poet these experiences are always forming new wholes²⁶

John Carey talks about the principle of joined opposites which permeates Donne's poetry. He comments:

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Donne's vision was conjunctive only because it was disjunctive, and he synthesized only because he was by nature analytic. He created the fragmentation which he strove to overcome²⁷.

Joan Bennett thinks that in Donne's poetry the purpose of an image is to define the emotional experience by an intellectual parallel. She observes:

His images are drawn from his own interests, so that he is always illustrating one facet of his experience by another. Everything that played an important part in his life or left its mark upon his mind occurs in the poetry, not as subject-matter, but as imagery. His subject-matter was, as has been seen, confined almost entirely to various aspects of love and of religion; but his imagery reveals the width of his intellectual exploration. Five Metaphysical poets²⁸.

Mario Praz relates Donne's poetry to European poetry, to the poetry of Marino and to the poetry of the French symbolists like Jules Laforgue. Some of the peculiarities of Donne's poetry, according to Praz are "its dramatic character its metrical originality, its crabbed and prosaic imagery"²⁹.

A. G. Cox in his article "The Poems of John Donne", says that Donne's imagery is remarkable for its range and variety. He observes:

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Donne's imagery has always impressed readers by its range and variety and its avoidance of the conventionally ornamental. *The Good-morrow* refers to the familiar process of suckling and weaning, snoring, dreaming, and waking, but also to voyages, maps and hemispheres, scholastic theories of the nature of pure substance and general philosophical speculations about our experience of space. *The Exstasie* draws on theories of the nature of souls and the way heavenly influence may work on man on physiological notions of animal spirits, on medieval cosmology, on alchemy and chemistry, but also on negotiations between armies during a truce, imprisoned princes, sepulchral monuments, the transplanting of flowers, and threading beads on a string³⁰.

Liza Gorton in her essay "John Donne's Use of Space", talks about Donne's interest in new discoveries and the modern idiom of maps. She discusses Donne's spatial imagination and says that Donne was deeply attached to the past and his assumptions about space belonged to an old tradition: a cosmographic rather than cartographic way of imagining space. She observes:

We are almost aware of where Donne's speakers are, but he creates that sense of place with startling economy: with propositions rather than descriptions. His characters inhabit

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peculiarly simplified locations and spatial arrangements: a town under siege; "a little roome"; a "pretty roome"; a room encircled by the outside world, by space, by pilgrims, by cosmic sphere or the sun,; centres and circles. It was not the appearance but the shape of the space that interested Donne, and he used the same shapes over and over again in his poetry and prose, as if they form a kind of language for thinking about relationships; as if he had a spatial apprehension of a thought rather than the "sensous apprehension of a thought" for which Eliot praised him, and imagined a relationship's intangible configurations of power, passivity, privacy and fusion in spatial terms, as shapes.

We can see that Donne's writing is full of circles: symbolic, loving , social and spiritual. We can argue that he phrased ideas to himself in spatial terms. However, our distance from his assumptions about space makes it difficult for us to understand why. His spatial language took forms and meaning from a traditional conception of space, which seems very odd to us today³¹.

She discusses the circle image in the poems "Love's Growth", "A Valediction: Forbidding Mourning", and "The Sun Rising" and finds that in Donne's love poerty there is a conflict between love and time which is

rendered through the conflict between the spatial imagery and his narrative style:

His lovers must find their place in a world of time, and they must defend their space against that world of time, a world that threaten to break into their spatial enclave and break up their perfect moments. We feel the conflict between space and time as premonition of failure or decline. The confidence of Donne's lovers is our fear and we feel the brave, defiant brilliance of their arguments with the inevitable. Donne's poetry represents the conflict between love and time in the conflict between imagery and his narrative style³².

John Carey's observation in this context is very interesting. He feels that tracing the reappearance's of words and images throughout Donne's work enables the reader to map his imagination. He quotes Evelyn Simpson who admires Donne as a 'maker of verbal spells' and comments:

...the imagination which wove the spells was identical with the one which found the number intriguing. If we can discover why- if we can locate in the lumber the shapes which fascinated Donne, and connect them with his poetic enthusiasm- then we may come to see that the spells weren't random magical happenings but outgrowths of an integrated consciousness³³.

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In *The Circles of Souls in John Donne's A Valediction. Forbidding Mourning*, Cynthia Cavanaugh comments:

The separation of the soul from the body, and the separation of lovers from each other, is not an ending but the beginning of a new cycle. The poem ends with the image of a circle, the symbol of perfection, representing the union of souls in a love relationship³⁴.

A. C. Partridge in *John Donne: Language and Style*, thinks that Donne's reputation among the modern critics rests principally on some fifty poems, called the *Songs and Sonnets*. He observes:

Donne's association in imagery or technique are remarkably consistent, and similar to dialogue on the stage, which flags when it becomes abstract ... His theological, legal and scientific studies were those from which his memory recovered untold images³⁵.

He further observes:

The anti-Petrarchan imagery was one mark of Donne's individuality; another was the suspicion of scholastic logic. By 1597, both were restrained, without loss of that mental resilience, which is the source of Donne's metaphysical wit... The fertility of his mind set up a chain reaction in which

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words and visual images generate similitudes, which give birth to new discoveries³⁶.

Annina Jokinen in "The Life of John Donne ", comments on Donne's style, as she observes, is "full of elaborate metaphors, religious symbolism, flair for drama, wide learning and quick wit"³⁷.

1. 4. Rationale

Although imagery in Donne's poetry has been studied by a number of scholars in the past, no detailed and systematic attempt has been made to identify, classify and analyze the images in Donne's *Songs and Sonnets* from the point of view adopted in this thesis. The approach in this thesis has been not only to identify, and classify the images as Spurgeon did in a great detail for Shakespeare's plays and sonnets, but also to follow the framework of Clemen in order to discuss how images are the integral part of the organic design of the

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poems and how in their dynamic togetherness they make the theme luminous and help in conveying the meaning effectively. This avenue of research work has never been explored in the past in view of the frameworks mentioned above. So, this research work is a modest attempt on the part of this researcher to push the frontiers of Donne's scholarship.

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Chapter II

Concepts of Imagery

2. 1. Some General Remarks

H. Coombes, in his book *Literature and Criticism*, writes:

In a good writer's hands, the image, fresh and vivid, is at its fullest used to intensify, to clarify, to enrich; a successful image helps to make us feel the writer's grasp of the subject or situation he is dealing with, gives his grasp of it with precision, vividness, force, economy; and to make such an impact on us, its content, the stuff of which it is made, can't be unduly fantastic and remote from our experience, but must be such that it can be immediately felt by us as belonging in one way or another to the fabric of our own lives¹.

He thinks that images in a work of art are interrelated and this inter-connection of images is evidence both of the poet's grasp of the complexity of the total situation, and of his integrating power, the power of organizing complex material into a dramatic whole. He feels that the successful handling of an image helps the writer to reinforce and augment the theme.

He comments:

The successful development of an image to any considerable length is beyond the capacity of all but the best writers. It requires a sustained pressure of imaginative truth and of

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intellectual control (these two working as one) if the image is to animate and light up and enrich the theme ².

W. B. Yeats, in his poem "The Circus Animals' Desertion", uses the phrase 'masterful images' and refers to his own works as 'masterful images'. Yet another phrase from Yeats's poem "Byzantium" suggests the curious power of Art, and poems notably, to transmit, from poet to reader, a dance of life: These images that yet/ Fresh images beget. In the word 'image', Yeats describes the work of Art as a whole in its prime reality, and in 'beget', he points to the quality of response- from the whole self, not from the intellect merely-which art both requires and rewards. Metaphysical images meet this criterion in the most satisfying way.

2. 2. Imagery in Philosophy

The classical Greek philosophers set the stage of subsequent discussion of imagery, Plato speaks metaphorically of an inner artist painting pictures in the soul, and suggests that memory might be analogous to a block of wax into which our perceptions and thoughts stamp impressions. Aristotle endorses this wax impression model of memory, and describe this impression as a sort of picture.

He introduces the notion of a mental faculty of imagination, allied to perception, and responsible for producing and recalling imagery.

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The mental imagery can be defined as "visualization", "seeing in the minds' eyes". The mental imagery is similar to the "perceptual experience", but it "occurs in the absence of appropriate stimuli for the relevant perception".³ The mental imagery is a common phenomenon that occurs every day and is expressed even by the common people through their colloquial expressions of their every day language.

There are two main philosophical points of view regarding the concept of imagery as Michael Tye⁴ concludes in his *Debate of imagery*. These two views or theories are prior to this century. They have been what we might call the "picture theory" and the "weak percept theory." According to the former view, mental images –specifically, visual images are significantly picture like in the way they represent objects in the world. According to the latter view, imagining is like perceiving in less than optimal conditions. Amplified a little, the basic claim of the weak percept theory is that the impressions made in memory from data supplied by the senses weaken with time of storage so that mental images generated from these stored impressions are generally less sharp than corresponding percepts. Although both positions were widely accepted prior to this century, some philosophers had serious reservations about the lack of determinacy alleged to be present in mental images by advocates of the weak percept theory².

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Michael Tye thinks that philosophical and psychological theories relate to one another. He has presented a comprehensive view of imagery, one that not only tackles the issue of imagistic representation but also provides answers to questions concerning the subjective, phenomenal aspects of imagery, image indeterminacy, the physical basis of imagery, and the causal role of image content.

2. 3. Imagery in Cognitive Science

The research on imagery played an important role in the cognitive revolution during the 1960s and 70s. Like philosophers, the cognitive scientists look at imagery as a mental representation or a physical picture formed in the brain. Such representations can be understood directly by the immaterial conscious soul.

Imagery, as Nigel J. Thomas⁵ states, is not associated only with fancy and imagination, but associated more with the cognitive functions such as memory, perceptions, and thought. Aristotle was the first systematic cognitive theorist who gave imagery a central role in cognition. He asserts that the soul never thinks without a mental image and thinks that the role played by the image is more like the role played by the more generic notion of mental representation in the modern cognitive science.

Imagery is the term used to refer to any sensory experience that can be created or re-created in the mind. It is a cognitive process employed by most if not all humans⁶. Or rather, it is a set of mental pictures, images or the ability to form mental images of things or events⁷. This definition is the one considered in the cognitive therapy where a patient guided by certain therapist to imagine specific pictures so as to achieve psychological or physical relief.

2. 4. Imagery in Arts

Imagery from the artistic point of view can be used to refer to carved figures or decorations, image works, statuary, carving, pictures(rarely), pictorial of natural scene, idolatry, the art of painting, visible presentation, or the material presentation, or embodiment of any thing⁸.

In Arts, imagery can be realized as the solid form or concrete representation of a person or thing not present to the sense⁹. The word involves the worshipped carved figures and the wall pictures that can be found in the holy places¹⁰. In this field imagery can be realized as the representative images and the arts of making them as well as the expressive or evocative images in arts or music. In painting imagery is a group or a body of related images¹¹ the painter aims, through these images, at evoking certain emotions or specific attitudes.

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2. 5. Imagery in Literature

Imagery in the literary texts should be differentiated from the mental imagery. Imagery in the literary contexts refers to the employment of a highly concrete, perceptually specific language so as to evoke specific emotions or convey some abstract and elusive underlying sense. The phrase literary imagery is made out of the power of its words that enables the reader's mind to catch the mental imagery the literary words aim at¹².

Imagery is the use of rhetorical images¹³ or specific types of figure of speech to give a descriptive representation of a personal attitude, specific idea, or abstract fact. It can refer also to the employment of a vivid or figurative language for the purpose of representing objects, actions, or ideas¹⁴. In other words it is, the linguistic representations of "a sensory experience"¹⁵. Or the direct embodiment of meanings through specific forms of gestures¹⁶.

In fact it is difficult to find an exact definition of the term 'imagery'. Here are some descriptions of this term by some of the eminent critics and scholars.

Robert Millar writes:

The term imagery is difficult to define and has many different uses. The word itself suggests that it is concerned only with the visual sense, with eyesight or things we can conjure up in the

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mind's eye; and this was the sense in which the word used in the past. Nowadays, however, the word is taken to mean 'the part of literary work which appeals to senses.' This include all the senses- sight, touch, taste, and smell, although images of sight predominate, followed by images of hearing ¹⁷.

C. Day Lewis in his book *The Poetic Image* defines the poetic image as:

An epithet, a metaphor, a simile may create an image may be presented to us in a phrase or passage on the face of it purely descriptive, but conveying to our imagination something more than the accurate reflection of an external reality. Every poetic image, therefore, is to some degree metaphorical. It looks out from a mirror in which life perceives not so much as its face as some truth about its face ¹⁸.

F. R. Leavis describes image as something between concrete actuality and merely talking about:

... images come somewhere between full concrete actuality- and merely "talking about" as poems do... the image is in its respect, the type of the poem... they (metaphors and images) are worth examining... they are there to examine because... because they are the foci of a complex life ¹⁹.

Leavis thinks that on the one hand an image can evoke richly, it can also summarize an experience when conciseness is what is needed to keep the experience intense and precise. It is because of this that Leavis says that the

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relation of the images to the literary texts is not "that of plums to cake" rather they are "foci of a complex life".

E. B. Partridge defines imagery as a metaphorical language:

I have used the term imagery when at least two concepts from different areas of experience meet in a single word or sentence or passage. In short, imagery means metaphorical language²⁰.

T S Eliot thinks that imagery is the only way of expressing emotions in the form of art:

The only way of expressing emotion in the form of art is by finding an "objective correlative" in other words, a set of objectives, a situation, a chain of events which shall be the formula of that particular emotion; such that when the external facts, which must terminate in sensory experience, are given, the emotion is immediately evoked²¹.

Patrick Grant²² in his book *Images and Ideas in Literature of the English Renaissance*, discusses the changes that took place during the Renaissance and the Reformation period which necessitated a profound re-estimation of the meaning and constitution of the physical world which itself precipitated changes which were to alter the entire external structure of the society as well as cause a crisis in religious faith. During this period the poets in a variety of ways sought images to embody the new ideas. In this context he

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thinks that the images may be in turn barometers for the kinds of pressures imposed by the new world and the new heaven. He thinks that the human mind does not so much invent signs and images as discover their significance. To support this idea he quotes from Mazzeo's "Rhetoric of Silence":

The creation itself is a divine poem and we are part of its imagery and rhythm as it moves towards completeness of meaning; so the poet may assist God's craftsmanship by disposing his own images to help the reader penetrate to some extent the truth of things²³.

Spurgeon²⁴ defines imagery as "a little word picture used by a poet or a prosewriter to illustrate, illuminate and embellish his thought". Spurgeon thinks that no precise description, even if it is clear and accurate, can do the role of image that, in her opinion "gives quality, creates atmosphere and conveys emotions" in an incomparable way.

In *Disenchanted Images: A Literary Iconology*²⁵ Theodore Ziolkowski reviews the most commonly held conceptions of the literary image. Ziolkowski explains that in literary studies "image" usually designates at least three separate phenomena: icons or things with a tangible reality in the context of the literary work. Rhetorical figures (metaphor, simile, and other tropes): and mental images. He charges that the notions of literary

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imagery that derive from the second and third senses are problematic for a number of reasons. Citing an objection raised by the German scholar Hermann Pongs. Ziolkowski argues that to identify literary imagery with a rhetorical figure such as metaphors incorrect, since "image" is hardly a synonym for metaphor because a picture is not a comparison, an icon is not an analogy. Metaphor attempts to illuminate the essence of things by exposing previously unrecognized analogies, whereas the image aims at rendering visible iconically.

On the basis of the concepts of imagery discussed above, imagery in general, can be defined as a picture or an image realized by either of the five senses or some of them or by the mind. This picture or image can be made by the brush of a painter , tools of a sculptor, any traditional or modern medium such as computers or televisions, or by the words of a poet or a prose writer or any other person whether educated or common.

2. 6. Kinds of Imagery

From the literary point of view imagery can be of various types in view of its appeal to the senses. Imagery can be 'visual' which is represented through sight, 'auditory' i.e. the one represented through sound, 'olfactory': represented through smell, 'gustatory': represented through taste, 'tactile' : represents touch i.e. hardness, softness, wetness, heat, cold, organic that

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represents internal sensation e.g. hunger, thirst, fatigue, nausea, and kinesthetic imagery which represents movement and physical tension²⁶.

Imagery is an all inclusive term for figures like simile, metaphor, personification, metonymy, synecdoche, image and symbol. In this perspective images can be of four types. 'Tied' image is the one that has developed a definite meaning for almost every one e.g. 'ocean' suggesting eternity. 'Free image' is the one whose value or meaning can vary widely for different people. 'Literal image' is the image that involves no necessary change in the meaning of words for it gives a direct sensory representation. 'Figurative image' is the image that involves a change in the basic meaning of words. Although this kind of image remains embedded in the concrete, it also translates the particular to a different levels of meanings²⁷.

For Spurgeon²⁸ imagery, which in her opinion underlined by analogy, is likeness between dissimilar things, it holds the very secret of the universe. Though she does not enter in any discussion of formal classification for image, she identifies metaphor, simile, personification, metonymy, synecdoche, and the like figure of speech as different kinds of image or covered by the word image. She regards image as a synonym of imagery not as a part or separate type of it. Spurgeon looks at image as "a

little word picture used by a poet or a prosewriter" for the purpose of clarification or illustration. Such word-picture can be either a 'description' or an 'idea' stated by comparison or analogy, with something else. Thus she does not concentrate or restrict herself to any specific figure of speech to be the only form for image to encode. Any linguistic form represents what she called "word picture" is an image from her point of view.

Imagery is looked upon as autonomous concept should not be restricted to the traditional definitions of metaphor, simile, comparison and other figures of speech. To recognize connection and interrelationships, and to grasp the complexity of literary experience, the concept of imagery needed should be as a broad and as inclusive as possible simile, personification, metaphor, metonymy and comparison with its wide meaning can be dealt with separately when they have a definite and regularly recurring relationship with the imagery²⁹. So, images should be the integral part of the overall design of the poem.

Since the different figures of speech participate in forming imagery, it is important to discuss, at least, the most common in use figures of speech such as simile, metaphor, metonymy, synecdoche, and personification.

Simile has been defined by Dr Martin Gray:

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A simile is a figure of speech equally common in prose and verse: a species of metaphorical writing in which one thing is said to be like another. Simile always contains the words 'like' or 'as'³⁰.

To make the definition clear an example from the *Songs and Sonnets* can be discussed here. In the poem "Community", Donne made a likeness between women and fruits. Women and fruits are all alike because both of them are owned by men:

But they are ours as fruits are ours. (SS, p. 48)

Metaphor is always close to simile. In other words it is a figure of speech in which one thing is said to be another. It is a simile with no 'as' or 'like'.

Aristotle thinks that metaphor means giving something the name of something else:

metaphor consists in giving the thing a name that belongs to something else; the transference being either from genus to species, or from species to genus, or from species to species, or on grounds of analogy³¹.

I. A. Richards in his book *The Philosophy of Rhetoric* analyzes, metaphor into two elements 'tenor', and 'vehicle'. 'Tenor' underlying literal meaning and 'vehicle' is the image conveyed by the word actually used. The meaning of the metaphor arises not from a simple juxtaposition of tenor and vehicle, or that of either of them, but from an "interaction" of the

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two³². Leech has tried to make Richards' formula more explicit and systematic in his *A Linguistic Guide to English Poetry*³³. He has proposed a method of analysis in three stages. It is to be noted that his method is not intended to help the reader to discover the meaning of metaphor: "our task is to analyse and explain what we understand".

In the first stage the tenor and vehicle are written in two separate lines; in the second, the two terms are completed by "postulating semantic elements to fill in the gaps of the literal and figurative interpretations; in the final stage the ground of the metaphor is stated by asking the question: "What similarity can be discerned between the top and the bottom lines of the analysis?"

Another noteworthy attempt to analyse metaphor is made by Christine Brooke-Rose in her *A Grammar of Metaphor*³⁴. She is concerned with studying the metaphorical use of different parts of speech and the syntactic structure of metaphorical expressions. She has discovered some important facts about the grammatical patterns of metaphors. The noun metaphors, for example fall into five main categories.

Many metaphors have been used by Donne in his *Songs and Sonnets*. For example, in the poem "The Blossom", Donne compares his beloved with a flower. In spite of her beauty her age is short:

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Little think'st thou, poor flower,
Whom I have wach'd six or seven days
And seen thy birth, and seen what every hour...
Tomorrow find thee fall'n, or not at all. (SS, p. 104)

Dr. Martin defines metonymy as:

A figure of speech: the substitution for the name of a thing of
the name of an attribute of it, or something closely associated
with it³⁵.

In the poem " A Valediction: of the Book" Donne uses this figure of speech
to express the idea that it is almost impossible for the non-lovers to
understand the book of love:

In this thy book, such will their nothing see,
As in the Bible some can find out alchemy. (SS, p. 46)

In these two lines 'simile' has been used besides 'metonymy' to form one
image. The metonymy is in the 'Bible' and 'alchemy'. The 'Bible' here stands
for all religious spheres and mysticism and 'alchemy' stands for different
scientific spheres. The former cannot be found in the latter. The non- lovers
who try to read the book of love are like those who try to find out alchemy
in the Bible. Both would arrive at nothingness.

Synecdoche has been defined by Dr Martin as:

A figure of speech in which a part is used to describe the whole
of something or vice versa. Common in everyday speech, as in

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the use of the word 'hand' in the phrase 'all the hands on decks' to refer to 'sailors'. Common also in poetry as a kind of metaphor³⁶.

In the poem "Air and Angels" synecdoche can be found in the words 'lip', 'eye', and 'brow' that have been used to describe the whole body:

I bid Love ask, and now
That it assume thy body, I allow,
And fix itself in thy lip, eye, and brow. (SS, p. 30)

Personification has been defined by Dr Martin as:

A variety of figurative or metaphorical language
in which things or ideas are treated as they were
human beings³⁷.

In the poem "The Ecstasy", Donne describes the river as a pregnant woman:

A pregnant bank swell'd up, to rest. (SS, p. 88)

And in "The Sun Rising", Donne treats the sun as if he is treating a rude human being. He rebukes the sun and addresses it:

Busy, old fool, unruly Sun,
Why dost thou thus,
Through windows and through curtains call on us?..
Saucy pedantic wretch, go chide
Late schoolboys and sour prentices. (SS, p. 11)

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2. 7. The Metaphysical Imagery

The metaphysical imagery is that imagery which has been used by the metaphysical poets of 17th century . They are mainly in the forms of conceit which is far-fetched imagery. To understand the concept of the metaphysical imagery, one has to understand the meanings of the words metaphysical and conceit.

2. 7. 1.The Origin of Metaphysics

According to *Wikipedia the Free Encyclopedia*,³⁸ the word has a Greek origin. Aristotle the ancient Greek philosopher produced some works called the physics. He also produced some other books about the basic "fundamental area of philosophical inquiry". When the works of Aristotle were organized these books came after the physics and because these books have no name, "the early Aristotelian scholars called these books" ta meta ta physika". Which means the (books that came) after the (books about) physics ". Thus metaphysics is a Greek word consists of two parts meta =after/ beyond and physics = nature) is "a branch of philosophy related to the natural science , like physics , philosophy , and the biology of the brain , mysticism, religion , and other spiritual subjects".

2. 7. 2. What is Metaphysics

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The word metaphysics is realized as the title applied, at least from the first century A. D. to the thirteen books of Aristotle dealing with the first philosophy or ontology" which came after the works of physics or that branch of speculative inquiry which treats of the principles of things including such concepts as being, substances, essence, space, identity, etc.; theoretical philosophy as the ultimate science of Being and knowing"³⁹. According to *The Encyclopedia Americana International Edition vol. 18*⁴⁰ metaphysics is that branch of philosophy that deals with the most abstract and general distinctions that can be drawn between different types of things whether between supernatural beings such as God, angels and the immaterial soul ; natural beings such as animals and rocks; universals such as goodness or the number two; particulars such as table; or between mental entities like ideas and physical entities like brains. Metaphysics aims at formulating these distinctions in order to see if there are entities can exemplify both sides of distinctions.

*The New Encyclopedia Britannica vol.VI*⁴¹ tells that metaphysics is that kind of philosophical studies that aim at determining the real nature of things in order to "determine the meaning structure, and principles of whatever is in so far as it is". It is "the most fundamental and comprehensive inquiries", presented by metaphysicians that deal with

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'reality as a whole'. This realization of the word metaphysics is similar to that given by *Wikipedia the Free Encyclopedia* which sees it as "the study of the most fundamental concepts and beliefs about the basic nature of reality on which many other concepts and beliefs rest- concepts such as being, existence, universal, property, relation, causation, space, time, events, any many others". *The Spirit Network Glossary*⁴² considers it similarly as the "philosophy of systematic investigation of the nature of the first principles and ultimate reality, being and the nature of the universe". *Columbia Encyclopedia*⁴³ tells that the metaphysics is a "branch of philosophy concerned with the ultimate nature of existence. Metaphysics can be realized as a philosophy understands the fundamental nature of visible and non-visible realities, and is devoted to finding truth through unity of body, mind and spirit, as well as unity with divine spirit, or the energy forces that guide the universe and all being to it"⁴⁴.

2. 7. 3. Types of Metaphysics

Metaphysics according to *Wikipedia the Free Encyclopedia* is divided into three parts of knowledge. 'Ontology' deals with studying existence or being; 'theology' deals with studying God or the gods and the questions related to the divinity; and 'the universal science' which deals with the first principles that stand behind other inquiries⁴⁵.

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2. 7. 4. The Term Metaphysical

The term metaphysical is related to "the science of intangible or abstract essential principles"⁴⁶. For *Encyclopedia Britannica* 'metaphysical' is "typical of the ways of reasoning employed by Rationalists. There are two approaches taken to the metaphysical doctrine. One is 'logical', the other is 'causal'. 'Metaphysical' deals with most 'oversubtle' or 'too abstract' ideas and goes beyond what is physical, to what is 'immaterial', incorporeal or 'supersensible'. It can also refer to what is above or goes beyond the laws of nature i.e to the supernatural⁴⁷. In addition to that, it is used to refer to the concept adopted by Johnson referring to 'conceits' and the 'far-fetched imagery', used by certain seventeenth century poets i.e. Donne and his followers⁴⁸.

The people who first used this term as a literary term are William Drummond of Hawthornden in one of his letters to Arthur Johnston c. 1630 and Dryden in his discourse of the original and Progress of Satire where he refers to Donne as the person who affects the metaphysics⁴⁹.

From the literary point of view 'metaphysical' is a technical term used by the critics to describe the imagery that was used by the metaphysical poets of the seventeenth century i.e. Donne and his followers.

2. 7. 5. Conceit

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2. 7. 5. 1. The Origin of Conceit

Conceit's origin is 'concept' or 'image' or the older spelling 'conceit',⁵⁰. According to *The Encyclopedia Americana International Edition*, the origin of the word is 'concept' or 'idea'. The word conceit is used first, in literature, in the Petrarchan love sonnets, and during the Renaissance, the term applied to a special type of poetic metaphor used by the metaphysical poets of the seventeenth-century. This term, conceit as a poetic metaphor, was badly neglected and "severely condemned in the 18th century by Dr. Johnson; and had a bad fame during the 19th century and not respected by the Victorian or the Romantic poets. The conceit regains its repute and respect during the 20th century. It came into use by the modern poets and the verse of Emily Dickinson. T. S. Eliot, and Allen Tate are best examples of the modern use of conceit⁵¹.

2. 7. 5. 2. The Definition of Conceit

The word conceit can be realized as being snob or having an exaggerated idea about oneself; but from the literary point of view the word can be realized as "a figure of speech which makes an unusual and sometimes elaborately sustained comparison between two dissimilar things." ⁵². Or as "an elaborate metaphor that offers a surprising or an unexpected comparison between two seemingly highly dissimilar things.

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This can involve dissimilar images or familiar images used in an unfamiliar way⁵³. 'Conceit' is regarded as a figure of speech that establishes "a striking parallel between two very dissimilar objects or situations "; "far-fetched metaphors"⁵⁴.

The Encyclopedia Americana International Edition vol. 7 defines conceit as "an elaborate poetic metaphor expressing an analogy or parallel between two things or situations that seem totally unlike... a conceit often forms the basis for an entire poem"⁵⁵. The conceit can be either a simile or a metaphor that create "ingenious or fanciful parallel between apparently dissimilar or incongruous objects or situations"⁵⁶.

The word conceit can be used to refer to the 'the logical senses of Concept'. It can mean 'conception', 'gasification', 'meaning', 'apprehension', 'understanding', 'frame of mind', 'disposition', 'fanciful notion', or 'witty notion or expression'; now applied disparagingly to a stain or far-fetched turn off thought, figure ..etc"⁵⁷.

Helen Gardner in her book, *The Metaphysical Poets* defines conceit and compares the metaphysical conceit to a spark made by striking two stones together:

The metaphysical conceit can be also defined as "a comparison whose ingenuity is more striking than its justness, or, at least, is more immediately striking. All comparisons discover

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likeness in things unlike: a comparison becomes a conceit when we are made to concede likeness while being strongly conscious of unlikeness. A brief comparison can be a conceit if two things parently unlike, or which we should never think of together as shown to be alike in a single point in such a way, or in such a context, that we feel their incongruity. Here a conceit is like a spark made by striking two stones together⁵⁸.

Gardner differentiates between the metaphysical conceit and the Elizabethan conceit. She thinks the thing that differentiates the metaphysical conceits is not the frequent employment of the curious learning in their comparisons. She comments:

What differentiates the conceit of the metaphysicals is not the fact that they very frequently employ the curious learning in their comparisons, Many of the poets whom we call metaphysical, Herbert, for instance, do not. It is the use which they make of the conceit and the rigorous nature of their conceit, springing from the use which they are put, which is more important than their frequently learned content.⁵⁹

She further comments:

In a metaphysical poems the conceits are instruments of definition in an argument or instruments to persuade. The

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poem has something to say which the conceit explicates or something to urge which the conceit helps to forward...the metaphysical conceit aims at making us concede justness while admiring ingenuity⁶⁰.

In this context Rosemond Tuve's observation is very significant:

Modern criticism shows a growing tendency to forsake Elizabethan for Jacobean poets- precisely on grounds of the greater adequacy of later imagery. ...Certainly a very great deal of the justification of the shift on our taste from Elizabethan to Jacobean poetry has found its basis in difference seen between the two periods as regards the relation of imagery to reality⁶¹.

Joseph Anthony Mazzeo in his essay on "A Critique of Some Modern Theories of Metaphysical Poetry", has discussed some of the modern theories of metaphysical poetry. He says that many modern critics find the most striking characteristics of the metaphysical poet to be his desire to extend the range and variety of metaphysical expression. He thinks that 'conceit' means metaphor: He says: "the word "conceit" , "conchetto", or "concepto" also meant metaphor as well as "conceit" in the sense which Dr. Johnson used the word"⁶².

The first critic that he discusses in this context is the Italian critic Giordano Bruno, who attempted a conceptual formulation of "concettismo" as the "

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metaphysical" style known in Italy. For Bruno "metaphysical poetry" was essentially concerned with perceiving and expressing the universal correspondences in his universe.

The other critics Baltasar Gracian in Spain and Emmanual Tesauro in Italy have discussed the "conceitismo" in view of the universal correspondences. In this context Mazzeo comments:

One of the cardinal tenets of the critics of the conceit is that the conceit itself is the expression of a correspondence which actually obtains between objects and that, since the universe is a network of a universal correspondences or analogies which unite all the apparently heterogeneous elements of experience, the most heterogeneous metaphors are justifiable. Thus the theorist of the conceit justify the predilection of the "school of wit" for recondite and apparently strained analogies by maintaining that even the violent couplings of dissimilars were simply expressions of the underlying unity of all things⁶³.

He further observes:

Bruno and the theorists of the conceit should have based their poetic on the principle of universal analogy meant that they wished to justify and formulate philosophically the actual practice of metaphysical poets in making recondite and

heterogenous analogies and in using mundane and "learned" images⁶⁴.

He discusses metaphysical style in view of the Ramistic logic and baroque style. Croce calls "concettismo" a baroque phenomenon. He thinks that the most widespread theory of the metaphysical style is the emblem theory. Mario Praz, the foremost representative of this group, bases his analysis on Croce's, without assuming the later's negative attitude toward either the baroque or the "metaphysical" styles". Warren's version of the emblem theory of "metaphysical" poetry is based on a general theory of imagery involving the nature of the analogues in a metaphor:

All imagery is double in its reference, a composite of perception and conception. Of these ingredients, the proportion vary. The metaphorist can collate image with image, or image with concept, or concept with image, or concept with concept⁶⁵.

After discussing the series of combinations according to which the "ingredients" of an image may be arranged, he continues:

Then too, the metaphorists differ widely in the degree of visualization for which they project their images. The epic simile of Homer and of Spenser is fully pictorial; the intent, relative to the poet's architecture, is decorative. On the other hand, the "sunken" and the "radical" types of imagery- the

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conceits of Donne' and the "symbols" of Hart Crane- expect
scant visualization by the senses⁶⁶.

It is clear from the above mentioned theories that the metaphysical poets and their contemporaries possessed a view of the world founded on universal analogy and derived habits of thought which prepared them for finding and easily accepting the most heterogeneous analogies.

Chapter III

Major Themes

3. 1. Introduction

Theodore Redpath observes:

The *Songs and Sonets* are, in fact, superior as a body of love-lyrics to any equivalent number of poems by Herrick, Shelley, Tennyson, Browning, or Swinbrune. Indeed, if we survey English poetry from end to end I doubt if we shall find any serious rivals to the *Songs and Sonets* , except the sonnets of Sidney and Shakespeare, and the love- lyrics of Yeats, and, possibly, of Hardy¹.

John Donne's *Songs and Sonets* is remarkable for its multiplicity of themes and plurality of meanings. A number mutuaty interrelated themes can be identified in this book of verse. It is a complex network of themes and sub-themes. These themes are intricately interwoven. In *Songs and Sonets* love is the central theme. The themes of death, valediction, and disloyalty of woman are the supporting themes which animate and enliven the main theme. They are like tributaries which run into the book's main current contributing to its cumulative power.

3. 2. The Theme of Love

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Herbert J. C. Grierson writes:

Donne 's love-poetry is a very complex phenomenon, but the two dominant strains in it are just these: the strain of dialectic, subtle play of argument and wit, erudite and fantastic; and strain of vivid realism, the record of a passion which is not ideal nor conventional, neither recollected in tranquility nor a pure product of literary fashion, but love as an actual, immediate experience in all its moods, gay and angry, scornful and rapturous with joy, touched with tenderness and darkened with sorrow- though these last two moods, the commonest in love-poetry, are with Donne the rarest².

Ian Mackean in his article: “ John Donne: The Love Poetry of John Donne” has discussed the nature of love in Donne’s *Songs and Sonets* . To him Donne’s poems in *Songs and Sonets* are remarkable for their diversity of emotions and moods. He observes:

Donne's *Songs and Sonnets* do not describe a single unchanging view of love; they express a wide variety of emotions and attitudes, as if Donne himself were trying to define his experience of love through his poetry. Love can be an experience of the body, the soul, or both; it can be a religious experience, or merely a sexual one, and it can give rise to emotions ranging from ecstasy to despair. Taking any

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one poem in isolation will give us a limited view of Donne's attitude to love, but treating each poem as a part of a totality of experience, represented by all the *Songs and Sonnets*, it gives us an insight into the complex range of experiences that can be grouped under the single heading 'Love'³.

And Louis Martz⁴ in his essay "John Donne: Love's Philosophy" (1969) comments:

... Donne's love poems take for their basic theme the problem of the place of human love in a physical world dominated by change and death. The problem is broached in dozens of different ways, sometimes implicitly, sometime explicitly, sometime asserting the immortality of love, sometimes by declaring the futility of love. Thus hold within themselves every conceivable attitude towards love threatened by change.

Louis Martz discusses the different extremes in Donne's love poetry. At the one extreme lie the cynical cavalier songs, the famous "Goe, and catche a falling starre", or "The Indifferent", spoken by one who can 'love bitter disillusionment in that somber poem "Farewell to Love", where the poet asks whether love is more than a gingerbread kind discarded after a fair:

But, from late faire

His highness siothing in a golden chair,

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Is not lesse cared for after three dayes
By children, then the thing which lovers so
Blindly admire, and with such worship wooe;
Being bad, enjoyng it decayes :
And thence,
What before pleas'd them all, takes but one sense,
And that so so lamely, as it leaves behinde
A kind of sorrowing dulnesse to the minde. (SS, p. 28)

And the other extreme perhaps only a poem or two after some poem of cynicism, we will find such a poem as "The Undertaking", where Donne moves to the opposite extreme of pure platonic love challenging the reader with these words:

But he who lovelinesse within
Hath found, all outward loathes,
For he who colour loves, and skinne,
Loves but their oldest clothes.
If, as I have, you also doe
Vertue'attir'd in woman see,

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And dear love that, and say so too,

And forget the Hee and Shee;

And if this love, though placed so,

From profane men you hide,

Which will no faith on this bestow,

Or, if they do, deride:

Then you have done a braver thing

Then all the *Worthies* did,

And a braver thence will spring,

Which is, to keepe that hid.

(SS, p. 8)

It is clear that the libertine poems are the obverse, the counter part, the necessary context, for the poems on constancy. The libertine poems express the fatigue, the cynicism, the flippancy, and bitterness of the disappointed seeker after the One and True, as Donne very clearly says in his poems' "Loves Alchemie", which appropriately comes quite precisely in the middle of the *Songs and Sonets*, just after the true poem of the true love "A Valediction: of Weeping":

Some have deeper digg'd loves Myne then I,

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Say, where his centrique happiness doth lie:

I have lov'd, and got, and told,

('told' in the sense of 'have counted up the results')

But should I love, get, tell, till I were old,

I should not finde that hidden mysterie;

Oh, 'tis imposture all.

(SS, p.62)

Clearly the 'centrique happiness' that is here renounced represent an abstraction that lies beyond the physical. Such a poem as this represent a violent revulsion against the lover who has in such a poem as "Air and Angels" sought for an ideal beauty and loved an ideal beauty in his imagination:

Twice or thrice had I lov'd thee,

Before I knew thy face or name;

So in a voice so in a shapless flame,

Angells affect us oft, and worship'd bee;

Still when, to where thou wert, I came,

Some lovely glourious nothing I did see.

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But since my soul, whose child love is,
Take limes of flesh, and else could nothing doe,
More subtle than the parent is,
Love must not be, but take a body too,
And therefore what thou wert, and who,
I bid Love aske, and now
That it assume thy body, I allow,
And fixe it selfe in thy lip, eye, and brow. (SS, p.30)

Examining some of Donne's love poems Louis Martz tries to explain the nature of love in Donne's *Songs and Sonets* in which the physical and the spiritual are made to work together, through the curiously shifting and winding manner that marks Donne's movements toward Truth. One can sense that movement as its best in the poem known as "Loves Growth" (though entitled "Spring" in many of the manuscripts). It opens with the characteristic brooding over the problem of change:

I scare believe my love to be so pure
As I had thought it was,
Because it doth endure

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Vicissitude, and season, as the grass. (SS, p. 50)

With such an opening one might expect that the lover is about to lament about the fact that his love has decayed; but, on the contrary, what worries him, what proves the instability of his love, is the fact that it seems to be increasing:

Me thinks I lyed all winter, when I swore,

My love was infinite, if spring make'it more. (SS, p. 50)

What then the nature of love, he asks?

But if this medicine, love, whichcures all sorrow

With more, not only bee no quintessence,

But mixt of all stufes, paining soul, or sense,

And of the Sunne his working vigour borrow,

Love's not so pure, and abstract, as they use

To say, which have no Mistresse but their Muse,

But as all else, being elemented too,

Love sometimes would contemplate, sometimes do. (SS, p. 50)

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Having decided then that the nature of love involves the total physical and spiritual being of man. Donne seems to drop the problem entirely in the second half of the poem, shifts his stance completely, and decides that in the fact the problem of vicissitude and season does not really exist for this particular love of his:

And yet not greater, but more eminent,

Love by the spring growne;

As, in the firmament,

Starres by the Sunne are not inlarg'd, but showne. (SS, p. 50)

The scientific sound of the image has a satisfying effect, until one tries to decide exactly what it means, and then, as so often with Donne's conceits. The apparent assurance becomes considerably less sure. 'Eminent' is certainly used in the sense of 'prominent' but from here on the best commentators disagree. Grierson interprets the lines as meaning 'The stars at sunrise are not really made larger, but they are made to seem larger'. Miss Gardner, however, takes 'by the Sunne' to mean 'near the sun', thus: 'Love has risen higher in the heavens by spring and shines the more brilliantly as do stars when near to the sun'⁵. The latter meaning is almost certainly right, since Donne is not talking about sunrise, but about the

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rising of the spring. But we are not to examine the image closely; we are simply to gain its positive effect of security in love , as the remaining images continue to assure us with their varied action:

Gentle love deeds, as blossomes on a bough,

From loves awaken'd root do bud out now.

If, as in water stir'd more circles bee

Produc'd by one, love such additions take,

Those like so many spheares, but one heaven make,

For, they are all concentrique unto thee;

And though each spring doe adde to love new heat,

As princes doe in times of actions get

New taxes, and remit them not in peace,

No winter shall abate the springs encrease. (SS, p. 50)

But the last word 'encrease' would appear to contradict the beginning of this stanza. If there has been 'encrease' the love must have grown greater and love must not then be so pure as he had thought it was. And indeed, if we look closely at the last stanza we see that it does not basically deal with assurance affirmed in the first four lines of that stanza, but rather carries on

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from the last line of the first stanza, ' Love sometimes would contemplate, sometimes do'. It soon appears that the speaker is talking about 'love-deeds' and that it is love in action that he wishes to see develop: these are the additions that love will take , like circles stirred in water, or like 'spheares' about one center. New heat is not a quality of a pure substance , in the scientific sense that Donne is broaching in the poem's first line . Love deeds, the buds of spring, circles in the water, the new heat of the season- all these are part of a transient and fluctuating physical universe. And indeed the surprising image

As princes doe in times of actions get

New taxes, and remit them not in peace. (SS, p. 50)

Brings us vividly into the realistic world. Thus the assertion at the end, ' No winter shall abate the springs encrease' stands as a defiance against all the imagery of the vicissitude that dominates the poem. We may believe the assertion, or we may believe the whole poem. In the end the poem is bound to win.

One can never be sure, then, where Donne's probing of the problem of mutability will lead. This is specially clear in the two poems where Donne uses, in different ways, his image 'A bracelet of bright haire about the

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bone'. In "The Funerall" the poem begins by creating a symbol of constancy and immortality out of 'wreath of haire' , as the speaker imagines himself dead:

Whoever comes to shroud me, do not harme

Nor question much

That subtle wreath of haire, which crown mine arme;

The mystery, the signe you must not touch,

For'tis my outward Soul,

Viceroy to that, which then to heaven being gone,

Will leave this to controule,

And keepe these limbes, her Provinces, from dissolution. (SS, p.102)

But as many with Donne's most resounding affirmations, the more the speaker broods about this and attempts to prove its truth, the more it tends to disintegrate. Here in paralleling the mistress's hair with nerves that run throughout his body, he is led toward a glimpse of his lady herself:

These haire which upward grew, and strength, and art

Have from a better braine..... (SS, p.102)

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This memory of the Lady in her actual life suggests to him another and more cruel possibility in keeping with her nature:

Except she meant that I

By this should know my pain,

As prisoners then are manacled, when they are condemn'd to die. (SS, p.102)

He does not know what she could mean by such a gift and in despair he waggles with his 'bravery', uttering at the end what amounts to a rude innuendo:

What ere shee meant by't, bury it with me,

For since I am

Loves martyr, it might breed idolatrie,

If into others hands these Reliques came;

As 't was humility

To'afford to it all that a Soul can doe,

So, 'tis some bravery,

That since you would save none of mee, I bury some of you. . (SS, p.102)

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In "The Relique" the direction of thought is reversed. Whereas "The Funerall" had moved from thoughts of fidelity to cynicism, "The Relique" moves from cynical thoughts about love to an affirmation of a miraculous purity in human love. Thus the poem opens with some of Donne's most satirical innuendoes:

When my grave is broke up again
Some second ghest to entertaine,
(For graves have learn'd that woman-head
To be to more then one a Bed)
And he that digs it, spies
A bracelet of bright haire about the bone,
Will he not let' us a lone,
And thinke that there a loving couple lies,
Who thought that this device might be some way
To make their soules, at the last busie day,
Meet at this grave, and make a little stay? (SS, p.108)

Donne accepts the fact that even graves are not sacred, and suggests in the last few lines above that perhaps someone would think that this erotic symbol would indicate that some 'loving couple' have arranged for a last carnal assignation even while the Judge is busy with his work of salvation and damnation. But as it turns out, this is not at all what these two lovers had in mind. She is not a Mary Magdalene, that is to say, a reform prostitute, and he is nothing of the kind either. It is only the continuous misunderstanding of man, whether in the field of religion or in the field of love, that makes it certain that people will misinterpret the nature of this symbol.

If this fall in a time, or land,
Where mis-devotion doth command,
Then, he that digs us up, will bring
Us to the Bishop, and the king,
To make us Reliques, then
Thou shalt be'a Mary Magdalen, and I
A something else thereby;
All women shall adore us, and some men;

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And since at such times, miracles are sought,

I would that age were by this paper taught

What miracles wee harmless lovers wrought.

First, we lov'd well and faithfully,

Yet knew not what we lov'd, nor why,

Difference of sex no more wee knew,

Then our Guardian Angels doe;

Coming and going, wee

Pechance might kisse, but not between those meales;

Our hands ne'r touch the seals,

Which nature, injur'd by late law, sets free:

These miracles wee did; but now als,

All measure, and all language I should passe,

Should I tell what a miracle she was. (SS, p.108)

It is, no doubt, a pure love, as the speaker declares. And yet there is something in the last six lines which doth protest too much. Why should he regard their rare kisses as 'meales?' Why should he regard the seals of

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chastity as restriction placed upon nature by 'late law' which thus injures the freedom of nature itself? And why should , at the end, his feelings falter ('alas') into such a desperate compliment? Perhaps the symbol of eroticism is not so wide of the mark as the speaker declares. In both poems the meaning of that macabre symbol appears to be essentially the same: it suggests the agonized reluctance of Donne to allow any severance between the physical and the spiritual.

In more obvious way, this reluctance to sever physical and spiritual is shown in the short poem entitled "The Anniversarie" which opens with Donne's most splendid affirmation of immortality of true love:

All Kings, and all their favorites,

All glory'of honors, beauties, wits,

The Sun it self which makes times, as they passe,

Is elder by a yeare, now, then it was

When thou and I first one another saw:

All other things, to their destruction draw,

Only our love hath no decay;

This, no to morrow hath, nor yesterday,

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Running it never runs from us away,

But truly keeps his first, last, everlasting day. (SS, p.36)

The plurality of the word *times* sums up the evanescence of worldly glories and stresses, by contrast with the great doxology of the last line, the eternity of this true love. But then in the second stanza remembers that in fact they must part, in some measure:

Two graves must hide thine and my coarse,

The one might, death were no divorce.

Alas, as well as other Princes, wee,

(Who prince enough in one another bee,)

Must leave at last in death, these eyes and ears,

Oft fed with true oaths, and with sweet salt tears;

But soules where nothing dwells but love

(All other thoughts being animates) then shall prove

This , or love increased there above,

When bodies to their graves, soules from their graves remove. (SS, p. 36)

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We feel the strong clinging to the physical; but of course it is a consolation to remember that the souls will be united in heaven-and yet another thought comes upon the speaker as he remembers that in heaven they will lose the unique, distinctive nature of their love because there everyone will be thoroughly blessed- 'but were no more, then all the rest'. His mind turns back to earth where their monarchy is unique:

Here upon earth, we're Kings, and none but wee

Can be such kings, nor of such subjects bee;

Who is so save as wee? Where none can doe

Treason to us, except one of us two.

True and false fears let us refraine,

Let us love nobly, and live, and add againe

Yeares and yeares unto yeares, till we attaine

To write threescore: this is the second of our raigne. (SS, p.36)

We notice how in the last four lines the poet tacitly concedes that this perfect love is not immortal, but is subject to the rule of times. They will celebrate the beginning of the second year of their reign, which will last until they are threescore. He speaks of holding back 'True and false feares'.

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The false fear is that they will ever be untrue to one another, but the true fear is fear that their immortal love is indeed subject to mortality.

The same problem gives its deep poignancy to the famous "Valediction: forbidding Mourning" , where the affirmation of a spiritual love, presumably between man and wife, has the effect of emphasizing the anguish of being forced to a temporary physical separation. Everyone has admired the delicate opening of the poem in which the separation of lovers is represented as a kind of death bed scene:

As virtuous men pass mildly away,

And whisper to their soules, to goe,

Whilst some of their sad friends doe say,

The breath goes now, and some say , no:

So let us melt, and make no noise,

No tear-floods, nor sigh-tempests move,

T' were prophanation of our joyes

To tell the layetie our love.

(SS, p.82)

What Donne is representing here is the essence of many an airport, of station, or dock-side scene, where true lovers may attempt to repress their

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tears, not wishing to show the laity their love. And then the poem goes on to say:

Dull sublunary lovers love
(Whose soule is sense) cannot admit
Absence, because it doth remove
Those thing which elemented it.
But we by alove, so much refin'd,
That our selves know not what it is,

Inter-assured of the mind,
Care lesse, eyes, lips, and hands to misse. (SS, p. 82)

‘Care lesse, but it is so? The very rigor and intricacy of the famous image of the compass at the end may be taken to suggest a rather desperate dialectical effort to control by logic and reason a situation almost beyond rational control.

The whole problem of the relation between the soul and body in love is brought to a crisis of ambiguity in the frequently discussed poem, "The Ecstasy". This contains a curious and enigmatic combination of traditions in Renaissance poetry and thought. Donne's view that spiritual love can be

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attained through physical love ties in with the contemporary theory of the 'chain of being'. Angels presumably, could experience a totally spiritual love, unadulterated by the physical. But man, being part divine and part animal, can only reach the spiritual level through the sensual. Then, it grows from the poetical tradition represented by Sidney's Eighth Song in *Astrophil and Stella* a song in which the lover attempts to persuade the lady in a pastoral setting to give way to the lover's wishes. Donne's prologue in his poem is exactly the same length as Sidney's prologue: seven quatrains. But Donne's interest in nature is so little that it appears as though the flower-bed consists of just a single violet: Donne is not interested in pastoral but in other implications.

Where, like a pillow on a bed,

A pregnant banke swel'd up, to rest

The violets reclining head,

Sat we two, one anothers best;

Our hands were firmly cimented

With a fast balme, which thence did spring,

Our eye-beames twisted, and did thred

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Our eyes, upon one double string;

So to' entergraft our hands, as yet

Was all our means to make us one,

And pictures on our eyes to get

Was all our propagation.

(SS, p. 88)

The physical suggestion of the poem here have led some readers to feel that the following philosophical discourse is simply a smoke-screen, as in "The Flea", for a libertine design. On the hand, a very strong tradition in Renaissance thought that lies behind the discussion in the rest of the poem has suggested to other readers that it is really does present a true debate over love's philosophy⁹. From this standpoint the poem may be seen as an assertion of the purity of human love in all its aspects. The title then is quite ironical. We are not going to witness here an ecstasy of physical passion (as in Carew's 'A Rapture'). On the other hand, although we do hear the souls of the lovers speak in a Neoplatonic state of ecstasies, in which the souls go forth from the body to discover the True and the One- nevertheless the Truth that they discover in fact the Truth of Aristotle and the synthesis of St Thomas Aquinas: that the soul must work through the body; such is the natural state of man. The last line prove the purity of their

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love. If there is small change when the souls are to bodies gone, then spiritual love has succeeded in controlling passion. From this standpoint Donne is misleading us with false expectations by the physical imagery of the opening part. These lovers will probably go off and get properly married in good Spenserian fashion. And indeed the deep self-control of these lovers is perhaps implied by the strictness of the three part structure that the poem displays, being (more precisely than usual with Donne) divided into setting, analysis, and resolution.

The total effect of the poem suggests a philosophical mode of rational control superimposed upon a libertine situation. The libertine suggestions are finally dominated and transcended by a richer, more inclusive, more spiritual view of love.

And yet each poem within the *Song and Sonets* can be no more than a temporary house of harmony, where Creative Mind, in Yeats's phrase, brings peace out of rage and creates the lovers' stasis and order, for a moment only. Thus, in the traditional order, the affirmation of the perfect 'patterne' of love in "The Canonization" is followed at once by the semi-recantation, "The Triple Foole".

I am two fooles, I know,

For loving, and for saying so

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In whining poetry;

But where's that wiseman, that would not be I,

If she would not deny?

(SS, p. 20)

And then this half-despairing , half-cynical poem is followed at once by the slow, sad, quiet measures of the beautiful poem entitled "Loves'(or "Lovers') infiniteness" where the word 'all' rings throughout as the dirge of an unattainable Ideal:

If yet I have not all thy love,

Dear, I shall never have it all;

I can not breath on other sigh, to move,

Nor can intreat one other teare to fall.

All my treasure, which should purchase thee,

Sighs, tears, and oaths, and letters I have spent,

Yet no more can be due to mee,

Then at the bargaine made was ment.

If then thy gift of love were partiall,

That some to mee, some should to others fall,

Deare, I shall never have Thee All.

(SS, p. 22)

In the fifth line above we should note the excellent reading of Miss Gardner's text, taken from the manuscripts: 'All my treasure', in place of the weaker traditional reading 'And all my treasure' ; for this manuscript reading throws a proper emphasis upon the thematic word 'all', binding it

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with the last word of the stanza and with the end rhymes that reinforce the dirge-like repetitions. But then, in Donne's characteristically winding way, the poem shifts its posture and turns over the same ground from a different point of view, pondering a new possibility which at the close is discarded for yet another point of view:

Or if then thou grav'st mee all,
All was but All, which thou hadst then,
But if thy heart, since, there be or shall,
New love created bee, by other men,
Which have their stocks intire, and can in teares,
In sighs, in oaths, and letters outbid mee,
This new love may beget new feares,
For, this love was not vowed by thee.
And yet it was thy gift being generall,
The ground, thy heart is mine , what ever shall
Grow there, dear, I should have it all. (SS, p. 22)

But as the third and final stanza opens we find the speaker discarding all the previous possibilities and turning toward a point of view which reaches a temporary conclusion in the powerful echo of one of the most famous of religious paradoxes:

Yet I would not have all yet,
He that hath all can have no more,

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And since my love doth every day admit
New growth, thou shouldst have new rewards in store;
Thou canst not every day give me thy heart,
If thou canst give it, then thou never gav'st it:
Loves riddles are, that though thy heart depart,
It stays at home, and thou with losing sav'st it. (SS, p. 22)

But these lovers move beyond the Gospel paradox and have, this lover
hopes, an even richer future:

But wee will have a way more liberall,
Then changing hearts, to joyne them, so wee shall
Be one, and one anothers All. (SS, p. 22)

Despite that splendid final affirmation of oneness, the whole poem creates, through its shifts and oscillations, a sense of the painful unlikelihood that this All will ever be really found. This great poem represents in itself the effect that one feels throughout the - the poignant fragility of human love. On the whole, Donne is one of the greatest of English love-poets. In fact, among all the English love poets, he is the only complete amorist. His capacity for experience is unique, and his conscience as a writer towards every kind of it allow of no compromise in the duty of doing justice to each, The poerty of lust has never been written with more minute truth, but then neither has the poerty of love transcending sex' Helen Gardner in her article "The Argument about the Ecstasy", comments:

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No poet has made greater poetry than Donne has on the theme of mutual love. He has no predecessors here and virtually successors of any stature. The poems which Donne wrote on the subject of love as the union of equals, such poems as "The Good Morrow", "The Anniversarie", or "A Valediction: Forbidding Mourning", are his most beautiful and original contribution to the poetry of human love; for poets have written very little of love as fullness of joy⁵.

3. 3. The Theme of Death

The theme of death is a major strand in the thematic structure of Donne's *Songs and Sonnets*. Writers and philosophers have been grappling with the problem of death down the ages. Death has racked the minds of the Renaissance writers. John Carey⁶ in his book *John Donne: Life, Mind and Art* while commenting on the nature of death in Donne's *Songs and Sonnets*, writes: "It is creative exercise which no one escapes, except infants who die before they can talk or think, like animals. Donne was notoriously, along with Webster and other Jacobean, 'much possessed by death'." Shakespeare in one of his sonnets writes: "Who can stop the chariot of death?" Donne's attitude toward death is unconventional. He preferred to think of ways in which death could be minimized. He finds death challenging, not mournful- and that, too, distinguishes his image of it from

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common place ideas. Death in Donne is almost never sad, and never simply sad.

John Carey thinks that in Donne's love poems death intrudes to an extent which, with any other poet, would seem debilitating. Of the fifty-five *Songs and Sonnets*, thirty-two—well over half—find some means of fitting death in. Donne dies or the girl dies, or they both die. When he says farewell to her, he feels the seas of death, which he had written to Goodyer about, waiting to engulf him. In other poems he is a ghost, or an anatomical specimen, or an exhumed corpse. What is remarkable is how active and influential he remains, although dead. That death actually kills you is the one fact about it he seems not able to grasp. And this is not simply because he is a Christian poet and believes in immortality; because, as we have seen, other Christian poets who believed in immortality could and frequently did write about death as if it were as peaceful as sleeping. With Donne, on the other hand, the dead walk about and talk. Daying is something they do frequently, as "The Legacie" tells us:

When I dyed last, and Dear, I dye

As often as from thee I goe . (SS, p. 26).

Even when death is not impacted into life, like this, Donne imagines himself in death still the centre of attention, more important to the living, and more influential with them, than the living. They will pray to him,

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and learn what love really is from him. Alternatively his dissected corpse will spread noxious influence among them, and wipe them out like an epidemic, as in "The Dampne":

When I am dead, and doctors know not why,
And my friends curiositie
Will have me cut to survey each part,
When they shall finde your picture in my heart,
You thinke a sodaine dampne of love
Will thorough all their senses move,
And worke on them as mee, and so preferred
Your murder, to the name of Massacre. (SS, p. 112)

The endeavour is, persistently, to treat death as a form of life, or to vivify it by giving it an active role in poems which are passionately concerned with living. What we sense, in such poems, is a dread of yielding to the idea that after death one will simply be forgotten, and that the life of other people will go on exactly as before. That generous renunciation is unacceptable because it is self-obliterating, whereas Donne nurses the egocentric delusion that when he dies it will be the world, not he, that will perish. 'I'll undo/ The world by dying,' as he put it in "The Will".

Death that powerful phenomena, whose unlimited authority can affect every thing and ends the life of every thing has no effect on love. When

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lovers' bodies die and dissolute in the soil their love is eternalized. In spite of the fact that love should be undertaken and buried like any other corpse it should not be undertaken in graves; but in the hearts of the lovers so as not to be known by any one:

Then you have done a braver thing
Than all the worthies did;
And a braver thence will spring,
Which is to keep that hid. (SS, p. 8)

The separation of lovers by death does not weaken love and the dissolution caused by death turns lovers into their first elements that inflame the fire of passion:

And we were mutual elements to us
And made of one another
... but that my fire doth with my fuel grow . (SS, p. 114).

As it is clear here that death has no power over love or lovers because the death of one of the lovers increases the suffering of the other and this suffering strengthens the love feeling and inflames it to grow larger and larger. In "A Fever", the lover cannot bear the idea of his beloved's death because her death means the end of the world though it does not mean the end of his love:

But yet then thou canst die, I know;

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To leave this world behind, is death;
But when thou from this world wilt go,
The whole world vapours with thy breath. (SS, p. 28)

The same idea has been used again in "A Nocturnal Upon St. Lucy's Day"
where the death of Lucy sinks the life of the world:

The world's whole sap is sunk
The general palm the hydroptic earth hath drunk,
Whither, as to the bed's-feet, life is shrunk,
Dead and interr'd. (SS, p. 70)

The paradoxical idea of eternalizing love through death is skillfully embodied in "The Relic" when the skeleton-lover's grave dug to let new corpse enter after years of the lover's death, people will be surprised by seeing the bracelet of his beloved hair still tied around the bone of his arm. His body turns into bare bones meanwhile the hair bracelet of his beloved hasn't been affected:

When my grave is broke up again
Some second guest to entertain
And he that digs it spies
A bracelet of bright hair about the bone. (SS, p. 108)

Finding such a thing will give that digger an impression that the two lovers are enjoying their time there in the grave:

Will he not let us a lone,

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And think that there a loving couple lies,
Who thought that this device might be some way
To make their souls, at the last busy day,
Meet at this grave, and make a little stay. (SS, p. 108)

As if that simple bracelet revives his corpse and brings life to that dead body. This idea has been emphasized in "The Funeral" where the lover asks those who come to shroud him not to be surprised by seeing the wreath of hair that crowns his arm, not to question about it, and not even to touch it because it is his soul:

Whoever comes to shroud me, do not harm
Nor question much
That subtle wreath of hair, which crowns my arm;
The mystery, the sign, you must not touch,
For it is my outward soul. (SS, p.102).

And in "The Computation", the lover is turned into a ghost because his soul, his beloved, leaves him for a single day which is for him (2400 years). The separation makes his life immortal:

Yet call this long life; but think that I
Am, by being dead, immortal; can ghosts die? (SS, p. 124)

Death and its consequences have no effect on love and lovers: separation of soul and body (separation of lovers) which means death , undertaking

that hide the dead bodies and the dissolution of the corpses , eternalize love and lovers:

... I

Am, by being dead , immortal. (SS, p..124)

Lovers are given life by death so they are alive celebrating their love inside their graves.

In "The Paradox" love causes death also and the lovers dies the moment he loves and what remains of him is mere an epitaph, and tomb of his dead soul:

Once I lov'd and died ; and am now become

Mine epitaph and tomb. Here dead men speak their last , and so do I :

Love – slain, Io! Here I lie.. (SS, p. 126)

Not only the suffering of love causes death, the separation does too. As if the two lovers are two poles of their own world and their separation means the destruction of the world. They are soul and body because they are one and the separation of the soul and the body means death:

As virtuous men pass mildly away,

And whisper to their souls, to go,

Whilst some of their sad friends do say:

'The breath goes now' and some say: 'No':

So let us melt and make, no noise. (SS, p. 82)

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the two lovers are dying while saying good-bye to each other ,but the lover wants their dying (their separation) to be as silent as the death of the virtuous men. The two lovers should whisper to their souls to go, to separate, and to die silently and mildly.

The separation means death in this valediction poem turns into double death in "The Expiration". Leaving his beloved is a death for him and asking or telling her to leave him is another death:

Except it be too late to kill me so,
Being double dead, going and bidding go. (SS, p. 123)

And in "The Canonization" the lover enjoys dying by love since they are denied love in life :

We can die by it, if not live by love. (SS, p. 16)

In "The Legacy", the lover dies whenever he leaves his beloved because, for him, leaving his beloved means leaving or separating his soul from his body that is why he dies more than once :

When I dies last (and dear , I dies
As often as from thee I go). (SS, p.26)

And in "A Valediction: of My Name in the Window", the lover asks his mistress to mourn him every day because he is dying every day during his absence:

...till I return,

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Since I die daily daily mourn. (SS, p. 40)

Not only separation causes lovers' death, the scorn of the beloved can leave the lover dead though he is still alive. As lovers cannot bear the separation they cannot bear being neglected:

By thy scorn, O murd'ress, I am dead. (SS, p.78)

3. 4. The Theme of Valediction

The five valediction poems i.e. "A Valediction of my Name in the Window", "A Valediction: of the book", "A Valediction: of Weeping", "A Valediction Forbidding Mourning" , and "The Expiration" "(A Valediction)" , are extremely passionate collections poems. What is remarkable here is the contradiction involved in these poems. Donne deals with this theme in an interesting and exciting way. He does not weep or shed tears when saying goodbye to his mistress. Though he is deeply wistful, his worries and sorrows have been dealt with restraint. The situation of the impending separation is faced boldly and the need of the poise and patience is stressed.

In "A Valediction: of my Name, in the Window", the speaker surprises the reader by saying good bye to his name in stead of saying it to his mistress whom he leaves behind.

The speaker who seems to be the lover is leaving his name that was carved firmly in the glass of the window of his house to protect his mistress, watches her, and reminds her of him during his absence:

My name engrav'd herein
Doth contribute my firmness to this glass,
Which, ever since that charm, hath been
As hard as that which grav'd it was;
Thine eyes will give it price enough to mock
The diamonds of either rock. (SS, p. 38)

He chooses glass to carve his name on because although it is hard, it is transparent to show every thing behind it. It can reflect exactly the things it is supposed to hide. Glass can do the role of a mirror too. Thus the beloved can find a reflection of herself in the glass:

'Tis much that glass should be
As all-confessing, and though-shine as I;
'Tis more, that it shows thee to thee,
And clear reflects thee to thine eye.
But all such rules love's magic can undo,
Here you see me, and I am you. (SS, p. 38)

His name here represents his fame and honor that should be protected while he is away. His name is he himself: It will prevent her from being disloyal to him during his absence:

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And when thy melted maid,
Corrupted by thy lover's gold, and page,
His letter at thy pillow hath laid,
Disputed it, and tam'd thy rage,
And thou begin'st to thaw towards him, for this,
My name step in, and hide his.
But glass and lines must be
No means our firm substantial love to keep;
Near death inflects this lethargy,
And this I murmur in my sleep;
Impute this idle talk to that I go,
For dying men talk often so. (SS, p.41)

Donne surprises us in the last stanza when he declares frankly that neither glass nor the lines that will be written on it can keep their love true. He trusts his mistress and sure of her loyalty to him during his absence. Saying goodbye to his mistress Donne is like the dying man who is saying goodbye to his soul. Redpath's comment is worth quoting: " 'But this is all absurd. We must not rely on glass and lines to preserve our firm, substantial love; it is the fact that I am nearly dead that had made me fall into this coma, and I am murmuring all this in my sleep.' ”⁷

"A Valediction: of the Book" is, in fact, a valediction to his mistress through the book she should write during his absence. That book will be written out of their love-letters. It can be read only by the lovers.

To relieve his mistress during the valediction Donne advises her to tease the destiny that teased them, by separating them, and to do what will enable her to excel all the glorious women in history:

I'll tell thee now, dear love, what thou shalt do

To anger destiny, as she doth us;

How I shall stay, though she eloign me thus;

And how posterity shall know it too;

How thine may out-endure,

Sibyl's glory, and obscure

Her who from Pindar could allure,

And her, through whose heal Lucan is not lame,

And her whose book (they say) Homer did find, the name. (SS, p. 44)

She can do so by studying their love letters and compiling them into a book. This way she will feel that he is with her, in front of her eyes, though he is absent:

Study our manuscripts, those myriads

Of letters, which has past' twixt thee and me,

Thence write our Annals. And in them will be,

To all whom love's subliming fire invades.

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Rule and example found;
There, the faith of any ground
No schismatic will dare to wound,
That sees, how Love this grace to us affords,
To make , to keep, to use, to be, these his records. (SS, p. 44)

This book will record them to be example for the future lovers. It will contain all the ' sciences', 'spheres music', 'angels verse'. This book will be a school for all lovers who will study this book without being afraid of any invaders, even “Vandals and Goths” have no ability to invade that school because that school is an eternal school. It is as eternal as the elements that constitute the world.

This book, as long-liv'd as the elements,
Or as the world's form, this all-grav'd tome
In cipher writ, or new-made idiom;
We for Love's clergy only are instruments,
When this book is made thus;
Should again the ravenous
Vandals and Goths inundate us,
Learning were safe; in this our universe
Schools might learn sciences, spheres music, angels verse. (SS, p. 44)

In this book (school) lovers will find whatever they seek:

Here Love's divines(since all divinity

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Is love or wonder) may find all they seek,
Whether abstract spiritual love they like,
Their souls exhal'd with what they do not see,
Or, loth so amuse
Faith's infirmity, they choose
Something which they may see and use;
For, though mind be the heaven, where love doth sit,
Beauty a convenient type may be to figure it (SS, p. 44-45)

This book will excel the art of both the lawyers and the statesmen:

Here statesmen (or of them, they which can read)
May of their occupation find the grounds:
Love and their art alike it deadly wounds,
If to consider what 'tis, one proceed;
In both they do excel
Who the present govern well,
Whose weakness none doth, or dares, tell;
In this thy book, such will their nothing see,
As in the Bible some can find out alchemy. (SS, p. 46)

Redpath significantly observes:

‘Here statesmen (or rather, those statesmen who can read) will be able to discover the principles of their profession. Both love and politics are unable to stand scrutiny without collapsing under it. In both spheres of activity the most successful practitioners are the opportunists, who

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either take other people in , or take them afraid to expose them. In tis book of yours, such people will see the emptiness of their art, just some people learn alchemy from the Bible'(or discover alchemy in the Bible'). The sense being: your book deals with genuine deep love, but will nevertheless teach what shame love is, just as the Bible can teach humbug science of alchemy.'⁸

This book will enable the lover to study the thoughts of his mistress even when he is away:

Thus vent thy thoughts; abroad I'll study thee,
As he removes far off, that great heights takes;
How great love is, presence best trial makes,
But absence tries how long this love will be;
To take a latitude,
Sun, or stars, are fitliest view'd
At their brightest, but to conclude
Of longitudes, what other way have we,
But to mark when, and where, the dark eclipses be? (SS, p. 46)

Redpath interprets that “Presence is the best test of how big love is but absence tests its endurance.”⁹ Love is just like sun and stars that are brightest when they are highest in the sky.

In "A Valediction: of Weeping" he can neither bear his sorrow nor hide his tears. He wants to shed tears in the presence of his beloved. These tears will be as valuable as coins because of her face stamped on them:

Let me pour forth

My tears before thy face, whilst I stay here,

For thy face coins them, and thy stamp they bear,

For thus they be

Pregnant of thee.

(SS, p. 58)

Brita Strand Rangnes¹⁰ regards tears as the main conceit of this poem. She observes:

Let us now turn to <<A Valediction: of Weeping>>, and try to follow the movement of the poet's tears in the poem. They start out as a conventional sign of grief triggered by the imminent separation of two lovers: <<Let me pour forth/ my tears before thy face, while I stay here[=while I am still here]>>. These tears are then transformed into mirrors: In them, the poet sees the face of his beloved. In turn, this image transforms the tears into coins, the image of the mistress being their stamp. As critics have pointed out, this transformation is in itself a very elaborate one: <<Such an extravagant conceit would have been a stopping point for most readers, but for Donne it is only the occasion for extending the metaphor.

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She thinks that what has been said to generally characterize conceit, is the slightest resemblance between two elements is enough to develop an elaborate comparison. What seem to trigger the development of the tear in this poem, is its physical shape: Its roundness is what makes it take on new meaning. The round tear is made into a round coin and given value by its impression. The next stanza opens with another similar shape: the globe. And here, the very shape is actually emphasized: "On a round ball".

The globe is nothing but an empty ball until the work man (the artificer, or the map-maker) pastes maps on it (lays copies). But when the workman has laid the maps, or copies, on the ball, it suddenly becomes the whole world: "that which was nothing is made all". In the same way the poet's tears are made all. For they bear his mistress' portrait, and his mistress is every thing to him. So when his tears contain her portrait, they contain the whole world, thus each tear, too, becomes "a globe, yea world". This image is by means limited to this particular poem, it is found frequently in Donne's poetry. The beloved or rather, the *unity* of the two lovers, the glory of *requited* love, is equal with the entire world and the whole world made as small as the two lovers.

Stanza three also transforms the poet's mistress. She is not just his world, she is his heaven (last line). So when she too bursts into tears and her tears

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mix with the poet's, it follows that her tears wash away his, the "over flow" the entire world that has been (to some extent physically) created by her own image. This transformation is an ingenious one, for it also allows the poem to go on even further in its description of the mistress. What has the power to "draw waters" on earth, what controls ebb and flow, is the moon, because she not only controls the water already in the world, as does the moon, but has the power to "draw up" new seas.

We see, then, how one single tear is transformed into a coin, then into the globe, and finally into the world, and how the mistress' tears are given the power to physically destroy the poet's whole world. The mistress thus becomes both creator and destroyer, as love in the poem is both life, when the lovers are together , and death, when they are apart.

Let us now turn to the title of the poem: it is a farewell. And from line two, we may safely deduct that it is the poet who is going away, not the mistress "whilst I stay here". In stanza three, the poem reestablishes the initial valediction situation by drawing attention to what lies ahead, namely a voyage. In stanza three we learn that the poet is leaving his mistress to go to sea:

Weep me not dead, in thine arms, but forbear

To teach the sea, what it may do too soon;

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Let not the wind

Example find

To do me more harm than it purposeth. (SS, p. 58)

Perhaps this stanza questions Redpath's claim that the title "A Farewell: of Weeping" is unambiguously to be read as a farewell on weeping. For what starts out as a request to be allowed to weep "Let me pour forth/My tears", is via a wonderfully constructed conceit transformed into the conclusion that this weeping does more harm than good, that this should, indeed, be a farewell *to* weeping as well.

And this highly conceited poem, this researcher would argue, is also a poem that draw attention to itself as conceited. It is a poem that seems to be aware of its own elaborateness, and thus undermines much of the critique of this conceited style. If we turn to stanza two, we find that something very interesting happens at the centre of the poem. The artificer, when pasting maps into a globe:

Make[s] that, Which was nothing, all,

So doth each tear,

Which thee doth wear,

A globe, yea world by that impression grow. (SS, p. 58)

What is the poem actually saying here? This is, of course, a praise of the

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mistress, who has the power to make whole worlds, but could we not also read this as a comment on the poem itself? If the central conceit of the poem is the tear transformed, is not the lines telling us that this tear is transformed from nothing to everything as a possible ironic comment (conscious or not) on the efforts made in order to create this conceit and follow it through? In having as its very centre its own far-fetchedness, in actually telling the reader that it is now making nothing into everything, the poem seems to draw attention to the conceit as a rhetorical figure, and as such a purely literary construct. And in doing so, the poem perhaps also draws attention to its own status as a literary and rhetorical construct.

Death is strongly connected to the valediction (the separation) of lovers that is why Donne in his poem "A Valediction: Forbidding Mourning" compares their separation to the death of virtuous men. Both should be silent and quiet¹¹. Rita Chaudhry¹², in her introduction to her book *The Dramatic Experience in Donne's Songs and Sonnets*, agrees with Walton that the poem "A Valediction: Forbidding Mourning" was addressed to Donne's wife. She writes:

It is often believed (thanks again to Walton's statement made in 1675) that Donne addressed "A Valediction: Forbidding Mourning" to his distraught wife before setting out on a journey that was to remove him for a considerable period from

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his pregnant spouse, and that the fear and alarming
promotions recorded by the speaker were Anne's own.

Donne begins with a famous conceit, comparing the bed of the lovers with the death-bed of "virtuous men". Like the virtuous man, he is about to "die" by leaving her. Like that man's "sad friends" she is wondering when he will die, ie leave her. The "Virtuous men" have nothing to fear when they die so they "whisper to their soules to goe" (i. e go to God/heaven) - he too has nothing to fear when he leaves her, as they are in love, so he tells himself he ought to go, but wishes to say one final word, the "valediction". "Dying" was a common Elizabethan expression for moments of passion in love-making, so Donne is also, by using words like "breath" and then "melt" etc describing the physical love of their bed, which is in a double-sense their death-bed: (a) they "die" for each other there (b) they "die" because he must leave¹³

As virtuous men pass mildly away,
And wispher to their souls, to go,
Whilst some of their friends do say:
The breath goes now', and some say: 'No'
So let us melt, and make no noise,
No tear-floods, nor sigh-tempest move. (SS, p. 82)

Their separation should be like

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... the trepidation of the spheres,

Though greater far, is innocent (SS, p. 82)

They should not weep or sigh, they should not demolish themselves by sorrow since they are faithful to each other they cannot be separated by absence just like the compass legs when they are fixed the circle they make should be complete and the moving leg (the lover who is leaving) should return where it begins i.e since his beloved (the fixed leg) is faithful, he will return to her:

If they be two, they are two so

As stiff twin compasses are two:

Thy soul, the fix'd foot, makes no show

To move, but doth, if the other do. (SS, p. 82)

The matter is different in "The Expiration", the lovers here neither weep nor forbid weeping. They are giving each other a lamenting kiss. Such a kiss will suck the souls of the two lovers. This valediction causes death to the two lovers and turns them into ghosts (bodies without souls):

So, so, break off this last lamenting kiss

Which sucks two souls, and vapours both away

Turn thou, ghost, that way, and let me turn this. (SS, p. 123)

3. 5. The Theme of Disloyalty of Women

Donne in his *Songs and Sonets* is also concerned with women's constancy and thier disloyalty."At times he is very hard on women and despises them

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almost sadistically, at other times he is capable of great and tender love poetry"¹⁴. In his "Song: Go and Catch a Falling Star", he declares that woman constancy is the seventh of the impossibilities. This theme of constancy and disloyalty of women has been rendered in an interesting way. In his opinion one can catch a falling star, beget a child on a male, tell where the past years are, tell who cleft the foot of the devil, and be taught to hear the singing of the mermaids, but one cannot find a true woman:

Go and catch a falling star,
Get with child a mandrake root,
Tell me where all past years are,
Or who cleft the Devil's foot,
Teach me to hear mermaids singing,
Thou, when thou return'st, wilt tell me
All strange wonders that befell thee,
And swear
Nowhere
Lives a wom true, and fair. (SS, p. 5)

And even when his addressee pretends that he (the addresser) finds an honest woman, soon he will discover that she is really false and has cheated two or three before him:

Though she were true, when you met her,
And, last till you write your letter,

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Yet she

Will be

False, ere I come, to two, or three. (SS, p. 5)

In "Woman's Constancy" Donne seems to mock at women's constancy.

For him they are changeable creatures:

Not that has't lov'd me one whole day,

Tomorrow when thou leav'st, what wilt thou say?

Wilt thou then antedate some new-made vow?

Or say that now. (SS, p. 6)

That woman is false; she achieves her truth through her falsehood:

For having purpos'd change, and falsehood, you

Can have no way but falsehood to be true?. (SS, p.6)

In "A Valediction: of my Name" Donne leaves his name carved on the window of his mistress to prevent his mistress from hurting his honor during his absence. Though sad, Donne suspects the loyalty of his mistress when he becomes away from her. Stanzas eight and nine show this idea clearly:

To look on one, whose wit or land

New battery to thy heart may frame,

Then think this name alive, and that thou thus

In it offend'st my Genius. (SS, p. 40)

His mistress can be attracted by gold as well as land and wit :

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And when thy melted maid,
Corrupted by thy lover's gold,
And thou begin'st to thaw towards him, for this,
May my name step, in, and hide his. (SS, p. 40)

Donne mocks at woman's constancy in "The Confined Love", Donne talks on the tongue of a woman pretending to defend women's right to love more than one and be loved by many, whereas in fact he attacks women and their disloyalty. Women are goods and goods cannot be goods unless they are possessed and used by many. By being tied to one man they are wasted:

Good is not good, unless
A thousand it posses,
But doth waste with greediness. (SS, p. 55).

In "The Curse", the speaker presents his mistress as a mean woman who can yield to any who can pay:

Whoever guesses, thinks, or dreams he knows
Who is my mistress, wither by this curse;
His only, and only his purse
May some dull heart to dispose,
And she yield them to all that are his foes. (SS, p. 66)

To sum up the central theme of *Songs and Sonets* is love which is the sun round which the subthemes like theme of death, theme of valediction etc

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move like the planets and in their dynamic togetherness presents a holistic view of love.

Chapter IV
Analysis of Images (1)
Nature Images

4. 1. Introduction

Donne's imagery has always impressed readers by its range and variety and its avoidance of the conventionally ornamental. His images aim at

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defining the emotional experience by an intellectual parallel. Joan Bennett aptly observes:

His images are drawn from his own interests, so that he is always illustrating one facet of his experience by another. Everything that played an important part in his life or left its marks upon his minds occurs in the poetry, not as subject-matter, but as imagery. His subject-matter was, as has been seen, confined almost entirely to various aspects of love and of religion; but his imagery reveals the width of his intellectual explorations¹.

John Donne does not draw on the source –material of Elizabethan poets for his imagery. His originality prevented him from following the Petrarchan or pastoral tradition. He sought images from the rich and varied experiences of his own life and the widening horizons of knowledge and the world around him. He was widely read in most of the subjects that excited cultivated minds in his day: astronomy, chemistry, geography, physiology, law, and theology, and he drew upon all these indifferently for illustration.

For the sake of analysis images in Donne's *Songs and Sonnets* can be classified into different groups, such as, images taken from nature, images

taken from the daily life , images related to human beings, images taken from the different learnings of the Renaissance age.etc

This chapter will deal with the first group of images, i.e, the images taken from nature. Images of this group can be further classified as images of water, images of plants, images of animals, images of weather, images of precious stones, images of natural disasters , images of natural phenomena, and celestial images.

4. 2. Aquatic Images

Aquatic images can be further classified as the images of (1) fountains, (2) seas and things related to sea such as shores, harbours, ships either sinking or steady, drawing, fishing either by nets or snares, and sea creatures, like fish (fry), the mermaid, and monster, and (3) rivers and things related to rivers such as banks, brooks, and currents

4. 2. 1. Images of Fountains

In "Twickenham Garden", the fountain image has been used to drive home the utter despair and incurable pain of a love-lorn heart. The poem is a passionate outburst of sorrow expressing yearnings of unfulfilled love and this theme is effectively reinforced by the image of stone fountain shedding tears in the forms of jets of water throughout the year:

...love , let me

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some senseless piece of this place be;
Make me a mandrake, so I may grow here,
Or a stone fountain weeping out my year. (SS, p. 42)

The imagery of weeping stone fountain leaves on the mind an unforgettable impression of poignant sorrow.

4. 2. 2. Images of Sea and Things Related to Sea

4. 2. 2. 1. Images of Sea

The image of salty sea-water has been used to reinforce the idea of revealing the pain of love through poetry. As sea-water's saltiness is reduced to some extent by collecting and drying its water in small ponds and lakes and collecting clots of salt, so the pain and suffering of the poet could be reduced in its intensity by expressing it in his poems:

Then, as the earth's inward narrow crooked lanes,
Do purge, sea water's fretful salt away,
I thought, if I could draw my pains
Through rhyme's vexation, I should them allay. (SS, p.20)

The sea imagery has been admirably used in the poem "A Valediction: of Weeping". The logical development of the sea imagery from the poet's beloved's tears is the mark of Donne's originality. Like the moon, the lady can make tides. By her weeping the tides will rise and drown the lover,

even while he is within her arms. He asks her not to encourage the sea-storms by her sighs:

O more than Moon,

Draw not up seas to drown me in the sphere..... but forbear

To teach the sea , what it may do too soon. (SS, p. 58)

Her tear is round like a globe, the globe has a number of continents. Their profuse tears will drown the creation (the universe). These tears are like the Deluge. The beloved is like the moon. She will cause 'tides' and 'storms' and subsequent death. All these images are interlinked and convey a sense of unified sensibility.

The lovers' tears will cause floods that will drown not only the lovers , but the whole world:

Oft a flood

Have we two wept, and so

Drown' d the whole world, us two. (SS, p. 70)

In "Witchcraft by a Picture", the transparent tears of the beloved will give rise to flood that will drown the picture of the the lover in the eyes of his beloved. The beloved is like a witch that kills people by killing their pictures:

My picture drown' d in a transparent tear

pity my picture burning in thine eye;

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My picture drown'd in a transparent tear. (SS, p. 75)

The sea shore image has been used in "A Valediction: of Weeping". It has been used to describe the diverse shore on which Donne and his mistress stand during the valediction. The two lovers are nothing during the valediction:

So thou and I are nothing then , when on a diverse shore. (SS, p. 58)

The image of ship has been used in "Air and Angels". While the separation of the two lovers has been compared to the sea shore, where land separates water, love is compared to a ship that is overloaded with wars:

Whilst thus to ballast love I thought,
And so more steadily to have gone,
With wars which would sink admiration
I saw I had love's pinnace overfraught. (SS, p. 30)

4. 2. 2. 2. Images of Sea Creatures

The images of the sea creatures are those of fish and mermaid.

The fish image is pervasive in the poem "The Bait". The male fish will be happy by touching his beloved's body with whom he wants to swim. And his beloved is a fish no one can catch:

That fish , that is not catch'd thereby ,
Alas , is wiser far than I . (SS, p. 76)

The image of the mermaid has been used in the poem "Song: Go and Catch a Falling Star". (See Appendix A)

4. 2. 3. Images of Rivers and Things Related to Rivers

In "The Bait" the natural images are used to describe the dreamy land the lover (the speaker) wants to stay with his beloved in . The crystal brooks , the silken lines , the silver hookes and the whispering river combine to provide pleasure of the two lovers. In addition to that " the enamour'd fish", "the live bath" , "the strangling snare", "the windy net", "the bedded fish in the blanks, the witch poor fish's wondering eyes" they are the components of that lovely and dreamy bait the poetic voice wants to have with the beloved. (See Appendix A).

The image of the stirred circles of water has been used in the poem "Love's Growth". (See Images of Natural Phenomena").

4. 3. Images of plants

The second group of nature images are the images of plants. These images can be classified as (1) plants, (2) transplants, (3) parts of plant. Plant imagery can be further classified as trees, grass , mandrake, aspen, wormseed, weed, etc. Images related to parts of plants consist of : fruits,

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violet, blossom etc. The imagery of blossom includes images of budding, kernel, and shell. The image of the comfitures is taken from fruits. All these images together with the blasting property of the plants are skillfully employed in Donne's *Song and Sonets*. These images along with all the natural images make it clear that the idea that Donne "draws his illustrations not from asphodel or from the moon",² should be considered again.

4. 3. 1. Images of Kinds of Plants

Images of plants are those of trees, arbors, grass, mandrake, wormseed, weeds, aspen and plants.

The tree image has been employed in three poems: "Twickenham Garden" "Confined Love" and "The Blossom". "Twickenham Garden" is a lyric which presents a highly condensed feelings of sadness. The speaker gives vent to the anguish of his heart which neither nature nor poetry can soothe. He comes to Twickenham garden so that its beauty might ease his anguish but he finds that his bleak and desolate mood does not yield to the soothing influence of the atmosphere. On the contrary, the trees seemed to be laughing and mocking him to his face:

...these trees to laugh, and mock me to my face. (SS, p. 42)

In "Confined Love" women have been described through a chain of images. They are like trees to be used before they fall.

Who e'er ...set trees, and arbors,

Only to lock up, or else to let them fall ? (SS, p. 55)

"The Blossom" has a dramatic structure. There is a dialogue between the poet and his heart. The use of imagery is skilful. The poet addresses his heart and declares that it is useless for the heart to pursue the beloved with affection. The lady will not make any favourable response to his heart because she is "a forbidden tree"- a lady married to another man. She is also "a forbidden tree" because she has already discarded the adventure of the poet:

Little think'st thou , poor heart

That labourst get to nestle thee,

And think'st by hovering here to get apart

In a forbidden or forbidding tree. (SS, p.104)

In "Love's Growth" Donne presents his philosophy of love. Is love pure? It is not pure in the sense that it does not consist of one single element. It is compound of various elements; it is both physical and spiritual. It depends both on the body and the mind, action and thought, holy passion and sex. It is like grass which grows. It enlarges its dimension and gains in strength. While the grass decays and dies in winter, love is not

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affected by the cold season. The grass grows luxuriantly in spring and so does love gather momentum in this season:

I scarce believe my love to be so pure

As I had thought it was

Because it doth endure

Vicissitude, and seasons, as the grass. (SS, p. 50)

The poet's experiences of love have given him a practical and dynamic view of love namely that in spite of the seasoned fluctuations in the manifestations of love, love grows qualitatively and is not subject to death and decay. The grass imagery controls the whole poem. The last line "No winter shall abate spring increase" stands as defiance against all the imagery of vicissitude that dominate the poem.

Blasted plant image has been used by Donne to describe the bad condition of the lover. The lover who is denied the happiness of love is like the blasted plant that is denied water. Both are denied the source of life and both are about to die. That is why the lover comes to nature i.e to the "Twickenham Garden" seeking spring for his troublesome life:

Blasted with sighs, and surrounded with tears,

Hither I come to seek the spring. (SS, p. 42)

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The image of the mandrake has been used In “Twickenham Garden”. The tormented lover, who finds it shameful to groan his pain, wants to be turned into a mandrake so that he may groan his pain without being blamed or ashamed:

Love, let me

Make me a mandrake, so I may groan here. (SS, p. 42)

Aspen imagery has been used in the poem “Apparition” which deals with women’s inconstancy. The poet addresses his beloved who has rejected him. He will send his ghost to revenge upon his murderess beloved who would tremble like the leaves of an aspen plant:

And then, poor aspen wretch, neglected thou. (SS, p. 78)

In “Farewell to Love” the act of love is a wormseed for the poor lover' who wants to get rid of love suffering and decides to say farewell to love:

If all fail ,

Tis but applying wormseed to the tail . (SS, p. 130)

Weed image has been used in the poem "The Bait":

...those who cut their legs with weeds

Let others freeze with angling reeds,

And cut their legs with shells and weeds. (SS, p. 76)

4. 3. 2. Images of Parts of Plants

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Images of parts of plants are those of root, fruit, comfitures, kernel, shell, flower, bough, blossom, primrose, violet, and sap.

The image of the root of the mandrake has been used in the poem "Song: Go and Catch a Falling Star". It has been used to support the poet's opinion. For him it is impossible to find a constant woman in the world. For him woman's constancy is more impossible than marrying a mandrake root and getting a child from it. The speaker here challenges his addressee that it is possible for him to beget a child on a mandrake root but it is impossible to find a faithful woman:

Go and catch a falling star,
Get with child a mandrake root,
And swear
nowhere
Lives a woman true, and fair. (SS, p. 5)

In the poem "Community" women are fruits to be tasted by men:

But they are ours as fruits are ours, . (SS, p. 49)

In "Love's Usury" fruit image has again been used to describe the fruit of lovers' love:

And fruit of love, Love, I submit to thee. (SS, p. 14)

In "A Valediction: of Weeping" the fruit image has been used to describe the tears. Tears are the fruits of sadness:

Fruits of much grief they are. (SS, p. 58)

In the same poem comfiture image has been used to describe the woman of the court with whom he wants to make love when he approaches the old age:

Let me love none , no, not the sport,
From country grass, to comfitures of court....., let report
My mind transport. (SS, p. 14)

The image of the kernel and its shell has been used in the poem “Community” , to describe women and their bodies: women are as kernels whose shells should be flung away when they are eaten. Women are kernels, their bodies are shells , the act of love is eating , the effect of it on women’s bodies is that of flinging the shell away:

And when he hath the kernel eat ,
Who doth not fling away the shell? (SS, p. 49)

The flower image has been used in the poem “The Blossom” to describe the beloved who is proud of her transient beauty:

Little think though poor , poor flower,
Whom I have watch’d six or seven days,
And seen thy birth,...
And now dost laugh and triumph on this bough
and that I shall...
Tomorrow find thee fall’n , or not at all (SS, p. 104)

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The violet image has been used in the poem "The Ecstasy". The violets are dancing near the bank:

A pregnant bank swell'd up, to rest
The violet's reclining head
Sat we two, one another's best. (SS, p. 88)

The image of blossoms has been used in the poem "The Spring". The gentle deeds of love are blossoms on a bough:

Gentle love deeds, as blossoms on a bough,
From love's awakened root do bud out now. (SS, p. 50)

The image of the sap of the plant has been used to describe the effect of St. Lucy's death on the world:

The world's whole sap is sunk;
The general balm the hydroptic earth hath drunk (SS, p. 70)

In the poem "The Primrose" the imagery of the primrose has been used to describe women's mysterious nature:

Yet know I not, which flower
I wish; a six, or four;
For should my true-love less than woman be,
She were scarce anything; and then should she
Be more than woman, she would get above
All thought of sex, and think to move
My heart to study her, and not to love;

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Both these were monsters; since there must reside
Falsehood in woman, I could more abide
She were by art, than Nature, falsified. (SS, p. 106)

The primroses with different number of petals stand for different kind of women:

Live, primrose, then, and thrive
With thy true number five;
And woman, whom this flower represent. (SS, p. 106)

4. 3. 3. The Image of Transplant

In the poem “The Ecstasy” the transplant image has been used to support Donne's idea that the souls of the lovers become stronger when reborn like the violet that becomes stronger in colour and size by transplanting:

A single violet transplan,
The strength, the colour, and the size
All which before was poor, and scant,
Redoubles still , and multiplies. (SS, p. 90)

4. 4. Images of Animals

Songs and Sonets is replete with animal imagery. Animal images can be classified as(1) images of wild animals, (2) images of domestic animals, (3) images of birds, and (4) insect images.

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4. 4. 1. Images of Wild Animals

Imagery of wild animals consists of beasts, monsters, lions, and serpent. Imagery of wild animals has been marshalled to reinforce the theme of love. In “Confined Love” the image of beasts has been used for double purposes . It is used to support two contradictory attitudes. One of them is that of the female poetic voice which states that women are badly treated by men who limit their freedom and want only to own and monopolize them. Female beasts are dealt with by the male ones better than women by men. The second one is that of the poet (male attitude) which is that all women are unfaithful:

Beasts do not jointures lose
Though they now lovers choose,
But we are made worse than those. (SS, p. 55)

In “Nocturnal Upon St. Lucy’s Day Being the Shortest Day”, beast image has been used . On account of the death of his beloved, the poet has been reduced to the condition of absolute nothingness, a state of pre-creation. It would be wrong to say that his beloved is dead because she is only staying in a grave till her resurrection. The condition of the poet is now of very nothingness. He is not a man for if he were a man, he would know that he was one. He is not an animal because even animals function and move in the cycle of cause and effect:

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Were I a man ; that I were one
I needs must know ; I should prefer,
If I were any beasts. (SS, p. 70)

The lion image has been in the poem "Farewell to Love" . The speaker wishes to be like cocks and lions whose life is not shortened by the act of love.. Those animals remain cheerful even after the act of love:

Ah, cannot we
As well as cocks and lions, jocund be
After such pleasures ? Unless wise
Nature decreed (since each such act , they say ,
Diminisheth the length of life a day)
This , as she would man should despise
The sport . (SS, p. 128)

The serpent image has been used in "Twickenham Garden". The lyric is distinguished by highly condensed feelings of sadness. The poet is obviously in a mood of dejection. He gives vent to the anguish of his heart which neither nature can soothe nor poetry. He comes to the Twickenham garden in order that the beautiful sights and sounds around him, might ease his anguish. But no, he finds that his bleak and desolate mood does not yield to the soothing influence of the atmosphere. On the contrary, trees seemed to be laughing and mocking him to his face. If the garden were as

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beautiful as the garden of Eden, the thought of love within him is like the serpent to spoil the beauty of the place.

And that this place may thoroughly be thought

True Paradise, I have the serpent brought. (SS, p. 42)

4. 4. 1. 1. Images Related to Wild Life

The three images related to wild life are those of taming , cruelty, and swallowing.

In "A Valediction of My Name , in the Window" the poet describes his mistress as a wild animal who can be tamed during his absence:

His letter at thy pillow hath laid,

Disputed it, and tam'd thy rage,

And thou begin'st to thow towards him. (SS, p. 40)

The image of cruelty has been used in the poem "A Valediction: of Weeping". In the beginning, the poet wants to weep out his heart—just to give an outlet to his pent— up feeling for his wife— because he is going out and this separation is intolerable. Of course the poet's wife is unhappy as the poet himself at the prospect of separation and loneliness. The poet's wife, like the moon, is capable of causing high tides capable of drowning the poet. Similarly, her sighs are powerful enough to cause sea-storms which may hasten his death. So at the end, the poet suggests that they should desist from sighing 'one another's death' because it would be mutually

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destructive. The poet feels that weeping at the time of separation is natural, but it has to be reduced to the minimum because it will destroy the peace of mind of both of them.

Since thou and I sigh one another's breath,

Who e'er sighs most, is cruelest, and hastens the other's death. (SS, p. 58)

The image of swallowing has been used in the poem "The Broken Heart". Love is the wild animal that swallows the rejected lover:

...but us love draws,

He swallows us, and never chaws; By him. (SS, p. 80)

4. 4. 2. An Image of Domestic Animal

The only domestic animal image used by Donne in his *Songs and Sonets* is that of the goat which is used to represent lust and joy of the lover. This image has been used by Shakespeare in *Othello* to express the lust of Iago. The sun takes the warmth and lust from the Tropic Capricorn, which is symbolized by the goat, in winter, and brings it to the lovers in summer:

You lovers, for whose sake the lesser sun

At this time to the goat is run

To fetch new lust, and give it to you,

Enjoy your summer all. (SS, p. 72)

4. 4. 3. Images of Birds

Imagery of birds can be further classified into (1) Images of kinds of birds, (2) images related to birds i.e. part of birds, and behaviour of birds. The only part of birds that has been used is the wings and the bird behaviours that have been employed are nesting and hovering.

4. 4. 3. 1. Images of Kinds of Birds

Images of birds come across in *Songs and Sonnets* are those of eagle, fowl, buzzard, dove, and cocks. These bird images have been used to illuminate the love theme.

The image of eagle has been used in the poem "The Canonization". The strength lovers carry in their hearts enables them to stand against all the difficulties caused by love is an eagle and the mercy created in lovers's hearts because of the softness of love is a dove:

And we in as find the Eagle and the Dove. (SS, p. 16)

The image of cocks has been used to describe the creatures that are not affected by the act of love::

Ah, cannot we

As well as cocks and lions, jocund be

After such pleasures ? Unless wise

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Nature decreed (since each such act , they say ,

Diminisheth the length of life a day)

This , as she would man should despise

The sport .

(SS, p. 128)

The image of buzzard has been used in the poem "Love's Diet". The lover can tame love as the bird falconer tames his buzzard:

Thus I reclaim'd my buzzard love, to fly

And what, and when, and how, and where I choose. (SS, p. 96)

4. 4. 3. 2. Images Related to Birds

Images related to birds are images of wings, hovering and nesting . The lover's poor heart is a bird seeking rest by hovering around a forbidden tree. The heart, that is offended by love injury and still hoping to rest one day near his beloved, is a bird hovering in the sky seeking rest in a forbidden tree:

Little think'st thou, poor heart ,

That labour'st yet to nestle thee,

And think'st by hovering here to get apart

In a forbidding tree.

(SS, p. 104)

The image of wing has been used in the poem "Song". The poet tries to convince his mistress that she should not be sad or afraid of his travelling because he will return again quicker than the sun that leaves yesterday night and reaches here today, though it has no desire nor sense, and her

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way is longer than his and he has more wings than her . The lover's desire to stay near his mistress will quicken his journey and bring him back quickly. This desire is as the birds' wings:

Then fair not me,
But believe that I shall make
Speedier journeys, since I take
More wings and spurs than he. (SS, p. 24)

4. 4. 4. Images of Insects

Images of insects are (1) images of insects and (2) images related to insects.

4. 4. 4. 1. Images of Kinds of Insects

The images of insects that have been used in Donne's *Songs and Sonets* are those of the flea, the spider, the fly, the sleeve silk, the parasite, the worms , and the ants .

The dominant insect image is that of the flea because it is the main conceit in the poem "The Flea". The flea image is the centre round which the whole poem rotates. Donne uses new image and conceits to advantage through the flea-bite. First, the mingling of the bloods of the lover and the beloved in the body of the flea is no matter of sin or shame. The flea has brought about the mingling of the blood of the two and therefore there

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should be no objection to their sex-relationship. The conceit of the flea as a temple and as a marriage-bed is original, so also the sin of triple murder by the proposed crushing of the flea by the beloved. When the beloved has killed the flea with her nails, the poet regards it as shedding blood of innocence. Her victory over the flea is imaginary rather than real. She will lose as much honour by sexual relationship with the poet as the honour lost by the flea-bite.

Mark but this flea, and mark in this
How little that which thou deny'st me is ;
Me it suck'd first, and now sucks thee,
And in this flea our two bloods mingled be

Confess it; this cannot be said

A sin, or shame, or loss of maidenhead. (SS, p. 64)

“The Flea” is regarded as "a playful and humorous form of metaphysical poems." The poet finds no sin in mixing his and his mistress' blood inside the flea that 'swells with one blood made of two' to become pregnant. In his attempt to ensure his mistress that “having sexual intercourse with him is as harmless or even less harmless than a flea that sucks their blood”³.

What adds, 'an absurd authority' to the flea, is that the images it presents are borrowed from religion. It argues that what the two lovers are about to do,

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the sex act, "is not only supported by God , but not to do it would be heretical"⁴. Caloridge paid a tribute in a poem:

Thrice- honoured fleas; great you all as Donne

In Phoebus archieves registered as ye,

And this your parent of nobility.

The flea is a symbol of the poet 's passionate plea for physical and sensuous love. The lover speaks to his beloved as he points to the flea which has sucked her blood. The flea has also sucked his blood and therefore the blood of the lover and the beloved have mixed in its body. It has brought about a union of two bloods. The flea has enjoyed union with the beloved without any courtship or marriage. Her killing the flea would be an act of triple murder— murder of the flea, murder of the lover and her own murder. This is a sin and so she must spare the flea.

The image of the fly has been used in the poem "The Canonization". Donne begins his argument with a friend who dissuades him for love-making. He tell him to stop his nonsensical talk and allow him to love. The poet deals with the secret of love. Love is an association or union of two persons. Human isolation is awful; the lovers find mutual satisfaction in love. They are like flies and tapers which enjoyed being consumed to extinction.

Call us what you will , we are made such by love;

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Call her one , me another fly,

We are tapers too , and at our own cost die. (SS, p. 16)

The image of the spider love has been used in “Twickenham Garden”. This poem is a sonorous (resonant; high sounding) and thoughtful lyric. It was most probably addressed to the Countess Lucy of Bedford for whom Donne had a profound admiration. The lyric is distinguished by highly condensed feelings of sadness. The poet is obviously in a mood of dejection. He gives vent to the anguish of his heart which neither nature can soothe nor poetry. Donne expresses his mental state in a series of attractive conceits. He is a self-traitor, as he cherishes in his bosom the spider love, which transforms everything, even the heavenly manna can be turned into poison by it.

But oh , self-traitor, I do bring

The spider love, which transubstantiate all,

And can convert manna to gall. (SS, p. 42)

4. 4. 4. 2. Images Related to Insects(bees)

Though no bee images have been used, images of honey and hives are found. These two images have been used in the poem "(Sonnet)The Token". (See Appendix A).

4. 5. Images of Weather

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Images of weather can be further classified as (1) images related to seasons and (2) images related to climate.

4. 5. 1. Images Related to Seasons

Imagery related to season can be further classified as images of spring, winter, and summer. Surprisingly Donne has not made use of imagery related to the autumn season.

In “Twickenham Garden” imagery of spring and winter have been used to present the speaker’s emotions and feelings of sadness. In order to get rid of such feelings of sorrow and mood of rejection the lover comes into the garden in search of spring. But spring with all its charm and warmth fail to soothe his anguished heart, since he has brought with him the thoughts of love. He would have welcomed if winter would have darkened the beauty and charm of the garden and if the thick mist would have covered the trees of this garden so that they should not have mocked at his forlorn state to his very face:

‘T were wholsomer for me.that winter did
Benight the glory of this place.
And that grave frost did forbid
These trees to laugh, and mock me to my face. (SS, p. 42)

These images of spring and winter interconnect with other images in the poem and effectively buttress the theme of the poem: a passionate outburst of sorrow expressing yearnings of unfulfilled love.

Images of spring and winter have been employed in the poem “Love’s Growth” to examine the true nature of love. He compares love with grass that grows luxuriantly in spring and so does love gather momentum in this season. He enlarges its dimensions and gains in strength. But while the grass decays and dies in winter love is not affected by the winter season. Spring adds zest and zeal to lovers and pass on ‘new heat’ - just as kings impose new taxes in wartime which they do not remit in peace time. Love enriched by spring is not any way diminished by the onset of winter:

And though each spring do add to love new heat

As princes do in times of action get

New taxes, and remit them not in peace,

No winter shall abate the spring’s increase. (SS, p. 50)

In the poem “Love’s Alchemy” again images related to seasons appear. The poet accepts that love is a mystery that can never be unravelled fully and those who say that they have solved this mystery, are only deceiving themselves. The speaker’s attitude to love, in this poem, is one of ridicule.

The lovers who are searching for the core of love will lose their efforts in vain and the only thing they will get is a short and cold delight similar to winter's night that seems as summer's one :

So, lovers dream a rich and long delight,
But get a winter-seeming summer's night. (SS, p. 62)

One of the remarkable facts about images of season is that these images are related to the associative aspects of seasons not the seasons themselves , i.e, happiness and warmth of spring, coldness and short nights of the winter that seem as summer's night with its warmth and long nights.

4. 5. 2. Images Related to Climate

. Images related to climate are those of winds, rain , warmth , and snow or (freeze).

The wind imagery in “ A Valediction: of Weeping” is part of an organic development of imagery. For example, the tear is first compared to coin and this leads to the ‘stamp’and the ‘mint’ and the ‘sovereign’ and the ‘oath’. The tear is round like a globe, the globe has a number of continents; their profuse tear will drown the creation. The beloved is like the moon, she will cause ‘tides’ and wind (storms) and subsequent death:

Let not the wind
Example find
To do me more harm than purposeth. (SS, p. 58)

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All these images are interconnected and convey the sense of unified sensibility.

In "The Bait" the beloved's eyes are the source of light and warmth and is capable of darkening both the 'sun' and the 'moon' and the river will be warmed by the warm emotions in her eyes:

There will the river whispering run warm'd by thy eyes, more than the sun.

(SS, p.76)

Although the poem is a parody of Marlowe's poem "Come live with me, and be my love"; the development of imagery makes it a typical metaphysical poem.

Freeze image has been used in "The Bait". It has been used to describe death and dead things. When the poet tries to convince his beloved not to mind anything around them, the things he does not want her to mind are those angling reeds which are frozen by death:

Let others freeze with angling reeds. (SS, p. 76)

In "The Blossom" the imagery of freezing has been used again to suggest death. The poet addresses his beloved whom he has been watching and he is pleased with her development and growth for the last few days. She is now matured and looks proud and beautiful like a flower on its stalk. The poet calls her a "poor flower" because her beauty is transient like that of a flower blasted by snow.

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Little think'st thou

That it will freeze a non, and that I shall

Tomorrow find the fall'n , or not at all. (SS, p. 104)

The shower of rain is used to describe how much primrose are there on that primrose hill. The number of primrose is equal to the drops of rain that may fall at any time:

Upon this primrose hill

Where, if Heav'n would distil

A shower of rain, each several drop might go

To his own primrose, and grow manna so. (SS, p. 106)

In “The Canonization” the imagery of warmth and cold have been used to express the main idea that his love does not interfere with the lives of others and so nobody should take exception to it. Donne develops his argument by using such images:

Alas, alas, who's injured by my love?

What merchants' shipshave my sighs drown'd?

Who says my tears have overflow'd his ground?

When did my coldsa forward spring remove?

When did the heats which my veins fill

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Neither the coldness of his tears has delayed the advent of spring nor the heat of his passion has added to the list of persons who die of plague.

4. 6. Images of Precious Stones

The fifth type of the natural images is images related to the precious stones. The precious stones used are: gold , silver, diamond, jet, crystal, coral , specular stone, glass and bronze. These stones are not used as they are, but their characteristic features have been employed to serve specific purposes.

The glass image has been used in the poem “The Canonization”. After the lovers has been accepted as saints of love, people will pray for their blessings as under—

" You are the saints of love who made each other your pilgrimage, for each of you the other was a world in himself or herself. For others love was a furious passion but to you love brought peace and bliss. You saw the reflection of the entire world in each other's eyes. You performed the miracle of contracting the world (within your eyes). In your eyes you saw the countries, towns, and courts and thus saw a more meaningful world. Since you are the saints of love, we pray to God to fashion our love on your pattern so that we may also love as you did".

Who did the whole world's soul contract, and drove

Into the glasses of your eyes. (SS, p. 18)

The word glasses here shows how much transparent, clear , and pure his beloved's eyes are.

The diamond image has been use in "A Valediction: of my name in the Window". The strength and firmness of the diamond has been used to show the power and strength given to the lover's name, which is carved on the window to remind his mistress of him and to protect her during his absence. The idea is that Donne's name that is carved on the window to remind his mistress of him during his absence, has no value without being looked at by his mistress whose look will give that name the firmness and the value of the diamond. In other words, if his mistress does not look at this name, she won't remember him. So, she can be tempted easily. Meanwhile her look will give it the value of the diamond. Not any diamond, but the diamond that will excel those of Eastern and Western Indies:

Thine eye will give it price enough to mock

The diamonds of either rock. (SS, p. 38)

The image of transparency of the crystal has been used in "Twickenham Garden". In the third stanza, Donne's intellectual contempt for women is expressed in an intricate series of images. He is the stone fountain and his

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tears are the true tears of love. Lovers should come and take away in crystal phials these tears and compare them with those shed by their mistress at home. If those do not taste as Donne's do, then they are not true tears of love:

Hither with crystal vials, lovers, come,
And take my tears, which are love's wine,
And try your mistress's tears at home
For all are false, that taste not just like mine. (SS, p. 42)

His own tears are so sweet because they are love's wine whereas women's tears are salty and false.

Crystal image has been also used in the poem the "Bait".

Crystal, silver, and gold have been used to describe the beauty of nature and the richness of that dreamy atmosphere where the lover wants to have the bait with his beloved:

Come live with me, and be my love,
And we will some new pleasures prove
Of golden sands, and crystal brooks:
With silken lines, and silver hooks. (SS, p. 76)

The image of gold has been used in "A Valediction Forbidding Mourning". The lovers cannot define the nature and essence of their pure love. It is refined love of the mind and has nothing to do with the joys of

sex. Their souls are one. Temporary separation cannot cause a breach of love. Absence extends the domain and expanse of love. Just as gold is beaten to thinness and its purity is in no way affected, in the same way their pure love will expand and in no way lose its essence. The lovers are like a lump of gold and the quality of their love cannot change. The frontiers of their love will extend and their mutual confidence and loyalty will in no way be affected.

Our two souls therefore, which are one,

Though I must go, endure not yet

A breach, but expansion,

Like gold to airy thinness beat. (SS, p. 82)

In “The Will” , gold imagery again appears. The lover says that he will rather destroy the world by his dying because his love will die too with him. It is in the fitness of things that when love dies, the world should also die. Then all his beloved's beauties will be as fruitless and worthless as the gold that remains buried in the mines because none can get it. The poet says that he will give no more; he will rather destroy the world by his dying, because his love will die too with him. It is in the fitness of things that when love dies, the world should also die. Then all her beauties will be as fruitless and worthless as the gold that remains buried in the mines because none can get it:

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Therefore I'll give no more; but I'll undo
The world by dying; because love dies too.
Then all your beauties will be no more worth
Than gold in mines, where none doth draw it forth;
And all your graces no more use shall have. (SS, p. 100)

Jet image has been used in the poem "A Jet Ring Sent". This stone though valuable and nice, is black in colour. Donne uses this stone to mock the marriage relation:

Thou art not so black as my heart,
Nor half so brittle as her heart, thou art;
What woulst thou say? Shall both our properties by thee be spoke. (SS, p. 116)

The corals imagery has been used in the poem "(Sonnet) The Token":

Send me nor this nor that to increasing my store,
But swear thou think'st I love thee, and no more. (SS, p. 134)

The image of the brazen medal has been used in "The Will". The lover will bequeath his brazen medals to the poor who are in need for bread:

My brazen medals, unto them which live
In want of bread. (SS, p. 100)

Experience of love teaches him to give valuable things to those who are unworthy.

4. 7. Images of Natural Disasters

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Images of natural disasters are those of the flood , tempest , earth moving and the movement of the earth.

In the poem " A Valediction: of Weeping", flood image has been used. The poet compares a tear to a globe and the tears shed by his wife will overflow the world. His tears combined with hers, will cause a deluge and much unhappiness. In fact, the deluge will destroy both of them though they never intended that both of them should die thus.

Till thy tears mixt with mine do overflow

This world, by waters sent from thee, my heaven dissolved so. (SS, p. 58)

And in "A Nocturnal Upon St. Lucy's Day Being the Shortest Day", the whole world is bleak and shadowy for the lover who has lost his wife. Often, when his beloved was alive, both wept and shed copious tears enough to drown the whole world. Often the world was reduced to chaotic condition when they cared for anything else but love. Similarly, a second chaotic condition came when they could not enjoy each other's company (the poet calls these two conditions two chaoses). When their souls were absent, their bodies became empty shells or just corpses.

...oft a flood

Have we two wept , and so

Down'd the whole world , us two; oft did we grow

To be two Chaoses, when we did show

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Care to aught else; and often absences

Withdrew our souls , and made us carcases. (SS, p. 70)

In “A Valediction: Forbidding Mourning” the three disasters have been used by Donne to console his mistress not to be afraid of separation. The strength of the poem lies in its argument and the use of appropriate conceits and images. Sometimes, hyperbole is used to emphasise a point that "tears" are floods and "sighs" are tempests. The poet has been able to prove his point that his absence is no cause for mourning for his beloved because their love is pure and constant

So let us melt, and make no noise,

No tear-floods, nor sigh-tempests move; ...

To tell the laity our love . (SS, p. 82)

Earthquakes cause great damage. People are mortally afraid of them. They estimate the actual damage caused by it or the threatened damage, if it were to occur. However, the movement of the heavenly bodies (larger and subject to greater convulsions) does not cause any damage or destruction. Similarly, their parting should be peaceful and harmless.

Moving of the earth brings harms and fears;

Men reckon what it did and meant:

But trepidation of the spheres,

Though greater far is innocent (SS, p. 82)

4. 8. Images of Natural Phenomena

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Images related to natural phenomena can be subdivided into three parts: (1) images related to both plants and animals e.g. growing, begetting, propagation, shadow, (2) Images related to plants only e.g. blasting (3) images related to water: such as those of thawing (melting), circles of stirred water, and evaporation .

4. 8. 1. Images Related to both Animals and Plants

The images of growing things have been used in the poem “Lovers’ Infiniteness”. The lover wants his beloved not to fall in love with other men because it will create new fears:

But if thy heart, since, there be or shall

New love created be, by other men,

This new love may beget new fears. (SS, p. 22)

And all the tender feelings of love that grow in her heart are his and belong to him because her heart is his own ground:

The ground, thy heart, is mine, whatever shall

Grow there, dear, I should have it all. (SS, p. 22)

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Thus, love in general and the infinite one in particular, is an animate creature that can grow and beget new feelings. This image has been again used in “Love’s Growth” or “Spring”:

And yet no greater, but more eminent,
Love by the spring is grown (SS, p. 50)

4. 8. 2. Images Related to Plants only

The blasting phenomena is caused by shortage of water. This natural phenomena has been used to describe the suffering of the lover.

Blasted with sighs, and surrounded with tears
Hither I come to seek the spring. (SS, p. 42)

The hot sighs of love suffering blasted him , the use of blasted image here shows how much hot and dry his sighs are . They are like the hot winds that dries water or any liquid and blasts plants .

4. 8. 3. Images Related to Water

The image of melting and thawing i.e. the transformation from the solid state to the liquid one has been used to describe the beloved who may be tempted by other man during the absence of her lover. Donne in his valediction to his mistress before his travel warns her not to be tempted because then she will thaw and melt which means she will become weak. These two natural phenomena express the alteration from the strong state to the weak one , but the poet will protect his mistress’s weakness even during

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his absence, by his name that is carved on the glass of her bedroom window:

And when thy melted maid,
Corrupted by thy lover's gold , and page,
His letter at thy pillow hath laid,
Dispauted it , and tam'd thy rage ,
And thou begin'st to thaw towards him , for this,
May my name step in , and hide his. (SS, p. 40)

The image of melting has also been used in "A Valediction: Forbidding Mourning" to describe the impact of separation on the two lovers . The departing lover asks his mistress to part without making any scene:

So let us melt, and make no noise. (SS, p. 82)

The phenomena of evaporation, in which liquid turns into gas, has been used in the poem "The Expiration" to describe the impact of the lamenting kiss on the lovers's souls:

So ,so, break off this last lamenting kiss,
Which sucks two souls, and vapours both away. (SS, p. 123)

That kiss will send their souls into the air and when the souls become vapours in the air , they die.

Image of vapour has been used in the poem "A Fever", to describe the deadly effect of the beloved's death on the whole world:

But yet thou canst not die, I know ;

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To leave this world behind, is death;
But when thou from this world wilt go,
The whole world vapours with thy breath. (SS, p. 28)

The natural phenomenon of the circles of the stirred water has been used in the poem "Love's Growth" to describe the multiplying joys of love:

If, as in water stirr'd more circles be
Produc'd by one, love such additions take,
Those, like so many spheres, but one heaven make. (SS, p. 50)

7. 8. 4. Images of Shadows

The last natural phenomena, the shadow has been used in the poem "Love's Alchemy". The poet accepts that love is a mystery, but he does not accept the claims of poets and lovers that they know everything about it. He feels that this mystery can never be unraveled fully. Those who say that they have solved this mystery, are only deceiving themselves. The speaker says that it is not proper to exchange our comfort, our savings, our honour and our vitality for the flimsy sexual love which is as flinching as the shadow of a bubble:

Our ease, our thrift, our honour, and our day,
Shall we for this vain bubble's shadow pay? (SS, p. 62)

In "Farewell to Love" the image of the shadow has been used to refer to the heat of sex desire:

And when I come where moving beauties be,
As men do when the summer's sun
Grows great,
Tough I admire their greatness , shun their heat;

Each place can afford shadows. (SS, p. 130)

In "A Lecture Upon the Shadow" the image of shadow has been used to describe love and lovers as well. (See Appendix A)

4. 9. Celestial Images

Liza Gorton in her article "Donne's Use of Space" thinks that Donne's "spatial language took forms and meaning from a traditional conception of space, which seems very odd to us today". Donne was fascinated by new discoveries. He took up the modern idiom of maps and discovery with delight. But he was also deeply attached to the past, and his assumptions about space belonged to an old tradition: a cosmographic rather than cartographic way of imagining space⁵.

This group of images consist of heaven, galaxies, stars, the falling star, supermacy, sun, sunrising, sunseting, planets, moon, eclipses, meteors, fireament, light, beams, air, angels, genious, souls, spirit, and ghosts . The dominant image among the celestial images is the sun image. "The Sun Rising" is a typical poem by Donne, characterized by his usual vigour, sprightliness and freshness. It is a "saucy, muscular poem". It expresses a

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lover's vexation against sun- rising. The dawn is regarded as an impertinence which comes to disturb the lovers. The poet is delight- fully out- spoken and defiant. He ridicules the sun as a " saucy pedantic wretch" and calls in question his right to peep through windows and curtains of a lover's bed- room:

Busy old fool, unrulySun,
Why dost thou thus,
Through windows , and through curtains, call on us ?
Must to thy motions lovers' seasons run?

Saucy pedantic wretch, go chide..... (SS, p. 11)

Dyson found in this poem a compliment to Donne's mistress in each insult to the sun and honouring to his mistress's power in each humbling to sun's weakness⁶. After rebuking the sun in the first stanza, it is mocked and challenged by the poet who makes fun of the sun's beams:

They beams, so reverend and strong
Why shouldst thou think ?
I could eclipse and cloud than with a wink. (SS, p. 11)

The eyes of the poet's beloved can eclipse the sun. The sun, its centre, its spheres, its rising and its beams, that can be eclipsed by a wink from his beloved's eyes, are all images used to establish the supremacy of the lovers' world:

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Since here to us, and thou art everywhere;

This bed thy centre is, these walls, thy sphere. (SS, p. 11)

Imagery of the sun and the moon join together in "The Bait" to praise the beloved's beauty that excels the beauty and the brightness of both:

If thou to be so seen be 'st loath

By Sun Or Moon, Thou dark'nest both,

And if myself have leave to see,

I need not their light , having thee. (SS, p. 76)

In "Love's Growth", the imagery of the sun and the stars combine to describe the effect of spring on love:

And yet no greater, but more eminent,

Love by the spring is grown;

As in the firmament,

Stars by the Sun are not enlarg'd , but shown. (SS, p. 50)

The moon image has again been used in "A Valediction: of Weeping" to describe the beloved who can draw Donne to her spheres by her tears during the valediction:

O more than moon,

Draw not up seas to drawn me in thy sphere. (SS, p. 58)

The image of the eclipse of both the sun and the moon have been used to describe the state of the lovers. When they are together they are

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happy like the sun or the stars whose light is bright when they are present in the sky and when they are away from each other their absence will test the length (endurance) of their love like the sun or stars when they are absent(hidden - eclipsed):

How great love is , presence best trial makes,

But absence tries how long this love will be;

To take a latitude,

Sun, of stars , are fitliest view'd

At their brightest , but to conclude

Of longitudes, what other way have we,

But to mark when , and where, the dark eclipses be? (SS, p. 46)

In the poem "Song", the lover says that he will speedily come back to his beloved:

Yesternight the Sun went hence, and yet is here today;

He hath no desire nore sense, nor half so short away:

Then fear not me ,

But believe that I shall make

Speedier journeys , since I take

More wings and spars than he. (SS, p. 24)

The imagery of the movement of the sun has been used in the poem "The Anniversary". John Donne celebrates the anniversary of his love in the famous poem "The Anniversary". It is year ago that his love started.

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Every thing except the mutual love of the lovers has not only grown older by one year but is heading towards decay. Their love alone has conquered time and remains fresh, fragrant and perennial.

The Sun itself, which makes times, as they pass,

Is elder by a year , now, that it was

When thou and I first one another saw :

All other things to their destruction draw,

Only our love hath no decay;

This, no tomorrow hath, nor yesterday;

Running it never runs from us away.

But truly keeps his first, last , everlasting day. (SS, p. 36)

Herbert Grierson compares this image with those of Burns who “ gets no further than the experience, Catullus than the obvious and hedonistic reflection that time is flying , the moment of pleasure is short . In Donne’s poem one feels the quickening of the brain”.⁷

Sun is made to be the source of love’s energy and love’s strength :

And of the Sun his working vigour borrow. (SS, p. 50)

It is also the beloved in both "Lucy’s Upon St Lucy’s Day ; being the Shortest Day" and "The Blossom". In the first Lucy is the sun spent quickly. Lucy may refer either to Lucy, Countess of Bedford in her illness when she was at the time of death in 1612, or to his wife during some grave illness :

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Tis the year's midnight, and it is the day's
Lucy's who scare seven hours herself unmask;

The sun is spent . (SS, p. 70)

The sun (his beloved) that is spent cannot reappear again:

But Im by her death (which word wrongs her),

Of the first nothing the Elixir grown;

Were I a man, that I were one

I needs must know

But I am none; nor will my sun renew. (SS, p. 72)

In the poem "The Blossom" again the beloved is the sun:

Little think'st thou

That thou tomorrow, ere that Sun doth wake,

Must with this sun and me a journey take. (SS, p. 104)

The image of heaven and its spheres has been in the poem "Love's Growth" Just according to Ptolemaic astronomy, the nine spheres revolving round the earth made one heaven and just as when water is stirred, additional ripples become wider and wider round the original circle, in the same way the poet's love revolves round the beloved- "concentric unto thee".

Those, like so many spheres, but one heaven make,

For they are all concentric unto thee. (SS, p. 50)

In the poem "A Valediction: of Weeping", the lover's wife is his heaven:

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Till thy tears mix with mine do overflow

This world, by waters sent from thee, my heaven dissolve'd so. (SS, p. 58)

This image of heaven has also been used in "A Valediction: of the Book" to express spiritual love:

... though mind be the heaven, where love doth sit. (SS, p. 46)

In the poem "The Ecstasy", the image of heaven has been used to reinforce the idea that love is dependent both on the soul and body. The influence of heavenly bodies on man comes through the air. So, when a soul wishes to love another soul, it can contact it through the medium of body. Hence a union of souls may need the contact of bodies as the first step.

On man heaven's influence works not so

But that it first imprints the air;

So soul into the soul may flow,

Though it to body first repair. (SS, p. 90)

The three celestial images of the heaven, its influence and the air are combine together to render the idea of the inter-dependence of the body and the soul. Lovers' souls are heavens, their bodies are air, love is the heaven's influence on the air .

The two celestial images air and angels joined together in the poem "Air and Angels" to describe the nature of love. The poet discusses the soul-body relationship. Just as the angels manifest themselves in the air by a

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voice or light, in the same way love which is something idealistic, must express itself through some concrete medium. In the beginning he thought that love was like a spirit or an angel, but consequently he realized that love must be expressed through a medium, namely the human body.

Twice or thrice had I loved thee,
Before I knew thy face or name;
So in a voice, so in a shapeless flame

Angels affect us oft, and worshipp'd be. (SS, p. 30)

Just as angels need the cover of air in order to be recognizable, so the lover must have the love of the beloved as a sphere for his love. There is, however, a difference between man's love and woman's love. Man's love may be compared to an angel and woman's love to air.

For , nor in nothing, nor in things
Extreme , and scattering bright, can love inhere;
Then , as an Angel, face, and wings
Of air , not pure as it , yet pure, doth wear,
So thy love may be my love's sphere;
Just such disparity

As is 'twixt Air and Angel` purity,
Twixt women's love , and men's , will ever be. (SS, p. 30)

Louis Martz⁸ comments on these lines explaining that these lines are “ a version of an old Petrarchan compliment”. If this beloved will come down

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from her angelic status and deign to love a man "then his love may turn into a planet. And concludes that this love is an example of the philosophy of the Platonic love of the Renaissance".

In the poem "The Dream" the beloved is the angel . The poet describes the dream when disturbed by the actual love of his beloved. Her eyes appeared like the lightening or the halo of an angel. She could divine his inner thoughts and peep into his heart. This made him feel that his beloved was something more than an angel. She is in fact God or God-like because she has turned his dream into a living and joyful rality.

For thou lovest truth) but an angel, at first sight,
But when I saw thou sawest my heart,
And knew'st my thoughts, beyond an angel's art,
When thou knew 'st what I dreamt. (SS, p. 56)

In the poem "The Relic" the image of gurdian angel has been exploited The poem deals with love, death and religion. Pure love, as presented in this poem defies death. At the same time, this love lives through a momento or souvenir- ' the bracelet of bright hair'. There is a kind of contradiction as this pure love is dependent on a small bit of hair. But if it were true union of souls it would not need such a flimsy token. The idea of death is emphasized by the grave and the Day of Judgement. Religion is brought in through the Bishop,,"the last busy day", 'Mary Magdaline' and 'guardian

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angels'. The worship of the poet and his beloved as saints of love after their death is a great tribute to their holy love. In fact love becomes as sacred as religion. The three topics are intimately related to one another.

First , we lov'd well and faithfully,
Yet knew not what we lov'd, nor why ;
Difference of sex we never knew,
No more than our guardian angels do;
Coming and going , we
Perchance might kiss , but not between those meals;
Our hands ne'er touch'd the seals
Which nature, injure'd by late law, sets free:
These miracles we did. (SS, p. 108)

The meteor image has been used in "A Fever" to describe the beauty of Donne's beloved. The stable beauty of the beloved cannot be affected by the burning heat of the meteors:

These burning fits but meteors be,
Whose matter in thee is soon spent:
Thy beauty, and all parts which are thee,
Are unchangeable firmament. (SS, p. 28)

These lines contain two celestial bodies ,i.e, the meteors and the firmament. In his comment on this image Rupert Brooke stated that this

image is a product of Donne's intellect. He sees this image by his brain and "The mediation of the senses is spurned. Brain does all"⁹.

The fever fits are meteors, the beloved's fixed beauty is the unchangeable firmament and indirectly his beloved is the sky. She is the beautiful sky in which the meteors (The fever's fits) dissolve leaving no bad effect.

The image of the galaxy has been used in "The Primrose" to describe the shape, the form and the unended number of the primroses on the primrose hill. They are like small stars in the sky :

And where their from , and their infinity

Make a terrestrial galaxy

As the small stars do in the sky ;

I walk to find a true love; and I see

That'tis not a mere woman that is she,

But must or more or less than woman be. (SS, p. 106)

The ghost image has been used in "The Expiration (Valediction)". The lamenting kiss of the valediction will suck the two (Donne and his mistress's) souls and vapour them away to turn them into mere ghosts:

So, so, break off this last lamenting kiss,

Which sucks two souls, and vapours both away;

Turn though, ghost, that away, and let me turn this. (SS, p. 123)

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The ghost image has also been used in the poem "The Apparition". The lover who is denied his beloved's love will make her life miserable:

When by thy scorn, O murd'ress, I am dead,
And that thou thinkst thee free
From all solicitation from me,
Then shall my ghost come thy bed. (SS, p. 78)

Chapter V: Analysis of Images (2)

Daily Life Images

Images from daily life used in Donne's *Songs and Sonets* can be broadly divided into (1) images taken from common life, (2) those taken from royal life, (3) those coming from different classes in the society, (4) those related to wars and battle fields.

Images taken from the common life can be further classified as images related to food, drinks, furniture, careers, celebrations, daily actions and things related to them. Images from the royal life are those of the kings, princes and things related to them and their lives. Images related to different social classes consist of kings, princes, religious men, slaves, fair and brown women, soldiers, gamesters, and courtiers. Images taken

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from wars are those of warfare, armies, victories, glory, ate, siege, shooting, surrounding towns, bullets, martyrs. etc.

5. 1. Common Life Images

The common images related to every day life can be divided into: images of food and drinks, images of furniture, images of professions, images of celebration and images of daily actions.

5.1.1. Images of Food and Things Related to Food

The food images include the images of bread, meat, feast, fruits, kernal, quelque, comfitures, drinks etc. The images related to them are the images of diet, chewing, swallow, feed, corpulence etc.

In "Love's Usury" the lover wants to make love with all kinds of women. To him women of the court are comfitures and those of cities are quelque and both the types have their own unique taste. The lover the usurer wants the God of love to let him love all kinds of women:

From country grass, to comfitures of Court,

Or city' s quelque-choses. Let report

My mind transport. (SS, p. 14)

The poem "Love's Diet" abounds with food imagery which are unconventional and typically metaphysical. The lover's feeling grows corpulent , so it should have a diet to feed upon:

To what a cumbersome unwieldiness

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And burdensome corpulence my love had grown,

But that I did, to make it less,

And keep it in proportion,

Give it a diet, make it feed upon

That which love worst endures, *discretion*. (SS, p. 96)

To apply this unique type of diet the poet, the lover, would deny his love
its meat which is his mistress's' sighs on which love feasts.

And if sometimes by stealth he got

A she-sigh from my mistress' heart,

And thought to feast on that, I let him see

'T was neither very sound, nor meant to me. (SS, p. 96)

He would deny that love its drink which is his mistress's tears :

If he suck'd hers, I let him know

'T was not a tear which he had got,

His drink was counterfeit, as was his meat. (SS, p. 96)

Love that feed on the sighs and tears of Donne's mistress is a beast that
swallows lovers without chewing them :

But us Love draws,

He swallows us and never chews (SS, p. 80)

Lovers also feed on the sweet memories of the past:

I fed on favours past (SS, p. 124)

In the poem "The Will" bread image has been used along with many other images. The poem is an echo of a metaphysical mood. It contains a good deal of irony because the lady whom the poet loves does not value his affection. In disgust and just to spite her, the poet wishes to die and makes a will leaving nothing to her and bequeathing his possessions either to those who have already too much of them, or to those who do not need them or who are not capable of using them or receiving them, or who receive the things that belong to them. So all these gifts which are misplaced, unwanted or useless to those whom they are given are made in reaction to the rejection of the lover by his mistress who encourages young lovers in preference to him. Ultimately the poet wishes to commit suicide in order to destroy the lady, himself and the god of Love:

My brazen medals, unto them, which live
In want of bread;
Thou, Love, by making me love one
Who thinks her friendship a fit portion
For younger lovers, dost my gifts thus disproportion. (SS, p. 100)

In the poem "Twickenham Garden" the drink image has been employed. Lovers' tears that are wine when they are true and faithful and are crocodile tears when they are unfaithful. So, the poor lover wants the future lovers to collect his faithful sweet tears in a crystal vial:

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Hither with crystal vials lovers come,
And take my tears, which are love's wine
And try your mistress' tears at home (SS, p.42)

The last line means that the tears of the addressee's mistress are not faithful.

In the poem "Expiration" the image of sucking has been used. It is not normal sucking. The lamenting kiss of the valediction will suck the two lovers' souls. Thus the lover wants his beloved to stop that kiss:

So, so, break off this last lamenting kiss
Which sucks two souls, and vapours both away. (SS, p. 123)

This image has been used in "The Good Morrow". The two lovers who are unsatisfied with their pleasure are like those who are still sucking on the country pleasures :

I wonder, by my truth, what thou and I
Did, till we lov'd? were we not wean'd till then?
But suck'd on country pleasures, childishly? (SS, p. 2)

For him the unsatisfied lovers are children still suck a pleasure inadequate for them .

5. 1. 2. Images of Furniture

Images taken from furniture are those of bed, bed- feet, pillow and curtains. The image of the curtains has been used in "The Sun Rising" to

describe the rude sun that disturbs the lovers. Sun that spies in the early morning to get the lovers up, spies through the curtains of the windows of the lovers' bed room that is why the sun is insulted by the disturbed lover:

Busy old fool, unruly Sun

Why dost thou thus,

Through windows, and through curtains, call on us? (SS, p. 11)

The use of curtains here expresses the fact that the two lovers want to be away from the eyes of the whole world.

The bed image has been used in "The Apparition". The ghost of the frustrated lover would follow her even to her bed and harass her when she is at the height of her joy:

When by thy scorn, O murderess, I am dead,

And that thou thinkst thee free

From all solicitation from me,

Then shall my ghost come to thy bed. (SS, p. 78)

The bed is a symbol of joy and the ghost of the lover that would come to it would deny that woman any joy. Donne through this image conveys the idea that the lover's ghost would deny that woman any kind of joy and all her life would be mere fear, horror and worry.

The image of the bed's feet has been employed in "A Nocturnal Upon St. Lucy's Day" to reinforce the feeling of the lover who is in a state of deep

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mourning and depression. The lover feels that he is worse than a dead man. In this poem the image he uses is " probably that of a dying man whose life has ebbed away to his feet, and therefore to the foot of the bed"¹:

The world 's whole sap is sunk;
The general balm the hydroptic earth hath drunk,
Whither, as the bed's feet is shrunk. (SS, p. 70)

The image of the pillow is used to describe the two lovers in the state of togetherness:

Where like a pillow on a bed,
A pregnant bank swell'd up, to rest the violet's reclining head
Sat we two , one another's best. (SS, p. 88)

The two lovers are described as two pieces of furniture which seems quite strange. When the lovers are compared with two pieces of furniture , the readers find it obscure. It is difficult for them to understand the conceit without the whetting of their minds.

The oneness and the unification of the two lovers who sit together is like that of the pillow and the bed . Each one of them is useless if away from the other i.e the pillow is odd if away from the bed and so is the bed if away from the pillow and the meaningful existence of each of them depend on their being in a state of togetherness. In addition to that, the two being together, the pillow and the bed as well as the lover and the beloved ,

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means the complete and the perfect harmony and that is why the lovers being together are like "a pillow on a bed".

What is remarkable about these images is the way they are employed by Donne to achieve unification of sensibility. They can be realized by the mind before they can touch the emotions. The curtains, the bed, the bed's feet and the pillow on a bed, though simple and common, they add life, sense and feelings to the abstract ideas of Donne.

5. 1. 3. Images of Different Professions

A large number of images come from various types of occupations and professions. This group of images can be broadly classified as (1) trading, (2) hunting, (3) witchcraft, and (4) the images related to different professions are those of prentices, lawyers, waver, harversers etc. The images related to trading can be further classified as those of bargain, usury, goods, merchants' ships, prices, coins, mintage, mines and spices, storing, saving and losing, taxes etc. The images of hunting are those of the falconer, pikes, reeds, hooks, snare, net etc. The images related to witch craft are those of witches, magic, wicked skill, undoing magic, killing people by killing their pictures.

The images of harvesting and prentices have been used in "The Sun Rising"; the lover asks the sun to stop bothering the two lovers and to wake up the workers (the ants) instead :

Call country ants to harvest offices. (SS, p. 11)

And to call the prentices who work in the early morning. In "The Canonization" Donne advocates that his love does not interfere with the life of others and so why should they take exception to it. The soldiers continue to fight the wars and the lawyers are busy in their litigation:

Soldiers find wars, and lawyers find out still

Litigious men, which quarrels move,

Though she and I do love. (SS, p. 16)

5. 1. 3. 1. Images of Trading

Some images have been taken from trade i. e. buying and selling and things related to them. In "Love 's Usury" , the agreement between the God of love and the poetic voice, who wants to be free in love, is like a bargain held between two traders . Being inflamed by the God of love when he (the speaker)becomes old, then this usurious lover will be subjected to the God of love and this is a good bargain from the point of view of the lover the usurer.

The bargain here is of a unique type and its two partners are not two traders as usual. They are the lover, who is approaching the old age, and

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the God of love. And the good for which such a bargain is made is inflaming this lover by love. Such a bargain is a bargain of love 's usury because due to this bargain the lover the usurer wants to be inflamed by the God of love when this lover reaches the old age in reward to that he will be subjected to the God of love which means to do whatever this lover wants. In addition to that , the God of love will gain Donne 's shame and pain as well as his honour. The word honour is quite tricky because the God of love by making that bargain will lose any sense of honour:

This bargain's good; if when I'm old, I be

Inflamed by thee.

If thine own honour, or my shame, or pain

Thou covet, most at that age thou shalt gain. (SS, p. 14)

Thus, the God of love will get no reward by that bargain that is why it is a bargain of usury.

One of the images related to trading is that of the goods, but the goods here are of special kind. It cannot be found any where but in the *Songs and Sonets* of Donne. The goods here are women who, from Donne's point of view, should be used and possessed by thousands otherwise they can be spoiled:

Good is not good, unless

A thousand it posses,

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But doth wast with greediness. (SS, p. 55)

This image reflects Donne's attitude towards women. In his opinion, women have no sense of loyalty or honesty neither to their husband nor to their lovers. For him women are not more than goods and should be used by many and those who want women to be faithful to them are looked at (by women) as greedy traders.

The image of the merchants' ships has been used in the poem "The Canonization". The speaker says that none is harmed by his love-making. His sighs have not drowned any merchant-ship:

Alas, alas, who's injured by my love?

What merchants' ships have my sighs drown'd? (SS, p. 16)

In the poem "A Valediction: of My Name in the Window" he argues that his name that is carved on the glass of the window will become valuable when his beloved will look at it in his absence. Her look at his name will give that name its own price which will be very high. It would make it more valuable than all the diamonds in the world:

Thine eye will give it price enough to mock

The diamonds of either rock . (SS, p. 38)

Either rock means the " diamonds either from the East or from the West Indies, from Golconda or from Brazil"².

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His mistress 's look at his carved name on the window will remind her of him during his absence and keep her honest to him. This way her look at his name will make it valuable and important.

The imagery of coins has been used brilliantly in the poem “A Valediction: of Weeping”. They are not the metal coins used by people in their daily life, the coins here are Donne 's tears during the valediction and the figure stamped on these coins is his beloved 's face that is reflected on them. So her face is the coins' stamp that gets them to be mintaged:

Let me pour forth
My tears before thy face, whilst I stay here,
For thy face coins them, and thy stamp they bear,
And by his mintage they are something worth,

For thus they be

Pregnant of thee. (SS, p. 58)

This image is one of the most striking images used by Donne. As his beloved 's look gives his name its price, her face turns his tears into coins. Her face that is reflected on his tears gives these tears their own value and importance. There is an organic development of imagery. One image leads to the other. The tear is first compared to ‘coin’ and this leads to the ‘stamp’, and the ‘mint’ and the ‘sovereign’ and the ‘worth’. These inter linked images convey a sense of unified sensibility.

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The lovers are traders and their hearts are their goods that can be lost or saved. In "Lovers' Infiniteness" Donne draws a very paradoxical image for his beloved's heart:

New growth, thou shouldst have new rewards in store;
Thou comst not every day give me thy heart;
If thou canst give it, then thou never gavest it:
Love's riddles are, that though thy heart depart.
It stays at home and thou with losing savest it. (SS, p. 22)

Donne tells his beloved that she won't lose her heart , but she will save it by giving it to him. Love 's riddle needs to be solved : that riddle occurs in saving the heart by giving it i.e. when his beloved leaves her heart with him, she does not lose it , but she saves it this way. The lover is the safest place (home) where his beloved's heart can be kept.

And the stores of goods are stores of love's rewards where love's rewards can be saved:

And since my love doth every day admit
New growth , thou shouldst have new rewards in store. (SS, p. 22)

In the poem "Love's Growth" Donne has exploited the imagery of taxes to reinforce the idea of dynamic nature of love. He argues that in spite of the seasonal fluctuations in the manifestation of love, love grows qualitatively and it is not subject to decay and death. The poet uses many

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concrete images to bring the argument home. Spring adds zest and zeal to the lovers and pass on- 'new heat'- just as kings impose new taxes in war time which they do not remit in peace-time. Love enriched by spring is not in any way affected by the onset of winter:

And though each spring do add to love new heat,
As princes do in times of action get
New taxes, and remit them not in peace,
No winter shall abate the spring's increase. (SS, p. 50)

These mercantile images helped Donne to reinforce and augment various moods of love.

5. 1. 3. 2. Thread Imagery

Thread imagery can be subdivided into imagery of the threading and the hand-made riban;

In the poem the "The Ecstasy" the imagery of threading has been used. It is a complex and metaphysical poem dealing with the twin aspects of love- physical and spiritual. Some critics like Legouis find in it a plan for seduction with emphasis on the physical nature of love, while others like Helen Gardner find in it an affirmation of spiritual love. In fact it deals with the relationship of the body and the soul in love. On the bank of a river overgrown with violet flowers, the lovers sit quiet, looking into each other's eyes holding hands firmly. This physical closeness offers a romantic

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and pastoral setting- their hands cemented in mutual confidence and the eyes as if strung on a thread:

Our hands were firmly cemented
With a fast balm, which thence did spring;
Our eye-beams twisted, and did thread
Our eyes , upon one double string. (SS, p. 88)

The riban image has been used in "Sonnet (The Token)". The riban is a token that can be exchanged by lovers to confirm their love , but the lover does not want that riban:

I beg no riban wrought with thine own hands,
To knite our loves in the fantastic strain
Of new-touch'd youth. (SS, p. 134)

Her belief in his love is the only token that can enrich and increase his store:

Send me nor this nor that to increase my store,
But swear thou think'st I love thee, and no more. (SS, p. 134)

5. 1. 3. 4. Images of Hunting

Images related to hunting abound in *Songs and Sonets* and commonly related to the instruments of hunting , i.e, pike, reed, hook, snare and net .“ The angling reeds,” “ the strangling snare, ” “ the window net ” and “the silver hooks” appear in the poem "The Bait".

In "The Broken Heart" , love is described as the tyrant's pike that hunts the hearts of the lovers:

but us Love draws,
He swallows us, and never shaws:
By him,as by chain'd shot , whole ranks do die:
He is the tyrant pike ,our hearts the fry. (SS, p. 80)

The pike that is used for hunting is love and the quarry is the lovers' hearts. The falconer who tames his falcon to control it is one of the images that are taken from this side of the daily life , but the falconer here is the lover and love is the falcon that is tamed by the lover through the diet the lover would apply on love:

Thus I reclaim'd my buzzard love, to fly
At what and when, and how, and where I choose. (SS, p. 96)

5. 1. 3. 5. Images of Witchcraft

The witchcraft was very popular during the Renaissance age. However, the whitchcraft in *Songs and Sonets* is practised not by supernatural or supernatutral elements, rather by the magic eyes of the beloved which cast a deadly spell on the lover.

One of the witches' powers is the ability to kill people by killing their pictures ³ . In the poem " Witchcraft by a Picture" Donne coniders his

beloved as a witch, since she destroys his picture in her eyes by shedding tears:

I fix mine eye on thine , and there
Pity my picture burning in thine eye;
My picture drown'd in a transparent tear

When I look lower I espy;

Hadst thou the wicked skill

By pictures made and marr'd, to kill,

How many ways might thou perform thy will! (SS, p. 75)

In order to avoid it the speaker decided to protect himself by drinking his beloved's salty tears that are sweet for him i.e. faithful, but he thinks that it would not help because she would pour more tears. Therefore the speaker decided to depart in order to protect himself from the bewitching eyes of his beloved:

But now I have drunk thy sweet salt tears;

And though thou pour more I'll depart:

My picture vanish'd, vanish fears

That I can be endamag'd by that art;

Though thou retain of me

One picture more, yet that will be,

Being in thine own heart, from all malice free. (SS, p. 75)

5. 1. 4. Images of Celebration

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Two images of celebration have been employed in "A Nocturnal Upon St Lucy's Day Being the Shortest Day". As the very title suggests, the atmosphere is one of cold desolation and sadness. The day is one of seven hours. The sun is exhausted and tired. The light of the stars is too dim. The earth's sap is at the lowest, while it is swollen with water and snow. Life is like a dead man's body, cold and shrunk. But life is bound to renew itself with spring – the season of sunshine and flowers.

The sun is spent, and now his flasks

Send For light squibs, no constant rays. (SS, p. 70)

The second celebration image in this poem is that of the night's festival: Lucy being dead, she is not suffering in her long sleep ,i.e, in her death , she is merely enjoying the festival in her long night of winter:

Since she enjoys her long night's festival,

Let me prepare towards her, and let me call

This hour her Vigil and her Eve, Since this

Both the year's, and the day's, deep midnight is. (SS, p. 72)

5. 1. 5. Images Related to Common Phenomena

The images in this category are those of: birth and death, marriage and divorce, sleep and waking , staying and departing, traveling , riding, sucking , wearing, growing, working, game, sport, play, masking, robing, feigning , seizing, and preserving.

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5.1.5. 1. Marriage Images

Donne has satirized the lack of constancy on the part of the married partners. Such an attitude towards marriage has been dealt with in "Woman's Constancy" and "A Jet Ring Sent".

In "Woman's Constancy" marriage is a bond that turns the lovers into the image of death:

As true death true marriage unite,
So lovers' contract, images of those,
Bind but till sleep, death's image, them unloose? (SS, p. 6)

Donne ridicules the idea of marriage. He thinks that women's disloyalty kills the spirit of true marriage.

In the poem "A Jet Ring Sent" the ring symbolizes the marriage relation. The use of the word 'jet' brings the blackness with its various negative connotations into our minds. Donne by the use of the imagery of jet ring tells that the ring as well as marriage relation is 'cheap and nought but fashion':

Marriage rings are not of this stuff;
Oh, why should aught less precious or less tough
Figure our loves? Except in thy name though have bid it say;
I'm cheap, and naught but fashion, fling me away. (SS, p. 116)

By making use of the above mentioned far fetched images, Donne achieves the balance or reconciliation of opposite or discordant qualities.

5. 1. 5. 2. Divorce Images

In "Confined Love", the divorce image has been used to in order to justify man's extra marital love relation and to condemn the attitude of women who do not want to be divorced for such reasons. The poet argues that moon, stars, beasts, or birds are not divorced for the same cause:

Are sun, moon, or stars by law forbidden
To smile where they list, or lend away their light
Are birds divorc'd, or are they chidden
If they leave their mate, or lie abroad a- night? (SS, p. 55)

This image has been used again in "The Anniversary":

Two graves must hide thine and my coarse;
If one might, death were no divorce. (SS, p. 36)

5. 1. 5. 3. Death Images

Donne was obsessively possessed by the idea of death and thought of ways to stop the chariot of death. He finds death challenging and distinguishes his image of it from common place ideas.

Death images can be divided into the images of dying, mourning, grave, tomb, undertaking, epitaph, decay, hearse, bequeathing, legacy,

executor, will, funeral, flask of powder. Since the images are integrated they won't be discussed in the order they are listed here.

The images related to death are employed by Donne to express his attitude towards love and lovers. In "The Undertaking" for example, the true love or the Platonic love, i.e. loving the virtue of women and not her body, should be undertaken and hidden as the corpse and doing so is the bravest and the most glorious deed. It would be braver than the deeds of the seven worthies i.e. the three gentles, Hector, Alexander, and Julius Caesar, three Jews Joshua, David, and Judas Maccabacus; and three Christians, Arthur, Charlemagne, and Godfrey of Bouillon⁴:

I have done one braver thing
Than all the Worthies did,
And yet a braver thence doth spring,
Which is to keep that hid. (SS, p. 8)

Lovers in the poems that deal with death theme are of two kinds. Either they are alive though dead or dead though alive. The lovers who want to be immortalized by love can be found in the following images: The lover who believes in the Platonic love wants to be buried with the bracelet of his beloved's hair around his arm so as to bury some part of his beloved who saves none of him :

Whoever comes to shroud me, do not harm

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Nor question much

That subtle wreath of hair, which crowns my arm. (SS, p. 102)

For him that hair wreath is a relic and should not be disturbed, because it will be an object of adoration or worship for the later generation of lovers.

The poem deals with love, death and religion. Pure love, as presented in this poem defies death. At the same time, this love lives through a memento or souvenir, 'the bracelet of bright hair':

When my grave is broke up again

Some second guest to entertain....

And he that digs it spies

A bracelet of bright hair about the bone. (SS, p. 108)

Thus, for Donne death that ends every thing has no power upon love because love is love and lovers are lovers even after death and this is natural since death immortalizes love. Like Shakespeare, Donne believes that love is not Time's Fool. Even when death tries to weaken love by taking away one of the lovers so that to separate them for ever, he, death, strengthens their love more and more because the dead lover who resolves into his/her first elements will increase the fire of the alive lover's passion because lovers consist of mutual elements and the crude elements of the dissolved one will inflame the fire of passion of the other to get his/ her soul to release rapidly to follow the dead one:

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She's dead ; and all which die
To their first elements resolve;
And we were mutual elements to us ,
And made of one another
She, to my loss ,doth by her death repair;
And I might live long wretched so,
But that my fire doth with my fuel grow. (SS, p. 114)

The idea of eternity of love that defeats death can be traced in "The Canonization" where lovers who could not live by love would escape to death to live forever .If the legend of the two lovers is unfit for the tombs and hearse, then they will find their life in death and the poet's sonnets of the lover who is the lover here will turn their ashes into promise for new birth,i.e, his love's poetry will get lovers to re-born again out of their ashes, and this way it will get them to be canonized after death :

We'll build in sonnets pretty rooms;
As well a well-wrought urn becomes
The greatest ashes , as half-acre tombs,
And by these hymns, all shall approve

Us canoniz'd for love. (SS, p. 18)

The images of the sun whose flasks send light squibs in "A Nocturnal Upon St. Lucy's Day" shows the alive lover who accepts the idea of his

beloved's death and shows his ability to change that sad image into a happy one.

In the previous images the lovers are immortalized by love which means that they are alive though dead .On the contrary of that the following death images show that lovers are dead in life because of love.

In "The Damp" for example, the still-alive lover knows that his beloved will be cause of his death. This idea has been augmented by marshalling powerful image:

When I am dead , and doctors know not why,
And my friends' curiosity
Will have me cut up to survey each part
When they shall find your picture in my heart,
You think a sudden damp of love
Will through all their sense move
And work on them as me , and so prefer
Your murder , to the name of massacre. (SS, p. 112)

As it is clear here the lover is still alive , but he is dying because the person who knows the cause of his death is not a perfect alive-person. The same idea of death in life is that of the lover who dies each time he leaves his beloved and that is why he becomes the legacy and the executor of his own legacy at the same time:

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When I dies last (and , dear , I dies

As often as from thee I go),

And lovers' hours be full eternity,

I can remember yet , that I

Something did say , and something did bestow;

Though I be dead , which sent me , I should be

Mine own executor and legacy. (SS, p. 26)

The paradoxical image here can be understood as the following: when Donne leaves his heart with his mistress when he leaves her , he is the executor who carries out the legacy and because what is left by him after his leaving is his own heart , he is the legacy that is carried out by Donne the executor.

The lover who is still alive dies each time he leaves his beloved and so he turns into legacy and executor to show death in life: the word 'legacy; suggests life.

The poem "The Will" is a love poem containing a good deal of irony because the lady whom the poet loves does not value his affection. In disgust and just to spite her, the poet wishes to die and makes a will leaving nothing to her and bequeathing his possessions either to those who have already too much of them or to those who do not need them or who are not

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capable of using them or receiving them, or who receive the things that belong to them:

Before I sigh my last gasp , let me breathe,
Great Love , some legacies; Here I bequeath
Mine eyes to Argus, if mine eyes can see,
If they be blind , then, love, I give them thee;
My tongue to Fame; to ambassadors mine ears;
To women or the sea, my tears:
Thou, Love,last taught me heretofore
By making me serve her who had twenty more,

That I should give to none but such as had too much before. (SS, p. 98)

The idea of death-in-life has been emphasized by Donne in "The Paradox", where he states that lovers die by love ,i.e, they become dead whenever they love that is why each lover is his own tomb and epitaph;

Once I Lov'd and died, and am now become
Mine epitaph and tomb.

Here dead men speak their last, and so do I; Love-slain, Io ! here I die.

(SS, p. 126)

5. 2. Images of Royal Life

Images of royal life deal with the life of the upper class or more precisely the life of kings , queens , princes and princesses, and things related to them . Images under this heading can be subclassified as: kings,

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princes , stamped face , crown, sitting in a golden chair, ambassador, sealing , command , governing, provinces, viceroy, reign, policy, liberality, heretics, schismatics, rebels, negotiations.

Among the royal life images the king and prince images are the most well- executed ones. In the poem "The Anniversary", lovers are princes and kings in the eyes of each other:

Alas, as well as other Princes, we
Who Prince enough in one another be. (SS, p. 36)

The idea of kings and princes with their absolute sway over their subjects is applied by the poet to the wonderful relationship between him and his wife. They are both kings to each other as each has absolute power over the other- and so they are better off than earthly princes. Donne pursues the idea throughout the last stanza. They are such kings that no one can commit any treason against them except they themselves.

We are kings, and none but we
Can be such Kings, nor of such subjects be:
Who is so safe as we, where none can do
Treason to us, except one of us two? (SS, p. 36)

In the poem "The Sun Rising" the lover and the beloved are compared to all the states and all the princes of the world, rolled into one:

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She is all States, and all Princes I

Nothing else is. (SS, p. 11)

The poet's extravagant fancy discovers that he and his beloved in their secure possession of each other, are like all states and princes to each other. Some feminine critics believe that this image shows Donne's male chauvinism, where he makes the lover the ruler of the states (beloved), but in fact the princes' power has no value without their states and the opposite is right. This image shows that the existence of each lover gives value, importance and meaning to the other and makes the two lovers two halves of their own world and "Nothing else is".

In "The Dissolution" also the lovers are kings. The beloved's death increases the lover's passion as the conquest increases the kings' treasures:

Now as those active kings
Whose foreign conquest treasure brings,
Receive more, and spend more and soonest break. (SS, p. 114)

The image of princes has been used in "The Ecstasy". The poet describes lovers' souls as princes and their bodies as prisons.

So must pure lovers' souls descend
To affections, and to faculties,
Which sense may reach and apprehend,
Else a great Prince in prison lies. (SS, p. 92)

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The lovers' souls cannot be united or enjoy love unless they are freed from the prison of the bodies.

Not only lovers are kings, love itself can be a king. In "Farewell to Love", love is a doll king. In this poem the image of the doll king that is admired and eagerly waited for by children so long as it is not in their possession, but as soon as they have it and enjoy it they feel bored. So, the situation between the lovers and love is like that between the doll king and children:

But, from late fair
His Highness(sitting in a golden chair)
Is no less cared for after three days
By children , than the thing which lovers so
Blinding admire, and with such worship woo;
Being had enjoying it decays:
And thence
What before pleas'd then all, takes but one sense,
And that so lamely, as it leaves behind
A kind of sorrowing dullness to the mind. (SS, p. 128)

The lovers who are kings and princes can also be rebels. Lovers the kings would be turned into rebels because they come to find out that love is an utter devil because it gets them to bestow their souls in order to get nothing more than suffering and tormentation. Thus lovers will rebel against love

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its regulations and its kings ,i.e, they will rebel against themselves . This idea can be found in "Love's Exchange":

For this , Love is enlarg'd with me,
Yet kills not. If I must example be
To future rebels; If the unborn
Must learn , by my being cut up ,and torn;
Kill, and dissect me ,Love,... (SS, p. 54)

In the poem "Love's Deity", the poet has no intention of revolting against the god of love or turning into atheist, because the god of love is capable of inflecting a heavier punishment on him. He may make him forsake his lady or rather make her show her love to him. This display of the lady's love would be something false. This falsehood is worse than hate, for the poet is sure that it is not possible for his lady to love him in return:

Rebel and atheist too, why murmur I,
As though I felt the worst that love could do ?
Love might make me leave loving, or might try
A deeper plague , to make her love me too,
Which since she loves before, I am loth to see;
Falsehood is worse than hates; and that must be,
If she whom I love , should love me . (SS, p. 94)

And in "The Indifferent" , the image of heretics has been used to describe the indifferent lovers and the indifferent lover gives this idea on the tongue of the Goddess of love (Venus) who sighs saying:

... 'Alas ,some two or three
Poor heretics in love there be ,
Which think to stablish dangerous constancy.
But I have told them : "Since you will be true,
You shall be true to them , who are false to you! (SS, p. 12)

In the poem "The Will", while writing his will, the lover will not forget to bequeath his ears to the ambassadors and his good works to the schismatics of Amsterdam and in "The Funeral" the dead lovers' hand , around which his beloved's hair wreath lied, is a king's head crowned:

Whoever comes to shroud me, do not harm
Nor question much
That subtle wreath of hair, which crowns my arm. (SS, p. 102)

And the lover's soul is a viceroy whereas his limbs are provinces :

For 'tis my outward Soul,
Viceroy to that , which then to heaven being gone,
Will leave this to control,
And keep these limbs, her provinces from dissolution. (SS, p. 102)

The image of liberty has been used in "Lovers' Infinitness".But, liberty of love is something different:

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But we will have away more liberal
Than changing hearts, to join them, so we shall

Be one, and one another's All. (SS, p. 22)

The lover who wants the infinite love of his beloved comes to discover a way more liberal than changing their hearts. Lovers by changing their hearts for the sake of each other, i.e, by being in love with each other, they practise their own liberty in love. The lover finds out that being all to each other is more liberal than changing hearts and here lies the infiniteness of love. Liberty from the lover's point of view has its own unique philosophy. Being all to each other is the core of the lovers' liberty which is on the contrary different than that of the normal people and the one the revolutionists ask for.

Image of negotiation has been used in the poem "The Ecstasy". In normal conditions negotiation is held between the equal forces to avoid any war encounter but here it will be held between the lovers' souls that are hung out of their bodies as two equal armies:

As 'twixt two equal armies, Fate
Suspends uncertain victory,
Our souls (which to advance their state
Were gone out) hung'twixt her, and me.

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And whilst our souls negotiate there.

We like sepulchral statues lay;

All day, the same our postures were,

And we said nothing, all the day. (SS, p. 88)

5. 3. Images of Social Classes

Images taken from the different social classes abound in *Songs and Sonets*. These images can be classified as those of kings and princes, virtuous men, fair and those of brown skins, schoolboys, slaves, soldiers, rank , gamesters , stepdames, tyrants, the court hunt men, workers(symbolized by ants), prentices, lawyers. etc.

The slave image has been employed to describe women who can be enslaved by men. The female poetic voice in " Self-Love" , believes that the only real love is to love herself because all men are but deceivers and deserve no sense of love:

Nor he that hath wit, for he

Will make me his jest or slave. (SS, p. 136)

The images of schoolboys, the prentices , and the court-huntmen and the workers symbolized by ants can be found in "The Sun Rising". These images represent three different classes in the society. All these images have been used to rebuke the sun who is disturbing the lovers. The lover asks the sun to go and rebuke the school boys who are late for their school,

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and peevish apprentices or go and inform the courtiers that the king would go for hunting this morning or tell the ants in the country to move out and collect grains in the fields. Love, is not subject to seasons and climates. It knows no hour, days and months which are just particles of eternity:

Saucy pedantic wretch, go chide
Late schoolboys , and sour prentices,
Go tell court-huntsmen that the king will ride ,
Call country ants to harvest offices;
Love, all slike, no season knows, nor clime,
Nor hours ,days, months, which are the rags of time. (SS, p. 11) .

Images of soldiers and lawyers have been used in "The Canonization". The soldiers continue to fight the wars and the lawyers are busy in their litigation. In spite of his love, the normal life of the world continues as usual(why should then anyone object to his love-making):

Soldiers find wars, and lawyers find out still
Litigious men, which quarrels move,
Though she and I do love. (SS, p. 16)

The main idea is that his love does not interfere with the lives of others and so why they should take exception to it.

5. 4. War Images

Images taken from war are those of warfare , armies, victory, conquest, conquer, the glory, triumph, winning, fate , siege, surrounded towns, bullets, martyr, invading, and soldiers.

These images have been employed by Donne to describe the lovers in different situations. The conqueror image in Donne's is not that who concerned with achieving victory , but for arguing against the subterfuges women in "Woman's Constancy":

Dispute, and coquer, if I would;
Which I abstain to do,
For by tomorrow, I may think so too. (SS, p. 6)

In "The Triple Fool" the poet, who describes the state of both love and grief, makes both of them victorious and for the honour of their triumphs (victory) verse is published , the winners , the victorious are love and grief:

To love and grief tribute of verse belongs,
But not of such as pleases when 'tis read;
Both are increased by such songs;
For both their triumphs so are published. (SS, p. 20)

Images of victory can be found in "The Damp". The success of the beloved in killing her lovers by her love is a victory and conquest achieved by her . Donne however asks his beloved to be victorious by killing her disdain:

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Poor victories; but if you dare be brave
And pleasure in your conquest have,
First kill the enormous gaint, your Disdain. (SS, p. 112)

In the poem "The Prohibition" too the woman who captures men's hearts is a victorious woman and her deed is a victory and conquest and she is a conqueror:

Take heed of loving me,
Or too much triumph in the victory :
Not that I shall be mine own officer,
And hate with hate again relialiate ,
But thou wilt lose the style of conqueror,
If I, Thy conquest, perish by thy hate. (SS, p. 120)

The war image and the invaded towns are used in "A Valediction: of the Book". Donne wants his mistress not to bother herself by being sad during his absence and to make use of her time by writing a book that contains their letters:

Study our manuscripts , those myriads
Of letter, which have past 'twixt thee and me,
Thence write our Annals , and in them will be,
To all whom love's subliming fire invades,
Rule and examples found. (SS, p. 44)

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Lovers are the towns that have been invaded by fire of love. In fact lovers' souls are the towns that can be invaded by the fire of love.

The image of lovers as towns has been used again in the poem "The Ecstasy". In this poem, the two lovers are two towns that cannot be invaded by time:

We then , who are this new soul, know
Of what we are compos'd , and made,
For the atomies of which we grow
Are souls, whom no change can invade. (SS, p. 90)

The image of the seige has been used in "The Blossom" .In this poem the poet describes his heart, that goes around his mistress to woo her,like an army surrounding a town and capture. His heart that is hovering around his mistress is an army that surrounds a state to yield:

And hop'st her stiffness by long siege to bow. (SS, p. 104)

The use of imagery here is skillful and startling. The courtship like a siege of the "forbidden or forbidding tree" with its double meaning whets the mind of the readers.

The image of the small towns has been used by in "Love's Exchange" to describe the lover and his heart .The lover's heart that does not succumb to the first impulse of love and is ultimately forced by its irresistible power to

bow is like those small towns that stand resistant until the force of the war compels them to yield and surrender:

If thou give nothing, yet thou art just ,
Because I would not thy first motions trust;
Small towns ,which stand stiff ,till great shot
Enforce them , by war's law condition not .
Such in love's warfare is my case. (SS, p. 52)

The image of bullet has been used in the poem "The Dissolution". The lover's soul is pained because of his beloved's death. The lover argues that his soul may overtake her soul in the sky just like the bullets shot into the air before is overtaken by a bullet shot later, because the charging powder of it is greater than the latter one :

This death ,hath with my store
My use increas'd.
And so my soul ,more earnestly releas'd,
Will outstrip hers; as bullets flown before
A latter bullet may o'ertake , the powder being more. (SS, p. 114)

In "The Canonization", lovers are soldiers and love is like war:

Soldiers find wars, and lawyers find out still
Litigious men, which quarrels move,
Though she and I do love. (SS, p. 16)

The poet the lover “compares himself to the soldiers who must seek war to justify their existence ”⁵ so do the lovers justify their existence by seeking love.

The image of martyr has been used in "The Funeral". The poet has been rejected by his beloved. In sheer desperation and agony he wishes to sacrifice his life as a martyr on the alter of the god of love. But in the meantime, he has secured a token of love from his beloved. This is a lock of her hair which he has worn round his arm. He thinks that the beloved's hair will preserve his dead body and prevent it from decay and disintegration.

Whate'er she meant by it, bury it with me,

For since I am

Love's martyr, it might breed idolatry,

If into others' hands these relics came. (SS, p. 102)

Chapter VI: Analysis of Images (3)

Images Related to Human Beings

Images related to human beings can be classified as (1) images of human body, (2) images of human features (3) images of emotional states, (4) images of human characteristics, (5) images of things possessed by human beings, (6) images related to woman, (7) images of human relations, (8) images of age.

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For the sake of clarity the first four types can be identified as the following:

1- *Images of body*: these images include one or more physical parts of human body. e.g. eyes, ears, hearts,...etc.

2-*Images of features*: these images include physical description of human body. e.g. fat, slim, tall, short....etc.

3-*Images of emotional states*: these images include abstract description of a spiritual , mental, or emotional state: e.g. happiness, sadness...etc. that can be shared by people and animals.

4- *Images of characteristics*: these images include abstract description of a spiritual, mental or emotional state that characterizes human being among other creatures.e.g conscience, constancy, frustration....etc.

6. 1. Images of Human Body

Lovers in *Songs and Sonnets* embrace both body and soul and not only do lovers' soul suffer because of love, their bodies suffer too and each part in their bodies are badly affected by the torture of love. Images of body are those of: body, anatomy, bone, head, hair, face, eyes, brows, tongue,

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lips, cheeks, ears, hands, fingers, nails, legs, breast, hair, vein, blood, muscles, sinewy, sinewy thread, skin, flesh, sex and mind.

Donne's poems celebrate love in both its physical as well as its spiritual aspects. To him love is properly fulfilled only when it embraces both body and soul. He feels that isolated soul is like a captive prince. Souls must return to the bodies and manifest the mystery of love. The body is the book of the love. Donne in the poem "The Ecstasy" pleads that we should be thankful to our bodies because they bring us together in the first instance. Our bodies surrender their sense in order to enable our love to be spiritual. Our bodies are not impure matter, but they are like an alloy (an alloy when mixed with gold makes it tougher and brighter). The body is useful medium for the holy love:

We owe them thanks because they thus

Did us, to us, at first convey,

Yielded their forces, sense to us,

Nor are dross to us, but alloy. (SS, p. 90)

When a soul wishes to love another soul, it can contact it through the medium of the body. Hence a union of soul may need the contact of bodies as the first step:

So soul into the soul may flow,

Though it to body first repair. (SS, p.90)

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He further says that the body is the book of love. Love ripens in the soul but finds expression through body. Donne like great mystics advocates for evolution of physical love towards holy or divine love:

Love's mysteries in souls do grow

But yet the body is his book. (SS, p. 92)

Love is a child of the soul and has taken the limbs of flesh or else it cannot function similarly. The soul- the parent of love- must need a body:

Love must not be, but take a body too. (SS, p. 30)

The image of anatomy has been used in "A Valediction: of my Name in the Window". The affected name of the lover is a ruinous anatomy:

Or think this ragged bony name to be

My ruinous anatomy. (SS, p. 38)

The disloyalty of his mistress will affect his fame (name) and his body too that is why his body will be then a ruinous anatomy.

Images of mind have been used to express various ideas. First to represent a woman then to represent a man and finally to represent the heart. In the opening stanza of the poem "Song" speaker mentions all the impossible things and comes to the conclusion that it is impossible to find a faithful woman in the world:

Go and catch a falling star,...

And find

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What wind

Serves to advance an honest mind. (SS, p. 5)

In "A Valediction: of the Book" the lover's minds are heavens where love can exist:

For, though mind be the heaven, where love doth sit,

Beauty a convenient type may be to figure it. (SS, p. 46)

The mind is a heaven where the feelings of love can exist. These feelings can be figured by different kinds of beauty. Mind here represents the loving heart.

Images of hearts show that hearts are the places where love can be born and die. They are the cradles and graves of love. Lovers' hearts can be given and taken, can be harmed and broken into pieces. In "The Good Morrow" the hearts of the happy lovers who are together are reflected on their faces and the loyalty of their hearts rests in their faces:

And true plain hearts do in the faces rest. (SS, p. 2)

In "Lovers' Infiniteness" hearts can be given and taken and the lover feels that he should take all the heart of his beloved.

Thou canst not every day give me thy heart;

If thou canst give it, then thou never gavest it (SS, p. 22)

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The image of hearts has again been used in "The Legacy" where the lover finds that his beloved's heart is unworthy to be given either to him or to any man else:

Yet I found something like a heart,
But colours it, and corners had;
It was not good, it was not bad,
It was intire to none, and few had part.
As good as could be made by art
It seem'd; and therefore, for our losses sad,
I meant to send this heart instead of mine:
But oh, no man could hold it, for't was thine. (SS, p. 26)

Loving is just like giving hearts that is why the frustrated lover wants his beloved to send him back his heart:

Send home my harmless heart again. (SS, p. 68)

In the poem " Song", love triumphs over the idea of parting. The lover asks the beloved not to let her prophetic heart predict any misfortune for him (during his journey). It is possible that her prediction may come out all true and her fears,(about his safety) may be realized. They are not parting, but only are bidding good night to each other (they are one); hence retiring to bed. They can never be parted, (whenever the one goes, he carries the other in the heart with him).

Let not thy divining heart forethink me any ill. (SS, p. 24)

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In the poem "The Broken Heart" lovers' hearts can be broken into pieces:

Mine would have taught thine heart to show

More pity unto me; but Love, alas

At one fierce blow did shiver it as glass. (SS, p. 80)

This broken heart can wish, admire but can love no more:

My rags of heart can like, wish, and adore,

But after one such love, can love no more. (SS, p. 80)

Heart, the place of love, is also the safe home for the lover:

Being in thine own heart, from all malice free. (SS, p. 75)

There is only one head image in "A Valediction of my Name in the Window". The lover's name that will be carved on the window of his beloved to keep her loyal to him will be turned into death's head if she deceives him. That name will remain during his absence to remind her of him and will be like a present of a memento mori in a ring:

Or, if too hard and deep

This learning be, for a scratch'd name to teach,

It as a given death's head keep,

Lover's morality to teach. (SS, p. 38)

Hair images have been used mainly to refer to age either old or mature age. These images will be explained in the images of age. In "The Funeral" the lover has secured a token of love from his beloved. This is a lock of her hair which he has worn round his arm. He thinks that the

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beloved's hair will preserve his dead body and prevent it from decay and disintegration:

Whoever comes to shroud me, do not harm

Nor question much

That subtle wreath of hair, which crowns my arm;

The mystery, the sign, you must not touch,

For 'tis my outward Soul,

Viceroy to that, which then to heaven being gone,

Will leave this to control,

And keep these limbs, her provinces, from dissolution. (SS, p.102)

It is a kind of charm or rather an embodiment of the outward soul which will give him immortality . The poet ultimately wishes to die as a martyr but fearing that the hair may be worshiped as relic, he wants to be buried in a grave along with it. This will be a sort of revenge on the cruel beloved, because some part of her body will be in the grave while she is still alive. His beloved's hair that will tie the parts of his body is like a chain fastened around the hands of prisoners and will be a source of pain and suffering:

For it the sinewy thread my brain lets fall;

Through every part,

Can tie these parts, and make me one of all;

These hairs which upward grew, and strength and art

Have from a better brain,

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Can better do it: except she meant that I

By this should know my pain,

As prisoners then are manacled, when they're condemn'd to die. (SS, p. 102)

This is a typical poem which uses the conceit of the hair which first causes some satisfaction and then some justification and anguish. The poet uses the image of the soul and the brain for the function performed by the hair. Then he compares the hair to manacles and as such a source of pain and suffering. Finally, the hair may become a relic and a piece of idolatry. All these fanciful images are used by the poet in order to express his anger and frustration. All in all, the poem records a series of moods or attitudes of the rejected lover centred on the subtle wreath of the beloved's hair on his arm.

In the poem "The Relic" the love lives through a momento- 'the bracelet of bright hair about the bone'. This hair is a relic which continue to remain on his body and will be an object of adoration for the later generations of lovers:

When my grave has boke up again

Some second guest to entertain,

(For graves have learned that woman-head

To be to more than one bed)

And he that digs it, spies

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A bracelet of bright hair about the bone,
And thinks that there a loving couples lies,
Who thought that this device might be someway
To make their souls at the last busy day,
Meet at this grave and make a little stay? (SS, p.108)

This is a poem of fancy where the miracle of hair in the grave sets the ball rolling

In "The Good Morrow" lovers' faces are like mirrors that reflect the lovers' honest hearts. In "Air and Angels" the men's love is air and has a face and wings as well. The face image has been brilliantly used in "A Valediction: of Weeping". The lover's tears are coins. They are not metal coins in circulation, they are lovers' tears and figure stamped on these coins is his beloved's face reflected on them:

Let me pour forth
My tears before your face, whist I stay here,
For thy face coins them, and thy stamp they bear. (SS, p. 58)

Eyes together with hearts are the parts that are tormented more than any other part in lovers' bodies. What shows eye's suffering is their tears that can overflow as floods to destroy others grounds as explained in the trading images. Tears together with sighs and oaths are means of love:

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...there be or shall

New love created be, by other men,

...and can in tears,

In sighs, in oaths, in letters, outbid me. (SS, p. 22)

They are lover's treasures that can be spent if he does not have all his love:

If yet I have no all thy love,

Dear, I shall never have it all;

I cannot breathe one other sigh, to move,

Nor can intreat one other tear to fall;

And all my treasure, which should purchase thee-

Sighs, tears and oaths, and letters – I have spent (SS, p. 22)

They are the water of love and lovers as explained in daily life images. The salty tears represent inconstancy whereas sweet tears show constancy as explained in the theme of the disloyalty of women. Tears are coins when the face of Donne's mistress are reflected on them. In "The Will" the dying lover will bequeath his tears to women or sea because loving unsuitable woman teaches him to give things to unsuitable takers:

Tears drown'd one hundred, and sighs blew out two. (SS, p. 124)

Tears and sighs will turn the twenty four hour into two thousand and four hundred years.

In "The Dream" the eye image has been used to surprise and startle the readers. The dream of the beloved is as sweet and welcome as her real presence. The beloved's eyes flashed like lightening and woke him up:

Thine eyes, and not thy noise, wak,d me. (SS, p. 56)

The light of the morning has also all the eyes to spy upon the sleeping lovers.

Light hath no tongue, but is all eye. (SS, p. 34)

In "The Message" the injured lover wants his beloved to send him back his long-strayed eyes that lived on her for a long time:

Send home my long–stray'd eyes to me,
Which, oh too long, have dwelt in thee. (SS, p. 68)

The beloved's eyes, that evoke the passionate feelings of love in the lover, are the places where the lover is burning:

I fix mine to the eyes and mind. (SS, p.52)

That's why he asks love to blind him:

...make me blind,

Both ways, as thou and thine, in eyes and mind. (SS, p. 52)

Love, that hides all the defects of lovers and enables them to realize each other's negative qualities, is blind in eyes and mind.

In "Air and Angels" the images of eyes together with brows and lips have been used to represent the physical beauty of the body where love

can fix itself. Though the poetic voice loves his mistress without knowing her face or name, he cannot go on loving that angelic creature without being able to know its physical beauty:

Then love can fix itself in thy lip, eyes and brow. (SS, p. 30)

Tongue image has been used in "The Will". In this poem the tongue is something that can be bequeathed to fame:

My tongue to fame (SS, p. 98)

The lover, who loves a woman who is in love with twenty men, is taught to give only those who have too much. Thus he will bequeath his tongue to fame that cannot exist without too many tongues.

Cheeks, eyes and lips have been employed to represent the physical love in general:

I never stoop'd so low, as they

Which on an eye, cheek, lip, can prey. (SS, p. 118)

The images of ears have been used to represent the whole body. The lover is mourning the separation of lovers because of death:

Must leave at last in death, these eyes, and ears. (SS, p. 36)

Ears are also something that can be bequeathed:

To ambassadors mine ears. (SS, p. 98)

Hand images have been used to describe the physical position of the two lovers who are alone together with their hands firmly cemented:

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Our hands were firmly cemented

With a fast balm. (SS, p. 88)

The finger image has been used in the poem "The Ecstasy":

As our blood labours to beget

Spirits, as like souls as it can,

Because such fingers need to knit:

That subtle knot ,which makes us man. (SS, p. 92)

Just as the blood which is an important constituent of our bodies labours to produce the essence (the semen) which helps in uniting two bodies, in the same way a spiritual love produces a kind of ecstasy which binds the two souls together. This subtle knot of love may not be fully understood.

In "The Flea" the nail image has been used to show cruelty of Donne's beloved . The nails of Donne's mistress are purpled by the blood of the flea that mixed the two lovers' blood:

Cruel and sudden, has thou since

Purpled thy nail in the blood of innocence? (SS, p. 64)

Breast image has been used in "The Broken Heart". The breast is the container where the pieces of the lover's broken heart will be hidden:

Yet nothing can to nothing fall

Nor any place be empty quite,

Therefore I think my breast hath all

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Those pieces still, though they be no unite. (SS, p. 80)

Blood image has been used in "Song" when the beloved sheds a tear she sheds the very drops of the lover's blood:

When thou weep'st, unkindly kind, my life's blood doth decay. (SS, p. 24)

The remains of the lover's body ,which means here the rafters of Donne's name, will be the sinew, the muscles and the vein that will bring life to their relation again:

The rafters of my body, bone,

Being still with you, the muscle, sinew, and vein,

Which tithle this house, will come again.. (SS, p. 40)

In " The Undertaking", the Platonic lovers forget the 'he' and 'she' and turn into one neutral sex. In "Farewell to Love", the lover ,who is saying farewell to love, tries his best to shun the heat of woman's beauty:

I 'll no more dote and run

To pursue things which has endamag'd me.

And when I comewhere moving beauties be,

As mwn do when the summer's sun

Grows great,

Though I admire their greatness, shun their heat. (SS, p. 130)

In "The Canonization" the heat of the lover's passion does not add to the list of persons who die of plague :

When did the heats which my veins fill

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6. 1. 1. Images Related to Body

Images related to body are those of tears and sweat. The image of sweat has been used in the poem "The Apparition". The images of tears have been discussed together with the images of eyes. (See Appendix C.)

6. 2. Images of Human Features

Images of human features which have been used by Donne are the images of fat, wink, blind, sight, trembling and that of bony

The image of fat has been used in "Love's Diet". In this poem, the lover wants to treat his corpulent love that becomes fat because it feeds upon the love letters sent to him by his beloved:

Whatever he would dictate, I writ that,
But burn my letters when she writ to me,

And that that favour made him fat. (SS, p. 96)

The lover wants to make his fat love by burning all the letters of love that increase love suffering and strengthen it.

The image of bony has been used in the poem "A Valediction: of My Name in the Window". In this poem the lover, who is saying goodbye to his mistress, would leave her his name carved on the glass of her window in order that she should be faithful to him during his absence. In case if she

shows inconstancy, while he is away, this name, which represents him, would be so offended that it becomes bony:

Or think this ragged bony name to be

My ruinous anatomy. (SS, p. 38)

6. 3. Images of Emotional States

Images of states of emotions are those of love, happiness, sadness, foolishness, weakness, devil, snorting, poorness, richness, falsehood, purity, silence, anger, robbing, bravery, masking and playing, silliness and the like.

Love is the dominant image which is supported by other images. Lovers can reach their happiness and ecstasy only when they are close to each other, but such happiness can rarely be experienced because lovers are mostly away from each other. Only in "The Sun Rising" and in "The Ecstasy" do we find fulfilled love.

The valediction poems and death poems are replete with tears, sighs and sadness. They are explained in the images of death.

Foolishness is one of the lovers' emotional states. In "The Triple Fool" the lover is a triple- fool as the title suggests:

I am two fools, I know,

For loving, and for saying so

In whining poetry. (SS, p. 20)

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The grief of love is moderated when the poem is composed and read, but it is increased when it is sung and listen to by the poet. In this way, the pains of love get revived. This is how the lover who, was a double fool becomes a triple-fool-(i) for loving, (ii) for expressing love through poetry, (iii) for enabling a composer to set the verse to music and by singing it to re-awaken the passion which poetical composition had 'lulled to sleep'.

Lovers can be happy, sad and fool and love can be weak:

That love is weak, where fear's as strong as he. (SS, p. 56)

Love can be strong when spirits are strong, brave and pure but fear, honour and shame weaken both lovers' spirits and their love consequently:

Tis not all spirit, pure, and brave,

If mixture of fear, shame, honour, have. (SS, p. 56)

Love can be devil too because it takes lover's soul for nothing:

Love, any devil else but you

Would for a given soul give something too. (SS, p. 52)

The image of snorting has been used in "The Good Morrow". The lovers realize that they have slept for many years like the seven sleepers:

Or snorted we in the Seven Sleepers' den?

'It was so; but this, all pleasures fancies be. (SS, p. 2)

In "A Valediction: of My Name in the Window", the image of the trembling name has been skilfully employed. The speaker cuts his name upon the

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window of his mistress' room so that she gazes at it during his absence and remembers him. In his absence the name will act as a charm keeping her faithful to him and checking any treason that may threaten their love:

When thy inconsiderate hand
Flings out this casement, with my trembling name,
To look on one, whose wit or land
New battery to thy heart may frame,
Then think this name alive, and that thou thus

In it offend'st my Genius. (SS, p.40)

The images of poorness and richness have been used to describe the lovers. In "The Sun Rising" in their togetherness they are richer than the richest in the world:

...compar'd to this,

All honour's mimic, all wealth alchemy. (SS, p. SS, p. 11)

But they are poor in "The Indifferent" when they want to be honest in their love because they will be true to those who are false to them and this is the lesson they have been taught by Venus the goddess of love:

Poor heretics in love there be,
Which think to stablish dangerous constancy.
But I have told them: " Since you will be true,
you shall be true to them, who are false to you. (SS, p. 12)

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The image of anger has been used to in "Woman's Constancy". The anger of love is the force that can force lovers to pretend to be true:

We are not just those persons which we were?

Or, that oaths made in reverential fear

Of love, and his wrath, any may forswear? (SS, p. 6)

Love's wrath is the force of being honest because the lover believes that his beloved is unfaithful and this is why she is able to hide her anger:

And may laugh and joy , when thou

Art in anguish

And dost languish

For some one

That will none,

Or prove as false as thou art now. (SS, p. 69)

And the beloved thinks that men are merely greedy traders because each man wants his woman to be exclusively for him, otherwise he will wreak his anger on woman kinds, such a man deserves no love:

Thought his pain and shame would be lesser,

If on womankind he might his anger wreak;

And thence a law did grow,

One might but one man know;

But are other creatures so? (SS, p. 55)

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The angry lovers can be robbers too for they can rob each other. In "The Indifferent" the lover wants his beloved to rob him but not to bind him to her because he cannot remain bound to one:

Rob me, but bind me not, and let me go
Must I, who came to travel through you,
Grow your fix'd subject, because you are true? (SS, p. 12)

This lover is ready to love any kind of women:

....her who masks and plays. (SS, p. 12)

Love can blind lovers, and the blind lovers can blind others. In "The Sun Rising" the brightness of the beloved's eyes can blind the sun:

If her eyes haven't blinded thine,
Look, and tomorrow late , tell me. (SS, p. 11)

Not only the beloved, the lover too can blind the sun:

I could eclipse and cloud them with a wink,
But that I would not lose her sight so long. (SS, p. 11)

The blind love and the angry love can be both silly and brave too:

My love, thought silly is more brave. (SS, p. 118)

6. 4. Images of Human Characteristics

Images of human characteristics are constancy, inconstancy, admition, wisdom, speech, laugh and smile, mocking, grave and reverence, conscience, decreed, frustration, groaning, teaching, weeping, murmaring,

envying, fame and reputation, having genius, honour, greediness, saucy and pedantic, pride, tyranny, spying, usury, possession. Etc.

Images of inconstancy outnumber those of constancy because Donne thinks that all women are inconstant to their lovers. Poems such as "Woman's Constancy", "Song: Go and catch a falling Star", "A Valediction of my Name in the Window", "Confined Love" and "The Curse" are replete with images of inconstancy of women. Even when women are good their goodness is unreal because their goodness is only external:

If they were good it would be seen,

Good is as visible as green,

And to all eyes itself betrays. (SS, p. 49)

In the poem, "The Twickenham Garden" the lovers can be self-traitor when they believe that they can allay their pain of love:

But oh, self-traitor, I do bring

The spider love, which transubstantiates all. (SS, p. 42)

Images of wisdom have been used to describe three things: the triple fool lover, the dreamy beloved, the wise nature. In "The Triple Fool" the fool lover believes that he is wise because he thinks that saying his love in poetry would allay his pain:

But where's that wise man, that would not be I,

I thought, if I could draw my pains

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Through rhyme's vexation, I should them allay:

Grief brought to numbers can not be so fierce;

For he tames it, that fetters it in verse. (SS, p. 20)

But later he will discover that doing so will increase his suffering so the
double fool lover will grow triple fool:

Who are a little wise, the best fools be. (SS, p. 20)

This is the wisdom of the fool lover who will discover that the woman he
dreams of and cannot reach, is as the uncatchable fish that cannot be
caught there by,

Alas, is wiser far than I. (SS, p. 76)

In the poem "Farewell to Love", the wise nature decreed that men should
live sad after the act of love because the brevity of the act requires its
repetition which means shortening of their ages:

Unless wise

Nature decreed since each act they say,

Diminisheth the length of life a day

This, as she would man should despise

The sport. (SS, p. 128)

So the wise nature is a judge who possesses decree.

The images of laughing and mocking have been used in "The
Twickenham Garden" where light can speak and trees can laugh and mock
the offended lover:

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These trees to laugh, and mock me to my face. (SS, p. 42)

The happy trees seem to be mocking at the offended lover. Flowers do laugh:

Little think'st thou, poor flower...

..and now dost laugh and triumph on this bough. (SS, p. 104)

Image of reverence has been used in "The Sun Rising" and in "Woman Constancy". In "The Sun Rising" the sun's beams are reverend:

... thy beams so reverend. (SS, p. 11)

And the fear of love is also reverential that is why it can force lovers to pretend to be honest:

We are not just those persons which we were?

Or, that oaths made in reverential fear

Of love, and his wrath, any may forswear. (SS, p. 6)

Groaning image has been used in "Twickenham Garden" to describe the difficult condition of the offended lover who wants love to change him into a mandrake or a stone fountain to groan his pain without being blamed or ashamed as explained in aquatic images and images of plants.

This weeping lover can be wept dead by his beloved's weeping:

Weep me not dead, in thine arms. (SS, p. 58)

And the weeping woman is one of the women whom the indifferent lover can love:

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Her who still weeps with spongy eyes. (SS, p. 12)

Groaning, sighing and weeping are dominant motifs in *Songs and Sonets*

Teaching images have been used in the poem "A Valedictin: of Weeping":

...forbear

To teach the sea, what it may do too soon;

Let not the wind

Example find

To do me more harm than it purposeth. (SS, p. 58)

6. 5. Images of Things Possessed by Human Beings

Images of things possessed by human beings are those of ground, purse, ring, treasure, medals, and the world.

The image of the ground has been used in "Lovers' Infiniteness". The lover wants to possess his beloved completely and her heart is his own ground and love that grows in that ground should be owned by him:

The ground, the heart, is mine; whatever shall

Grow there, dear, I should have it all. (SS, p. 22)

The image of the purse has been in "The Curse". Women who love only money can not love men or be honest to them and men who love those women cannot be loved by them but only their purses can be loved:

His only, and only his purse

May some dull heart to love dispose. (SS, p. 66)

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The image of the brazen medals has been used in "The Will".(See Images of Precious Stones and Appendix C- Human Properties)

Treasure imagery has been used in "Lovers' Infinitness". This image has been used to describe lovers' tears, sighs, oaths and love letters. These treasures are more valuable, for the lovers, than jewels, gold and silver:

And all my treasure, which should purchase thee-

Sighs, tears, and oaths, and letters- I have spent (SS, p. 22)

Not only treasures do lovers own, they can possess the whole world. This image has been used in "The Good Morrow". The two lovers consider themselves the poles of their own world which is equal or larger than the real world. Each one of the two lovers is a world by him /herself and each one has a world because each one possesses the other:

Let us possess one world, each hath one, and is one. (SS, p. 2)

6. 6. Images Related to Women

Images related to women are four: pregnancy, maidenhood, the wreath of hair and its bracelet and women's oldest clothes.

The image of pregnancy has been used three times not literally but metaphysically. What is pregnant here is the tears of valediction, the pot of the chemist, and the bank of the river.

The poem "A Valediction of Weeping" was written practically the same time, when the poet was about to leave for a visit to a foreign country. The

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poet wants to tell his wife to take this temporary separation in her stride and neither to lament or weep, for after all, this will only disturb the peace of mind of both staying at different places:

Let me pour forth

My tears before thy face, whilst I stay here,

For thy face coins them, and thy stamp they bear,

And by this mintage they are something worth,

For thus they be

Pregnant of thee. (SS, p. 58)

The lover says that his tears contain an image of his beloved's face and as such they bear her stamp. Just as the coins bearing the sovereign 's stamp are worth something, so his tears bearing her stamp are of some value. His tears are round and large like pregnancy and they are her creation.

These lines are pregnant with images. Tears are pregnant, and their baby is the face of the beloved. His mistress is like a baby in the eyes of its mother and his tears squeezed out of all the motherly affection, pity and love.

In "Mummy": the lovers vainly seek for the centre of love's happiness because as it is impossible to find the centre of love's happiness as it is impossible for the alchemist to find the elixir. The alchemist's experimental pot will be pregnant with odoriferous things:

I should not find that hidden mystery;

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Oh, it is imposture all:
And so no chymic yet the Elixir got
But glorifies his pregnant pot,
If by the way to him befall
Some odoriferous thing. (SS, p. 62)

The image of wreath of hair has been used in "The Funeral" and in "The Relic" which has been discussed in detail in the imagery of parts of the body.

In "The Undertaking" which is a poem on Platonic love, Donne explores the true nature of love. The image of old clothes has been used to refer to the colour of the beloved's complexion or her skin. He who has found the real loveliness of woman- her virtue- will hate the love of the body i. e. oldest clothes:

But he who loveliness within
Hath found, all outward loathes,
For he who colour loves, and skin, loves but their oldest clothes. (SS, p. 8)

6. 7. Images of Human Relations

Images related to human relations can be classified as those from family relations such as married people, parent, child, twin,. step dames and those from general relations such as guest , fellow, friend , company, foes.

In the poem "The Flea" the mixing of lovers' blood inside the flea makes them married. The flea is a symbol of the poet's passionate plea for physical and sensuous love. The lover speaks to his beloved as he points to the flea which has sucked her blood. The flea has also sucked his blood and therefore the blood of the lover and the beloved have mixed in its body. It has brought about a union of two bloods. The flea has enjoyed union with the beloved without any courtship or marriage:

...nay more than married are
This flea is you and I, and this,
Our marriage bed. (SS, p. 64)

Love is the child of the soul and soul is its parent:

My soul, whose child love is
Takes limbs of flesh, and else could nothing do,
More subtle than the parent is. (SS, p. 30)

The guest image has been used to describe the dead people who come to their graves. The graves of lovers are not normal graves, but places of joy where lovers celebrate their time together. Those who come to such places are guests:

When my grave is broken up again
Some second guest to entertain. (SS, p. 108)

6. 8. Images of Age

Images of age are those of infant, childhood, youth, maturity, old hood.

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The infant image has been used in "A Lecture Upon the Shadow". In this poem the lover, the speaker, feels that his love is no more innocent:

Our infant love did grow
Disguises did and shadows, flow
From us, and our cares; but not 'tis not so. (SS, p. 132)

The image of the child has been used in "Go and Catch a Falling Star". The way lovers follow to achieve their unsatisfied pleasure is a childish way as explained in their images of food.

The other three images show love as a child. It is the child of the soul:

My soul, whose child love is. (SS, p. 30)

For Donne the lover, love can be an infant, a child, and young too. The infant love can grow. It is the child of the loving souls. Love is always young and the heat of love is the source of its youth:

Love with excess of heat, more young than, old. (SS, p. 126)

In "Love's Usury" the lover, the usurer, wants to love all kinds of women and not to stop loving even when he reaches the mature age i.e. when the brown hairs are equal to the white ones. (See Appendix C- Human Images/ Age)

.Chapter VII: Analysis of Images (4)

Images Taken from the Different Spheres of Learning

7. 1. Introduction

Herbert Grierson in his essay "Donne's Love-Poetry" writes:

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The imagery is less picturesque, more scientific, philosophic, realistic, and homely. The place of the "goodly exiled train of gods and goddesses" is taken by images drawn from all the sciences of the day, from the definitions and distinctions of Schoolmen, from travels and speculations of the new age, and (as in Shakespeare's tragedies or Browning's poems) from the experiences of the everyday life. Maps and sea discoveries, latitude and longitude, the phoenix and the mandrake's root, the scholastic theories of the Aeglic bodies and Angelic Knowledge, Alchemy and Astrology, legal contracts and *non obstantes*, "Late schoolboys and sour prentices," "the king's real and his stamped face"-these are the kind of images, erudite, fanciful, and homely, which give to Donne's poems a texture so different at a first glance from the florid and diffuse Elizabethan poetry¹.

Images taken from the different spheres of learnings of the age can be divided into two main types: (1) images taken from different spheres of knowledge and experience, (2) images taken from different spheres of science. Under the first heading the following types can be identified: religious images, historical images, geographical images, philosophical images, archaeological images, artistic images, architectural images. And under the second heading the following types can be recorded: mathematical images, physical images, chemical images, biological images, medical images.

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7. 2. Images Taken From the Different Spheres of Knowledge and Experience

7. 2. 1. Religious Images

Donne was a rebel against convention, believed in living life passionately, and truly felt the body and the soul merged in religious experience. In his wit and wide ranging knowledge, he was a typical product of the Renaissance. His complex personality with all its bitterness, arrogance, passion, affection, religious doubt and faith,, comes out fairly well in his poetry.

Images taken from religion are those of: God , Goddess, prophet, faith , atheist idolatry, worshipping, temple, divinity, deity, Bible, bishop, pilgrimage, cloister, hermitage, Jove, Roman Catholics , capuchin, Jesuits, clergy, preaching, vestal, canonization, saints, hymns, paradise, imparadising, begging, martyr, sins, sacrilege, profanation, destiny , virtuous men virtuous powers, the busy day animation of the dead bodies, manna, Devil.etc.

In the poem" "Love's Usury", the god of love is a usurious partner in a usurious bargain with the usurious lover as it is explained in the trading images:

For every hour that thou wilt spare me now,

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I will allow usurious God of Love, twenty to thee. (SS, p. 14)

In the poem "Love's Deity", the poet deals with the nature and the function of love as ordained by the god of love. The poet would like to ask an old lover if he could love a woman who hated him. Unfortunately, this is the destiny fixed by the god of Love that a lover must keep on loving his lady who disregards and scorns him. The lover cannot undo this destiny fixed by the god of love:

To ungod this child again, it could not be

I should love her , who loves not me . (SS, p. 94)

Then the authority of this God starts its influence upon lovers getting the active ones (who love) to fit the passive ones (those who do not love them):

His office was indulgently to fit

Actives to passives (SS, p. 94)

But in his opinion the poet feels that lovers oppressed by this influence because:

...it cannot be

Love, till I love her that loves me. (SS, p. 94)

This god expands his authority by time till he reaches the vast power of Jove the biggest among the Greek gods to control every thing and get lovers to love those who don not love them :

But every modern god will now extend

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His vast prerogative, as far as Jove.

To rage, to lust, to write to, to commend,

All is the purlieu of the God of love (SS, p. 94)

Thus god of Love has been described as usurious and tyrant by exploiting startling images.

Love in "Love 's Diety" seems to be a religion and lovers are the followers and if they rebel against the god of Love they will turn to be atheists:

Rebel and atheist too, why murmur I,

As though I felt the worst that love could do?

Love might make me leave loving, or might try

A deeper plague, to make her love me too,

Which, since she loves before. (SS, p. 94)

The faithful lover is similar to the atheists in their dying hours and the similarity between the two lies in the way that both worship an ignored God so their desires and imagination give it a form and a fashion greater than its own:

Whilst yet to prove,

I thought there was some deity in love,

So did I reverence, and gave

Worship; as atheists at their dying hour

Call(what they cannot name) an unknown power,

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As ignorantly did I crave:

Thus when

Things not yet known are coveted by men,

Our desires give them fashion, and so

As they wax lesser, fall, as they size, grow. (SS, p. 128)

But when the lover discovers the reality of the deity of love he decides to give up loving and to say farewell to love.

Another idolatry image has been used in "The Funeral". The wreath of hair that crowns the arm of the dead lover is a holy relic should not be violated by any hand for touching it is an idolatry:

It might breed idolatry,

If into others' hands these relics came. (SS, p. 102)

Violating the beloved's relics together with seeing the beauty of his beloved's face is idolatry because the power of her face can change the mind of any one and force them to believe in love and its power, i.e. those who do not believe in love are idolators and beauty of this woman's face will lead them to love's faith:

This face, by which he could command

And change the idolatry of any land. (SS, p. 54)

As people worship angels, lovers worship their beloved. In the poem "Air and Angels" the poet describes his beloved as:

Angels affect us oft and worshipp'd be. (SS, p. 30)

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The image of pilgrimage has been used in "Song: Go and Catch a Falling Star". If any one finds a woman who is both fair and true, the poet would go to her, as if on pilgrimage to some holy place. Such a woman would be worthy of worship:

If thou findest one, let me know,

Such a pilgrimage were sweet. (SS, p. 5)

In "The Canonization" the image of begging has been used. But the beggars here are lovers who beg for being the saints of love:

Countries, towns, courts: beg from above

A pattern of your love!. (SS, p. 18)

The image of canonization has been used in the same poem to describe lovers. As the true and honest religious men are canonized as saints, the lovers who are true in their love will be canonized as saints for the future lovers. And the love poems written by the lover would be regarded as the prayers or hymns that are sung in the churches during the canonization:

And by these hymns, all shall approve

Us canoniz'd for love. (SS, p. 18)

The image of hermitage has also been used in this poem. Lovers who are united to become one neutral sex, deserve the position of saints and being in this position lovers are hermitage to each other for they are turned into holy places away from all the sins.

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And thus invoke us: You, whom reverend love

Made one another's hermitage. (SS, p. 18)

Lovers are paradise for each other:

Then, as all my souls be

Emparadise'd in you (in whom alone

I understand, and grow, and sees. (SS, p. 40)

The image of destiny has been used in the poem "A Valediction: of the Book". Destiny separates the lovers and make them angry:

I'll thee now, dear love, what thou shall do

To anger destiny ,as she doth us;

How I shall stay, though she eloin me thus. (SS, p.44)

He asks his mistress to write a book out of their love letters, which could be read and understood only by lovers. This book will be like the holy book and the lovers are like clergymen:

We for love's clergy only are instruments. (SS, p. 44)

The image of faith has been used in " A Valediction: of the Book". Faith, which is the basis of the Platonic love is violated by the physical love. Thus, the physical lovers tantalize the spiritual ones. In other words, bodies tantalize souls in the physical love:

Whether abstract spiritual love like,

Their souls exhal'd with what they do not see,

Or, loth so to amuse

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Faith's infirmity, they choose

Something which they may see and use. (SS, p. 46)

The image of the Bible has been used in "A Valediction: of the Book", to show the holiness of the book of love . That book for the statesmen is as the Bible for the alchemists. Both would not find their arts in these books , rather both would discover their emptiness and nothingness:

In this thy book, such will their nothing see,

As in the Bible some can find out alchemy. (SS, p. 46)

Cloisters- of the vowed men image has been used to show the magical power of his beloved's face. The beauty of his beloved's face would tempt the vowed men and force them to renounce celibacy. It has the power that can re-animate the dead bodies out of their tombs:

This face which, whereso'er it comes,

Can call vow'd men from cloister, dead from tombs. (SS, p. 54)

The cloister image has been used again in "The Flea" to describe the holiness of the room where the two lovers meet:

We're met

....and cloister'd in these living walls (SS, p. 64)

The image of the temple has been used in "The Flea" to show the sacredness of the place of marriage. The bedroom of the two lovers is the

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convent of the ascetics and the flea where the blood of the two lovers mingle is their marriage temple:

Oh stay, three lives in one flea spare,
Where we almost, nay more than married are;
This flea is you and I, and this
Our marriage bed, and marriage temple is. (SS, p. 64)

The image of sacrileging has been used in the same poem. This marriage temple should not be violated by shedding the blood of that flea:

Let not that, self-murder added be,
And sacrilege, three sins in killing three. (SS, p. 64)

The image of profanation has been used in "A Valediction: Forbidding Mourning". Donne considers his love holy which should be protected from violation. It would be a disgrace to his holy love if it is portrayed to the common people:

'T were profanation of our joys
To tell the laity our love. (SS, p.82)

The vestal image has been used to describe the beloved who murders her lover by denying him her love. In the Roman theology the virgin young woman is the one who serves the Goddess of fire. The beloved in the poem "The Apparition" is a feigned vestal whose fire is a sick taper that will start to wink. The candle refers to the beloved's heart which shall be depressed

for her sin and being discovered by the rejected lover's ghost. So no body can help her when the ghost of her lover will come to frighten her:

Then shall my ghost come to thy bed,
And thee, feign'd vestal, in worse arms shall see;

Then thy sick taper will begin to wink. (SS, p. 78)

The image of the Jesuits has been used in "The Will". The lover wants to bequeath his skill and frankness to Jesuits:

...ingenuity and openness

To Jesuits. (SS, p. 98)

They cannot make use of them. Jesuits are members of a religious association founded in 1534 by Saint Agnatyos Lyola². The frustrated lover wants to bequeath his money to Capuchin who cannot get benefit from this money and his faith to Roman Catholics who regards his gifts as a kind of indignity:

My money to Capuchin,
My faith I give to Roman Catholics. (SS, p. 98)

The image of the martyrs has been used in the poem "The Funeral" to describe the lovers who die for the sake of love. (See Daily Life Images/ Images of War)

The image of the Judgement Day has been used in "The Relic" to describe the immortal joy of love. Lover, the faithful man, believes that on

the Judgment Day he will make a little stay with his beloved and those diggers who come to bury a new corpse into that grave will discover a wreath of hair around his arm:

Will not let us alone,
And thiks that there a loving couple lies,
Who thought that this device might be someway
To make their souls, at last busy day,
Meet at this grave, and make a little stay? (SS, p. 108)

Lovers in this situation are something worthy and holy as well. Thus they can be brought to the Bishop and to the king to be turned into relics:

Then he that digs us up will bring
Us to the Bishop, and the King,
To make us relics. (SS, p. 108)

The bishop image image gives a religious colour to the entire love situation.

Manna image has been used in the poem "Twickenham Garden":

I do bring
The spider love, which transubstantiates all,
And can convert manna to gall. (SS, p. 42)

Manna is one of the religious images because it is the food provided by God to the Israelites³. This fact is stated in both The Bible and the Holy

Quran.Manna has also been used to describe the sweetness of the primroses that is watered by heavy rain:

A shower of rain, each several drop might go

To his own primrose, and grow manna so. (SS, p. 106)

7. 2. 2. Historical Images

The seven historical images employed are those of: the nine worthies, Sibyl, Corinna Thebarn, Polla Argentaria, Annals, Vandals&Goths, Mary Magdalen.

The image of the nine worthies has been used in the poem "The Undertaking". The nine worthies are "three Gentiles, Hector, Alexander, and Julius Caesar; three Jews, Joshua, David, and Judas Maccabacus; and three Christians, Arthur, Charlemagne, and Godfrey of Bouillon."⁴. Those nine brave men of the past – men of heroic character and endurance- have great achievements to their credit. The poet is no less than the reputed worthies. His achievement is greater because he has kept his discovery to himself and not leaked it to the common run of men. It is a discovery of great substance and value. It is singular and original, because no one else has the privilege of knowing the lady he loves. So no one will be able to repeat that discovery. The achievement of the poet lies in knowing the real nature of love and keeping the secret to himself:

I have done one braver thing

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Than all the Worthies did,
And yet a braver thence doth spring,
Which is, to keep that hid. (SS, p. 8)

The poem "A Valediction of the Book" is replete with the historical images. Donne's mistress will excel: "The fame of Cumaean Sibyl", "Corinna theban "Who instructed Pindar in poetry and defeated him five times at Thebes, "and Lucan's wife, Polla Argentaria, who "assisted her husband in correcting the first three Books of his Pharsalia"⁵. Donne's mistress would excel all these women by doing one thing i.e writing a book of love out of their love letters instead of weeping for her lover's absence:

How thine may out- endure
Sibyl's glory, and obscure
Her from Pindar could allure,
And her, through whose help Lucan is not lame,
And her, whose book (they say) How did find, and name. (SS, p. 44)

The image of Goths and Vandals has been used in "A Valediction: of the Book" to describe the non lovers. Goths and Vandals are names of two Germanic barbarian tribes that attacked France, Spain and North Africa in the 5th.C and in 455 A.C they captured Rome and destroyed it⁶. This historical image shows barbarity of the non-lovers:

When this book is made thus;
Should again the ravenous

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Vandals and Goths inundate us,
Learning were safe; in this our universe.

Schools might learn sciences, spheres music, angels verse. (SS, p.44)

The relic of Mary Magdalene is a historical image taken from the Magdalenian ages. The dead lover and his beloved who celebrate their love in their graves can be dug out to be relics for Mary Magdalene. The beloved is Mary Magdalene and her lover is somebody else near her:

To make us relics; then
Thou shalt be a Mary Magdalene, and I
A something else thereby. (SS, p. 108)

7. 2. 3. The Geographical Images

Geographical discoveries marked the Elizabethan age and in several of Donne's poems images are drawn from these. The geographical images exploited in Donne's *Songs and Sonnets* are those of globe, the round ball, the world, images of continents: Asia, Africa, and Europe, hemispheres, sea-discoverers maps, country and towns, deserts, the latitude and the longitude, the earth's narrow crooked lanes, directions: north and west.

The image of the geographical discoveries has been used in "The Good Morrow". The two lovers excel all the geographical discoveries of the age because they have their own brave new world. Their little room of love is an everywhere for them. It is their whole world thus they are oblivious of

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the new discoveries of the age i.e. all the worlds discovered by sea-discoveries: "Let sea-discoveries to new worlds have gone," and all their maps that are piled on the top of each other "⁷. Each map is as a world put on another:

Let maps to others, worlds on worlds have shown. (SS, p. 2)

They do not care for these discoveries because they possess their own private world:

Let us possess one world, each hath one and is one. (SS, p. 2)

Each one of them has his/her own world i.e. his beloved is his own world and he is hers. Consequently each one of them is a world by him/herself.

The declining image of the west has been used in " A Lecture Upon the Shadow" to show the state of love when it becomes weak:

If once love faint, and westwardly decline,

To me thou, falsely, thine, (SS, p. 132)

Then his beloved is not herself, she is false because love knows no declining west.

The image of the hemisphere has been used to describe the two lovers. They are two hemispheres of their world. Their faces that are reflected in the eyes of each other and their true plain hearts that are reflected on their faces are the best hemispheres for them :

Where can we find two better hemispheres. (SS, p.2)

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Lovers' world is unique. They constitute two hemispheres which are better than the geographical hemispheres because their first hemisphere is without the slanting North pole (with its better cold), and their second hemisphere is without the declining west (where sun sets). So, their love is not subject to vagaries of weather or time (decline). They know that only those things die whose constituents are not mixed proportionately. Their two loves are one because they are exactly similar in all respects and as such none of them will die. Their mutual love can neither decrease nor decline nor come to an end. Their love is immortal.

Without sharp North, without declining west. (SS, p. 2)

The world image has been used in "The Sun Rising". Sun is the dictator of the real world and lovers are the dictator of the world of love. The world of love is timeless and eternal. It knows no sense of time.

The imagery of spheres has been used in "The Sun Rising", "Air and Angels" and "The Ecstasy". (See Appendix D- Geographical Images).

The images of the round ball, the copies (maps) of the three old continents: Europe, Africa and Asia, together with that of a globe have been used in "A Valediction: of Weeping". Just as a cartographer by marking on a globe continents like Europe, Africa and Asia turns nothing

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into something, in the same way, each tear from the beloved's eyes is like the world:

On a round ball
A workman that hath copies by, can lay
An Europe, Africa, and an Asia,
And quickly make that, which was nothing, All;
So doth each tear
Which thee doth wear,
A globe, yea world, by that impression grow. (SS, p. 58)

The lover's tears combined with the beloved's tears will make the great flood- the Deluge which will destroy both of them (the peace of mind of both will be lost by profuse weeping at the time of separation).

The poem "A Valediction: Forbidding Mourning", was written particularly at the same time, when the poet was about to leave for a visit to a foreign country. The poet wants to tell his wife to take this temporary separation in her stride and neither to lament or to weep, for after all, this will only disturb the peace of mind of both staying at different places.

The image of Capricorn⁸ has been used in "A Nocturnal Upon St. Lucy's Day" to describe the effect of the sun's movement on the lovers during summer and winter. The sun moves to the Capricorn during winter to

gather new energy and vitality and brings new joys for lovers to enjoy during summer:

You lovers, for whose sake the lesser sun

At this time to the Goat is run

To fetch new lust, and give it you,

Enjoy your summer all. (SS, p. 72)

The Capricorn is not mentioned overtly but symbolized by the goat that has been explained in the images of animals.

Donne uses the image of the latitude and the longitudes to show the effect of the presence and absence of lovers on love and its extent. Presence is the real test for its endurance :

How great love is, presence best trial makes,

But absence tries how long this love will be;

To make latitude,

Sun , or stars, are fitliest view'd

At their brightest, but to conclude

Of longitudes, what other way have we. (SS, p. 46)

Theodore Redpath's comment in this context is highly illuminating:

As Grierson points out, 'the latitude of any spot may always

be found by measuring the distance from the zenith, of a star

whose altitude, i. e. distance from the equator, is known.'

There seems to me, however, almost certainly a further point

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here in 'at their brightest' beyond merely the contrast with 'dark eclipses', , mentioned by Grierson: namely, that it was at least a common belief that stars were brightest when highest in the sky, i. e. nearest the zenith, and therefore when their distance from the zenith were easier to measure.

The comparison is highly fanciful one, almost resting on a purely verbal basis. Grierson thought it it did so entirely. It seems to me, however, that there is, first, a slight secondary suggestion of size or bulk in the word 'latitude'. There may also perhaps be a more substantial justification for one leg of the comparison, namely that latitude corresponds to intensity of light or heat.

I cannot do better than reproduce a part of Grierson's note: 'If the time at which an instantaneous phenomenon, such as an eclipse of the moon, begins at Greenwich (or whatever be the first meridian) is known, and the time of its beginning at whatever place a ship is, be then noted, the difference gives the longitude. The eclipses of moons of Saturn have been used for the purpose. The method is not, however, a practically useful one'⁹.

The narrow crooked lanes of the earth has been used in the poem "The Triple Fool" . The lover unbosoms his heart and expresses the pangs of love. When grief finds an outlet in poetry, the poet feels relieved of the

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pain and tension of love. He employs the image of earth's inward narrow crooked lanes i. e. small ponds and lakes to support his idea:

As the earth's inward narrow crooked lanes
Do purge sea-water's fretful salt away,
I thought, if I could draw my pains
Through rhyme's vexation, I should them allay. (SS, p. 20)

The image of the two poles has been used in "Love's Exchange" to describe the great effect of the beloved's face that can thaw" the frozen poles into fertility"¹⁰. That face can fill deserts with life and change them into crowded cities. It can:

And melt both poles at once, and store
Deserts with cities, and make more
Mines in the earth, than curries were before. (SS, p. 54)

Theodore Redpath's observation deserves to be quoted:

The vitalizing face of the woman is what is here particularized in the sequence of references: to renunciation of celibacy, re-animation of dead bodies, thawing of the frozen poles into fertility, filling of deserts with the teeming life of cities, and increase of the earth's rich active mineral deposits. It is not inconceivable that Donne may have intended to contrast the animating and constructive power of this 'face' with the destructiveness of the 'face' of Marlowe's Helen¹¹.

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7. 2. 4. Philosophical Images

Philosophical images are those of: love that cannot die, love's riddle, love as the only dweller in the souls, teaching sea and winds not to harm the lover, the cruelest lovers, quintessence from nothingness, re-begetting from absence and darkness, and the philosophy of love through the shadow. The immortality of love is one of the philosophical ideas that has been enunciated in *Songs and Sonets* by marshalling a large number of vivid images. Donne gives expression to a mood of ecstasy inspired by the consciousness that their mutual love is at once eternal and immortal. It knows neither decline nor satiety:

All other things to their destruction draw,

Only our love hath no decay;

This no to-morrow hath, nor yesterday.

Running it never runs from us away,

But truly keeps his first, last everlasting day. (SS, p. 36)

Love, according to Donne, is an all-pervading comprehensive emotion which embraces both the body and the soul. The poem is one of the finest illustrations, in poetry, of the "immortality of love":

But souls where nothing dwells but love,

All other thought being inmates then shall prove,

This or love increased there above,

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Then bodies to their graves, souls from their graves remove. (SS, p. 36)

The final stanza contains a beautiful metaphysical conceit where Donne regards himself and his wife as two kings who have only themselves for their subjects. In this stanza he plays like a juggler with logic, but the result is not superficial cleverness; it is the rock bottom of the fact that they both love and nothing else matters.

One of those images is that of the oneness of the two lovers. When the two lovers or their loves mixed equally they cannot die:

Whatever dies, was not mix'd equally;

If our two loves be one, or thou and I

Love just alike in all, none of these loves can die. (SS, p. 2)

The philosophy of love is the subject matter of the poem "A Lecture upon the Shadow":

Stand still and I will read to thee

A lecture, love, in love's philosophy. (SS, p. 132)

Then he starts clarifying his philosophy through the whole poem: This philosophy can be stated as the following: love grows, disguises, and flows from the lovers just like their shadows.

7. 2. 5. Archeological Images

Archeological images are those of raked carcasses, ill anatomies, mummy, and relics.

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The image of the carcasses has been used in "Love's Exchange". The torture of love leaves lovers' body a racked carcass and this tortured corpse will turn consequently into an ill anatomy. When future lovers will dissect this ill anatomy, they will find the model for love:

If I must example be,
To future rebels; if the unborn
Must learn by being cut up, and torn:
Kill and dissect me, Love; for this
Torture against thine own end is,
Rack'd carcasses make ill anatomies. (SS, p. 54)

The image of carcasses has been used in "A Nocturnal Upon St. Lucy's Day" to show the effect of absence on lovers' bodies:

...and often absences
With drew our souls, and made us carcasses. (SS, p. 70)

And the whole world will turn into a carcass of the beloved if she dies of fever. She is the soul of the world and her death means the death of the world:

Or if thou, the world's soul, goest, it stay 'tis but they carcase then.(SS, p. 28)

The image of Mummy has been used in the poem "Love's Alchemy". Women are compared to corpses without minds or souls. "Mummies" are mere lumps of dead flesh:

Hope not for mind in women: at their best

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Sweetness and wit, they are but Mummy, possess'd. (SS, p. 62)

It is impossible to find an angelic mind in a woman. At their best, women have sweetness, but no minds. But once they have been sexually enjoyed, they are no better than "mummy"- dead flesh without mind or soul.

7. 2. 6. Images of Art

Images of art can be subclassified into images related to art and images of colours. Images related to art are those of: spheres' music, scratched name, figuring, pictures, statues, poetry, idioms, fashion. Images of colours are those of: white, black, grey, brown, green, and purple.

7. 2. 6. 1. Images Related to Art

The image of the sphere's music has been used in "A Valediction: of the Book". The book of love that would be written out of the love letters is a universe where schools can teach together with sciences heavenly music and angelic verse:

...in this our Universe

Schools might learn sciences, spheres music, angels verse. (SS, p. 44)

The image of the scratched name has been used in "A Valediction: of my Name in the Window" as explained in the image of precious stones.

The three images of figuring are beauty that figures love and women., the ring that figures: marriage-love and its stands, primrose that figures

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women. The image of figuring love by beauty has been used in "The Platonic Love":

Beauty a convenient type may be to figure it. (SS, p. 46)

The image of the primrose with all its mysterious number of petals which represents women with their mysterious nature has been explained in the images of plants/ parts of plants.

The jet ring image ,that figures marriage and love, has been explained in the imagery of precious stones,

Images of poetry, sining, songs and rhymes have been used in "The Triple Fool" (See Images of Human Quality).

Images of sonnets and verse have been used in "The Canonization" . If lovers cannot get immortality by their love, they can at least die for it. The story of their love may not be worthy of tombs and monuments, but it is good enough for the material of poetry. Their love may not be recorded in the volumes of history but it will certainly find mention in sonnets and lyrics.

The art of rhyming has been used in "Love's Exchange" to support the devil aspect of love.

Love, any devil else but you

Would for a given soul give something too.

At court your feelows every day

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Give the art of rhyming, huntsmanship, or play

For them which were their own before. (SS, p. 52)

The image of rhyme has been used in "The Will"; and the image of poetry has been used in "The Curse". (See Appendix D)

7. 2. 6. 2. Images of colours

The colours that are used in *Songs and Sonets* are: White, gray, brown, green, purple and black .These colours do not construct images by themselves but they colour them.

The image of white hair has been used in the poem "Go and Catch a Falling Star " and the image of the gray and brown hair has been used in "Love's Usury". Both have been discussed in the images of ages. In the poem "The Indifferent", the image of the brown colour has been used to describe a kind of women that can be loved by the indifferent lover. (See Appendix D).

The image of the green colour has been in the poem "The Community". Good women and goodness are alike. Both of them are obvious:

If they were good it would be seen,

Good is as visible as green. (SS, p. 49)

The image of the purple colour has been used in "The Flea". The beloved's nails were purpled by the blood of the flea. These purpled nails

bring into the mind the image of murderer's nails who murders his victim cruelly. The beloved is like a beast that kills his victim with his claws:

Cruel and sudden, hast thou since
Purpled thy nail in blood of innocence. (SS, p.64)

The image of the black colour has been used in "A Jet Ring Sent".(See Appendix D)

The image of idioms has been used in "A Valediction: of the Book". A idiom is a part of language and language is part of art. The literary meaning of the word 'idiom' is a statement whose meaning differs from the meaning of the words it consists of. This image has been used to describe the book of love:

In cypher writ, or new-made idiom. (SS, p. 44)

The book, which is written out of love letters, will not teach people love, it will teach them new theories in sciences, music and verse.

The image of fashion has been used in "Farewell to Love" and in "A Jet Ring Sent". (See Appendix D)

7. 2. 7. Architectural Images

The architectural images are those of: the rooms, walls, cemented hands. The rooms in *Songs and Sonets* are not built of stones or muds as usual rooms; they are built in the sonnets and made of verse:

We'll build in sonnets pretty rooms. (SS, p. 18)

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Lovers, like Shakespeare's beloved, will live for ever in the lines of verse. The image of the rooms has been used in "The Flea". Lovers who denied to live with their love will find rooms to live in for ever. They will live in the sonnets of verse where they can be immortalized, i.e., lovers even if they die they live in their poetry that reminds people of them, generation after generation, to the end of life.

The walls in the *Songs and Sonets* are not normal walls, i.e., they are animate ones:

We're met

And cloister'd in living walls of jet. (SS, p. 64)

The image of walls has been used in "The Flea". The walls of the place where the two lovers met are living walls of the flea stomach. And in "The Sun Rising" The walls are orbit of the sun:

These walls thy spheres. (SS, p. 11)

7. 2. 8. The Legendary Images

The legendary images are those of the seven sleepers, the phoenix, the conflagration, the chimeras, the decree of nature, Argus, ghosts of the dead people.

The seven sleepers is a legend translated from the Syriac by Gregory of Tours. This legend tells that seven Christian youths from Ephesus took refuge in a nearby cave. Their pursuers walled up the entrance of the cave

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to starve them to death but they fell into a deep sleep from A.D.250/51 during the persecution of the Christians by the Emperor Decius, to 439/46. They woke believing that they had slept for a single night, but they discovered the amazing fact when one of them went out to bring them some food¹².

In the poem "The Good Morrow" this legend imagery has been used to distinguish two types of love:

Or snorted we in the Seven Sleepers' den? (SS, p. 2)

In this poem Donne's manner is that of 'concentration' advancing the argument in stages, reasoning till he is able to prove his point and drive it home to the reader. Like an able lawyer he presses his point in such a manner that it is very hard to refute it. Moreover, he marshals his images from different sources in such a way that the cumulative effect is irresistible. Grierson rightly points out that the imagery has been drawn from a variety of sources, i. e. myths of everyday life, e. g. 'the seven sleepers' den 'suck'd' on country pleasures' and 'wishing in the morning'.

Phoenix image has been used in "The Canonization". Phoenix is a symbol of neutral sex and immortality. It is believed that this creature is "consumed by its own flames every five hundred years and then rise new from its ashes."¹³

Perhaps the legend of the Pheonix would adequately describe the poet and his beloved. Their two sexes match together so perfectly as to form a being of unisex,i.e. after they die, they come to life again in the same form as they were before just as the Pheonix after death arises from its own ashes. Like the mystery of the Pheonix, their mystery of love will command respect:

The phoenix riddle hath more wit
By us; we two being one, are ill.
So to one neutral thing both sexes fit,
We die and rise the same, and prove
Mysterious by this love. (SS, p. 16)

The image of conflagration has been used in the poem "A Fever". Stoics believed and taught their students that at the end of each cycle of existence, there is a large conflagration that would destroy it ¹⁴but the poetic voice in "A Fever" discovers that the source of this conflagration is the fever of his beloved:

O wrangling schools, that search what fire
Shall burn this world, had none the wit
Unto this Knowledge to aspire
That this her fever might be it? (SS, p. 28)

The curse of this decree is that each act of love increase the eagerness of it more and more.(See Appendix D- Legendary Images)

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The image of Argus has been used in "The Will". Argus is a Greek mythological character. He who was appointed by Hera to guard Io after her metamorphosis into a heifer. Argus had a hundred eyes, and was therefore surnamed 'Panoptes' (The all-seeing)¹⁵. In the poem "The Will", the lover will bequeath his eyes to Argus who does not need it:

Mine eyes to Argus, if mine eyes can see,
If they be blind, then, love I give them thee. (SS, p. 98)

The image of chimera has been used in "A Valediction: the Book". Chimera is one of the legendary creatures. It has a head of a lion, a body of a sheep and a tail of a snake. Donne has used the word chimeras to describe the strangeness of woman kind:

Forsake him who on them relies,
And for the cause, honour, or conscience, give.
Chimeras, vain as they, or their prerogative. (SS, p. 46)

7. 3. Images Taken From Different Spheres of Science

Donne, like other great Elizabethan writers, was acutely aware of the current of ideas dominating the intellectual scene of his age. Possessing the

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recognition that all experience is part of a whole, his reaction to life was intricate and complex. His imagery, which he uses to illustrate his argument, is drawn from a varied range of experience, of which contemporary science is not the least.

Under this title the following images can be identified (1) mathematical images, (2) physical images, (3) chemical images, (4) biological images, (5) medical images.

7. 3. 1. Mathematical Images

Mathematical images can be subdivided into (1) images of numbers and (2) geometrical images. Images related to numbers are: the cipher book, the double and triple fool lover, the two legs of the compass, the three lives, the four/five and six petal primroses. Images related to geometry are the round shape, circles, the centre, the oblique lines, and a pair of compasses

7. 3. 1. 1. Images of Numbers

The cipher image has been used in the poem "A Valediction: of the Book". The book of love which can be understood only by the lovers is a cipher book:

In cipher writ, or new made idiom. (SS, p. 44)

Images related to numbers two and three have been used in "The Triple Fool" and "the Flea". Images related to numbers four, five and six have

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been used in the poem "The Primrose". The primrose with its different number of petals symbolizes different qualities of lovers. For example, the six petal primrose symbolizes the true love whereas the four petal primrose is "auspicious to lovers"¹⁶ :

Live, Primrose, then and thrive
With thy true number, five;
And women, whom this flower doth represent,
With this mysterious number be content. (SS, p. 106).

In the poem "Love's Usury" the image of the number twenty has been used:

For every hour that thou wilt spare me now
I will allow,
Usurious God of love, twenty to thee. (SS, p. 14)

The surface meaning shows that the usurious is the God of love not the lover but the deep meaning tells that it is the lover who is usurious because he wants to enjoy twenty hours for each hour spared.

7. 3. 1. 2. Geometrical Images

The images related to geometry are those of shapes such as the round shapes and those of the circles. The round shape image has been used in the poem "Sonnet (The Token)" to show the simplicity, and innocence of love:

Nor ring to shew the stands

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Of our affection, that, as that's round and plain

So should our loves meet in simplicity. (SS, p. 134)

Since the origin of time, luminaries of the philosophical, theological, and literary worlds have been inspired by two of the most elementary geometric figures, the circle and the straight line, to formulate and express original abstraction on arguably life's most relevant and powerful emotion of love.

Marcus Aruelius, for example, said that " all things from eternity are of like forms and come round in a circle ¹⁷". Schopenhauer, emphasized the universality of of this global image and observed that "Throughout and everywhere the true symbol of nature is the circle ¹⁸". Talking about this image, Yeats make the following remark:

If it is true that God is a circle whose centre is everywhere, the saint goes to the centre, the poet and artist to the ring where everything goes around again¹⁹.

T S Eliot has used the symbol of a wheel in many of his writings. John Donne, in his poems "A Valediction: Forbidding Mourning", "The Sun Rising", and "Love's Growth" , has used the images of the circles, centre, and oblique lines.

In the poem "A Valediction: Forbidding Mourning", the famous conceit of the twin compasses has been employed to console the beloved. The

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lover addresses his beloved to say that their souls may be two but they are united at a centre like the two legs of a compass. The soul of the beloved is like the fixed foot of the compass as she stays at home. The poet's soul is like the other foot of the compass which moves, so to say in a circle. The fixed foot leans towards the moving foot, and afterwards, the moving foot rejoins the fixed foot. The rejoining of the encircling foot suggests the return of the poet to his beloved and their union- in spite of their separate identities- is the very consummation and joy of love. The poet proves that in spite of separation, the lovers are united in mutual affection and loyalty:

As stiff twin compasses are two:
They soul, the fix'd foot, makes no show
To move but doth, if the other do;
And though it in the centre sit,
Yet when the other far doth roam,
It leans, and heartens after it,
And grows erect, as that comes home.
Such wilt thou be to me, who must,
Like the other foot, obliquely run;
Thy firmness makes my circle just,
And makes me end where I begun. (SS, p. 84)

In the poem "The Sun Rising", circular conceit has been used to establish the supremacy of the lovers' world over the world dictated by the sun. The

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poet's extravagant fancy discovers that he and his beloved in their secure possession of each other, are like all states and princes to each other. Princes only imitate them. She is all the world contracted into one feminine form and hence, by shining on her, the sun performs his duty towards the whole earth. Following up this conceit, the poet says that if the sun shines on him and his wife, it is, in a sense, shining everywhere the bed becomes its centre and the walls of the bed room its sphere:

Thine age ask asks ease, and since thy duties be

To warm the world, that's done in warming us.

Shine here to us, and thou art everywhere;

This bed thy centre is, these walls, thy sphere. (SS,p. 11)

In the poem "Love's Growth", the image of the expanding circles has been used:

If as in water stirr'd more circles be

Produc'd by one, love such additions take,

Those, like so many spheres, but one heaven make,

For they are all concentric unto thee. (SS, p. 50)

Just as when a stone is thrown into water, it produces lots of ripples which go on enlarging till they reach the edge, in the same way the joys of love keep on multiplying just as many stars and planets revolve round one

heavenly body, so also all the joys of love revolve round the beloved as the centre.

7. 3. 2. Physical Images

Some images have been taken from the physical science to illustrate and illuminate the ideas. The images taken from this field are: the images of reflection, the image of the mirror, the scattering bright image, the image of the broken glasses, the image of twisted beams, the vacuum image, etc.

Images related to reflection have been used in the poems "The Good Morrow" and "The Canonization". In the poem "The Good Morrow" as the lovers look at each other, each of them sees his own image in the other's eyes. Their looks reflect the simplicity, purity, and honesty of their hearts:

My face in thine eye, thine in mine appears,
And true plain hearts do in the faces rest. (SS, p. 2)

The lover's eyes are the mirrors in which each sees the reflection or the image of the other. Each eye contains the whole world with its countries, towns and courts:

Who did the whole world's soul....
Into the glasses of your eyes

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(So made such mirrors, and such spies,

That they did all to you epitomize). (SS, p. 18)

The image of the "scattering bright" has been used in "Air and Angels".
(See Appendix D- Physical Images).

The image of the broken glasses has been used in "The Broken Heart".
The broken pieces of glass show smaller images, so does the broken heart. The broken heart produces smaller images of love. It can like, wish and adore but it cannot love any more:

Those pieces still, though they be not unite;

And now, as broken glasses show

A hundred lesser faces, so

My rags of heart can like, wish, and adore,

But after one such love, can love no more. (SS, p. 80)

The image of the twisted beams has been used in "The Ecstasy".
According to the physical laws the beams of light are twisted when they pass through one transparent medium to another. In the same way lovers' eye beams get twisted and form a double string:

Our eye- beams twisted, and did thread

Our eyes, upon one double string. (SS, p. 88)

The image of vacuum has been used in the poem "The Broken Heart" to describe the broken heart of the frustrated lover:

Yet nothing can to nothing fall,

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Nor any place be empty quite,

Therefore I think my breast hath all. (SS, p. 80)

The image of the book of physics has been used in "The Will". The agonized lover will bequeath the book of physics to the one who will die immediately after him:

To him for whom the passing bell next tolls, I give my physic books. (SS, p. 100)

7. 3. 3. Chemical Images

Donne drew freely from contemporary chemical ideas, making use of the latest scientific theories, or of current superstition as the occasion demanded. Sometimes he accepts alchemy as valid but at other occasions demanded. Chemical images can be subdivided into: (1) images of elements, (2) images of substances, (3) the image related to state of substances, (4) images of experiments, (5) images of alchemy.

7. 3. 3. 1. Images of Elements

These images can be subclassified into: elements of love, the ancient four element theory, and atoms that are parts of elements.

The indestructible elements of which all the substances are made of have been used in an image in the poem "A Valediction: of the Book" to show the eternity of the book of love:

This book as long-liv'd as the elements. (SS, p. 44)

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Elements do not die. they turn into another elements so is love. It cannot die but it can change from one state to another, i.e., the love letters can be changed into book. Of love. This way love together with its book can live long like elements. Love, for Donne, is an elemented substance and the elements of love are those things that are "painful to soul and sense." ²⁰:

But mix'd of all stuffs paining soul, or sense
....But as all else, being elemented too,
Love sometimes would contemplate, sometimes do. (SS, p. 50)

Furthermore, the lovers are constituted of the same elements:

To their first elements resolve;
And we were mutual elements to us,
And made of one another
My body then doth hers involve. . (SS, p.114)

This is why physical love cannot stand absence :

Dull sublunary lovers' love
(Whose soul is sense) because it doth remove
Those things which elemented it. (SS, p. 82)

The image related to the ancient theory of elements has been used in "The Dissolution". According to this theory all substances are made of only four elements,i.e., water, air, fire and earth. Donne argues that lover's bodies are made of fire of passion, sighs of air, water of tears, and the sadness of earth. These are the constituents of love:

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My fire of passion, sighs of air,
Water of tears, and earthly sad despair,

Which my materials be. (SS, p. 114)

Thus the elements in the *Songs and Sonets* are: the lovers' bodies, flames of love, sighs, tears, and any kind of suffering. These are the elements that element the substance of love.

The image of atoms has been used in the poem "The Ecstasy". Atoms are the smallest part of an element. This indivisibility and dynamic togetherness in an element supports the idea of the firmness and unchangeability of lovers'souls:

We then, who are this new soul, know
Of what we are compos'd, and made,
For the atomies of which we grow,
Are souls, whom no change can invade. (SS, p. 90)

7. 3. 3. 2. Images of Substances

The images related to substances which have been used in *Songs and Sonets* are: elixir image, cork image, and the quicksilver image.

In the poem "Love's Alchemy", the poet accepts that love is a mystery, but he does not accept the claims of poets and lovers that they know everything about it. He feels that this mystery can never be unraveled fully. Those who say that they have solved this mystery, are only deceiving themselves. To

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reinforce this idea of love, Donne compares lovers with alchemists. Alchemy was an early form of chemistry studied in the Middle Ages, the aim of which was to discover the elixir of perpetual youth, a mixture which would prevent the process of aging and decay. However in spite of the experiment conducted by alchemists, no one has so far able to find the elixir of life. It remains a mystery upto this day. Similarly , in spite of the efforts of poet and lovers, no one has yet been able to discover the true nature and composition of love. The poet has also tried his best to dig deep in the 'mine' of love but inspite of his knowledge and experience it is still a hidden mystery. Love is such a complex and multideminsional experience that no one has been truly able to fathom its secret:

Some that have deeper digg'd love's mine than I,

Say, where his centric happiness doth lie:

I have lov'd, and got, and told,

But should I love, get, till I were old,

And as no chymic yet the Elixir got

So, lovers dream a rich and long delight,

But get a winter-seeming summer's night. (SS, p. 62)

The elixir image has also been used in "A Noctunal Upon St. Lucy's Day" to describe the lover who experiences the sense of nothingness after the death of his beloved:

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But I am by her death(which word wrongs her)

Of the first nothing, the elixir grown. (SS, p. 70)

The image of the dry cork has been used in the poem "The Indifferent" . This image has been employed to describe such women who are devoid of emotions and feelings and are dry like the cork:

Her who is dry cork, and never cries. (SS, p. 12)

The image of the quicksilver has been used in "The Apparition" to describe the sweat of the frightened beloved. She is frightened by the ghost of her dead lover who has come to her bed to torment her. The lover frightens the beloved because he has been murdered by his beloved who has done that by denying him her love. In such a state the beloved is bathed in a cold quicksilver sweat:

Bath'd in a cold quicksilver sweat will lie,

A verier ghost than I. (SS, p. 78)

7.3. 3. 3. The Image Related to State of Substances

Among the three states of substance only solid state image has been used in the *Songs and Sonets*. A solid substance gains and loses heat quickly. In the poem "The Paradox", the lover who dies in love feels that his life after love is like the heat that was left in a solid substance:

Or like the heat, which fire in solid matter

Leaves behind, two hours after. (SS, p. 126)

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7. 3. 3. 4. Images of Experiments

Images of experiments are those of: contraction, brining, refining, purging, dissolving, resolving, evaporation, transubstantiation, and the tools of experiment such as chemist's pot.

The image of contraction has been used in "The Canonization" to describe the effect of love on the whole world. Love knows no classes or social differences among people. Love is a chemical contraction by which the whole world's soul (souls of all people of different classes) is turned into a chemical substance that can be extracted in the tubes of lovers' eyes:

You, to whom love was peace, that now is rage;
Who did the whole world's soul contract, and drove
Into the glasses of your eyes. (SS, p.18)

The image of brining has been used in "Love's Diet". Brining is the chemical process to make things salty and this scientific idea has been used by Donne as one of the ways to decrease the effect of love on the lover:

If he wrung from me, I brin'd it so
With scorn or shame that him it nourish'd not (SS, p.96)

The refining image has been used in "The Ecstasy" to describe the effect of love on the lovers. The impure substances can be refined in order to

make them pure and so can be the lovers. Love can refine them and their souls so that they can understand the language of souls:

If any, so by love refin'd
That he souls' language understood. (SS, p. 88)

The image of purging has been used in "The Triple Fool". Donne says that he can purge his love by revealing it in verse and winning poetry:

... as the earth's inward narrow crooked lanes
Do purge sea- waters fretful salt away
I though if I could draw any pain,
Through rhyme's vexation, I should them allay. (SS, p. 20)

The image of dissolving has been used in "A Valediction of Weeping". Dissolving solid materials into liquid ones is one of the chemical images that describe the impact sadness on the beloved:

... by waters sent from thee, my heaven dissolved so. (SS, p. 58)

The image of the dissolution of substances into their constituting elements has been used in "The Dissolution". The image describes the lovers after their death:

She is dead; and all which die
To their first elements resolve;
And we are mutual elements to us
And made of one another. (SS, p. 114)

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The image of evaporation has been used in "The Apparition", "The Expiration" and "A Fever".(See Natural Phenomena- Images of Food and Death Images)

Transubstantiation is one of the chemical process by which one substance can be changed into another. This image has been used in "Twickenham Garden". Love, the source of suffering ,can transubstantiate the joy, happiness, comfort and loveliness of the Twickenham Garden into suffering:

I come to seek the spring,
But oh self-traitor, I do bring
The spider love, which transubstantiates all. (SS, p. 42)

The image of the pot of the alchemist has been used in "Love's Alchemy".The lovers' minds, which are in search for the core of happiness of love, are like the pregnant pot of the alchemist who is searching for the elixir. Both are full of fancy:

And as no chymic yet the Elixir got
But glorifies his pregnant pot,
If by the way to him befall
Some odoriferous thing, or med'cinal,
So, lovers dream a rich and long delight,
But get a winter-seeming summer's night. (SS, p. 62)

7. 3. 3. 5. Images of Alchemy

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Alchemy is an early form of chemistry that aims at discovering the elixir of perpetual youth and the liquid that can change metals into gold. Donne's various references to alchemy are typical. Sometimes he accepts it as valid and sometimes he assumes it as an imposture. In the poem "A Nocturnal Upon St Lucy's Day" the image of alchemy has been used. The alchemy of love will change the lover into a dead one because of his beloved's death:

.... at the next spring:

For I am every dead thing,

In whom love wrought new alchemy. (SS, p. 70)

Thus the alchemy of love turns living people into dead ones.

This imagery has also been used in "A Valediction: of the Book". The book that will be written out of the love letters is annals for lovers only and it means nothing to the statesmen. Here in this book only lovers can find themselves and when those state men try to find themselves they will find what the alchemist can find in the Bible. (See Religious Images).

7. 3. 3. 5. 1. An Image Related to Alchemy

This image has been used in the poem "Love's Alchemy".(See Appendix D).

7. 3. 4. Biological Images

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Biological images are those of: relics, and the biological cause of death. Remains of a long-aged animal or plant (the relic) is one of the images which has been used to describe the usurious lover. The woman he met last year is a relict he will meet again pretending that he has never met her before :

For every hour that thou wilt spare me now,

I will allow,

Usurious God of Love, twenty to thee,

When with my brown, my gray hairs equal be;

Till then , Love, let my body reign, and let

Me travel, sojourn, snatch, plot, have, forget,

Resume my last year's relict: think that yet

We'd never met.

(SS, p. 14)

Women whom this lover meets are turned into relics. They become something old or remains of women.

One of the biological theories at that time is that of Galen "who maintained that death results from an imbalance of elements within the body."²¹ This biological theory has been used as an image in "The Good-Morrow" to prove the immortality of lovers. The love of the poet and his beloved are one because they are exactly similar in all respects and as such none of them can be subject to death. Their souls being united in pure love

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will remain united for ever and dissolution is not possible if the two souls are one; hence their mutuality can make love immortal:

Whatever dies, was not mix'd equally;

If our two loves be one , or thou and I

Love just alike in all, none of these loves can die. (SS, p. 2)

7. 3. 5. Medical Images

Medical images are those of (1) diseases and (2) ways of treating. Images of diseases can be broadly subclassified into the images of: sickness, swelling, cramp, plague, gout, palsy, fever, and that of madness. The images of the second type can be classified into the images of: cure, medicine, dissecting, cutting up to survey, ripping. In addition to these two types, the image of the physicians can be recorded here.

7. 3. 5. 1. Images of Diseases

In *Songs and Sonets*, love is the only disease, lovers are the patients, and they seek cure in spring. Swelling is one of the images that has been used in "The Flea" to describe the pampered flea after sucking the blood of the two lovers. It swells not because of any disease but because it is fed up on the mingled blood of the two lovers:

And pamper'd swells with one blood made of two. (SS, p. 64)

The image of cramp has been used in "The Curse" to describe love. It is the disease a lover can suffer from when he loves a lady who loves only money. His cramp turned into a gout will cause his death:

...gout his cramp, may he

Make, by but thinking who hath made him such.. (SS, p. 66)

Plague, gout and palsy are the images which have been used in "The Canonization". The lover asks his friend to stop his nonsensical talk and allow him to love. He considers love as a natural or hereditary disease:

For God's sake hold your tongue, and let me love,

Or chide my palsy, or my gout. (SS, p. 16)

Furthermore, his love is a plague that infects lovers:

But thou which love'st to be

Subtle to plague thyself. (SS, p. 104)

This plague can send lovers to death that is why the lover tells others not to bother him because of his love for his plague can lead no one, but the lover himself, to death:

When did the heats which my veins fill

Add one man to the plague bell? (SS, p. 16)

The plaguy bell here is death love can lead to.

In the poem "A Fever" we come across the image of the fever. Fever is one of the diseases that can infect lovers. It is the disease that can cause

death to the beloved and if such a thing happens the whole world will die in the eyes of the lover. The fever of love cannot affect the beauty of the beloved because the fever fits are like meteors that do not affect the brightness of the stars:

Those burning fits but metroes,
Whose matter in thee is soon spent:
Thy beauty and all parts which are thee,
Are unchangeable firmament. (SS, p. 28)

Bedlam image has been used in "The Will" to describe the beloved who does not love him who loves her:

I do Bedlam give;
My brazen medals. (SS, p. 100)

Imagery of madness has been used twice, one time in "The Curse" and another time in "The Undertaking". (See Images of Precious stones and Appendix D- Medical Images/ Diseases).

7. 3. 5. 2. Images of Medical Treatments

In the poem "Twickenham Garden", the images related to medical treatment and cure have been used. Nature and poetry are the cure for the disease of love:

I come to seek the spring,
And at mine eyes and at mine ears,

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Receive such balms as else cure everything. (SS, p. 42)

Love which is a disease is also the medicine that can cure sorrows:

But if this medicine, love, which cures all sorrow

With more, not only be no quintessence,

But mix'd of all stuffs paining soul, or sense. (SS, p. 50)

The images of dissecting, cutting up and torn, and ripping are operations applied on lovers. In "Love's Exchange" the future lovers are the surgeons who will dissect the lover's body after killing him in order to study his experience in love and take him as their example in love:

For this, Love is enrag'd with me,

Yet kills not .If I must example be

To future rebels; If the unborn

Must learn, by my being cut up, and torn:

Kill and dissect me. (SS, p. 54)

The image of cutting up to survey has been used in "The Damp". The dead lover who dies because of some mysterious reasons will be cut up to survey his body searching for the cause of his death. Then they will find the picture of his beloved in his heart:

When I am dead, and doctors know not why,

And my friend's curiosity

Will have me cut up to survey each part,

When they shall find your picture in my heart. (SS, p. 112)

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Donne's subtle image is the image of the medical operation ripping to search if there is a heart inside him or not. The lover himself is the surgeon who makes this operation to find a heart inside his own body:

When I felt me die,
I bid me send my heart, when I was gone;
But I alas could there find none,
When I had ripped me, and search'd where hearts did lie. (SS, p. 26)

Then he will be killed again by realizing that he cheated his beloved after death though he was honest to her during life. He cheats her after death because he could not find his heart (which is she herself) inside him though this is beyond him because his heart is left there with her. Through this image Donne shows how much honest he is though he seems to be the opposite by having no heart inside him. He is alive and dead, honest and cheat at the same time.

7. 3. 5. 3. The Image of the Physicians

This image has been used in the poem "The Will". The poet, the lover wants to bequeath his sickness to physicians. (See Appendix D – Medical Images).

Chapter VIII

Conclusion

This chapter is intended to summarise, interrelate and highlight the observations made in the preceding chapters in this thesis.

Donne's *Songs and Sonets* is remarkable for its multiplicity of themes and techniques. It is a complex network of themes and sub –themes. These themes are intricately interwoven. Love is the central theme and the themes of death, valediction and disloyalty of women are the subsidiary themes. These themes combine together to give us an insight into the true nature of love.

There are five major strands in Donne's love poetry. There is the sorrow of parting, the misery of secrecy, the falseness of the mistress, the fickleness of the lovers, and finally a contempt for love itself. However we have to differentiate between the nuances of love in Donne's poetry . Love in one sense is a holy passion and in this it is irrespective of whether it is within marriage or outside it . In another sense it is purely physical, in which case it is nothing better than lust. Love which is partakes of the body and the soul is best. Perhaps the last stanza of "The Canonization" aptly sums up Donne's philosophy of love, that a complete relationship between man and woman fuses their souls into a complete whole and thus they

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become a world in themselves. In “The Sun Rising” too Donne expresses the same idea. Grierson remarkably observes that neither sensual passion, nor gay and cynical wit, nor scorn and anger, is the dominant note in Donne’s love poetry. Bennett is right when she observes that Donne’s love poetry is not about the difference between love and adultery, but about the difference between love and lust. It is not easy to extract a definition of love from poems which deal with so many attitudes to the emotion. However, whether dealing with sensual or spiritual love, or the complex combination of both, Donne is always passionate. The problem which forms the basic theme of Donne’s love poetry is the place of love in this world of change and death. The problem is viewed from different angles; as a result love is sometimes seen as immortal, and sometimes as futile. The poems thus express a surprising variety of attitude. Love threatened by change is at times seen in a cynical light, at times with bitter disillusionment. But then love is also seen as the one thing which remains immortal. On the whole, one might say that Donne’s poems celebrate love in both its physical as well as its spiritual aspects. Love is properly fulfilled only when it embraces both body and soul, that, one might say, is the definition of love we may extract from the mature love poems of Donne.

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Donne has marshalled a large number of images from a wide range of subjects to reinforce, energize, enliven and animate the central theme of *Songs and Sonets* i.e the theme of love. The study of these images led to a judicious identification, tabulation and classification of the images in all the fifty five poems in *Songs and Sonets*. Images has been classified into different groups, such as images taken from nature, images taken from daily life, images related to human beings and images related to different learnings of the age.

The first group of images i.e the images taken from nature, have been further classified as aquatic images, images of plants, images of animals, images of weather, images of precious stones, images of natural disasters, images of natural phenomena, and celestial images.

Among the aquatic images the most striking ones are those of sea imagery in the poem "A Valediction: of Weeping", the fountain imagery in "Twickenham Garden" and imagery of the circles of stirred water in "Love's Growth". The logical development of the imagery of sea, tempest, and deluge from the poet's beloved's tears is the mark of Donne's originality. The fountain imagery in "Twickenham Garden" has been used to drive home the utter despair and incurable pain of love-lorn heart. Along with other images in the poem it lends a peculiar charm to the lyric. The

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imagery of the circles of the stirred water has been exploited in "Love's Growth" to examine the true nature of love; to bring home the idea that love is dynamic, not static.

The most moving images among the plant images are the image of grass in " Love's Growth" and the images of mandrake in "Twickenham Garden". In the former poem love is like the grass which grows. It enlarges its dimension and gains in strength. But while grass grows luxuriantly in spring and decays and dies in winter, love is not affected by the onslaughts of winter. In spite of the seasons' fluctuations love continues to grow and mature. Thus the assertion at the end "No winter shall abate the spring's increase" stands as a defiance against all the imagery of vicissitude that dominates the poem. Thus the grass imagery controls the whole poem. In "Twickenham Garden" a sad and forlorn lover finds himself in a mood of dejection. 'Even nature fails to soothe his tormented soul. He wants to be turned into a mandrake so that he may groan.

Among animal images, the most powerful one are the image of flea in "The Flea" and the image of the spider in "Twickenham Garden". The flea is a symbol of the poet's passionate plea for physical and sensuous love. In "Twickenham Garden" the dejected lover gives vent to the anguish of his heart which neither nature nor poetry can soothe. He thinks that he is his

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own enemy because along with himself he brings into the garden the thoughts of love. Love is like a spider which transforms the character of everything.

Among the images of natural disasters, the image of flood in "A Valediction: of Weeping" and the image of flood tempest and earthquake in "A Valediction: Forbidding Mourning" are the most startling ones. In the former poem the tears of the lover combined with the beloved's tears will cause the great flood which will destroy the whole universe. The beauty of the conceit lies in its interconnection with the other images and they all function as what Helen Gardner says "instrument to persuade". In "A Valediction: Forbidding Mourning" tears are floods and sighs are tempests.

Among the celestial images the image of heaven and its spheres in "Love's Growth" is superbly done. As stars and planets revolve round one heavenly body, so all the joys of love move round the beloved who is the centre.

The second group of images i.e images taken from daily life have been further classified as images taken from common life, those taken from royal life, those related to different classes in the society and those associated with war and battle fields.

The images in the second group of images which are ingenious and most appropriate are those of coins in "A Valediction: of Weeping", of threading in the "Ecstasy", of kings and princes in "The Anniversary" and "The Sun Rising", of bullet in "The Dissolution", of lovers as towns in "The Ecstasy" and of siege in "The Blossom".

The imagery of coins has been effectively used to illustrate the theme of valediction. They are not metal coins in circulation, they are lovers' tears and figure stamped on these coins is his beloved's face reflected on them. This image becomes luminous in dynamic togetherness with other images. The tear is first compared to 'coin' and this leads to the 'stamp' and the 'mint' and the 'sovereign' and the 'worth'. These conceits in their interconnectedness help in achieving 'unification of sensibility'. The imagery of threading in the "Ecstasy" is a means of persuasion. It is a complex poem dealing with twin aspects of love- physical and spiritual. Lovers' hands are firmly grasped and their eyes reflected the image of each other. It appears as if their eyes are strung together on a double thread. In the poem "The Anniversary", lovers are princes and kings. Donne in this poem gives expression to a mood of ecstasy inspired by the consciousness that their mutual is at once eternal and immortal. The idea of kings and princes with their absolute sway over their subjects is applied by the poet to

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the wonderful relationship between him and his wife. They are both kings to each other as each has absolute power over the other- and so they are better than earthly princes. Donne pursues the idea throughout the last stanza of the poem. They are such kings that no one can commit any treason against them except they themselves. In "The Sun Rising" the beloved is all the states and the lover is all the princes of the world and the worldly princes only imitate them. In "The poem "The Dissolution" the lover's soul is aggrieved because of his beloved's death. He argues that his soul may overtake her soul in the sky just like the bullets shot into air before is overtaken by a bullet shot later because the charging powder of it is more powerful than the former one. In "The Ecstasy" the two lovers are like two towns that cannot be invaded by time. In "The Blossom" the lover's heart that goes around his mistress to woo her is like an army surrounding a town to capture it.

The third group of images i.e image related to human beings have been classified as images of human body, images of human features, images of things possessed by human beings, images related to woman, images of human relations and images of age.

Images related to body and its different parts abound in *Songs and Sonets*. Donne mingled divine and human love. To him love is properly

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fulfilled only when it embraces both body and soul. He feels that isolated soul is like a captive prince. Souls must return to the bodies and manifest the mystery of love. In the poem "The Ecstasy", the claim that for a perfect union in love, body and soul need to join, is made with force and authority. The speaker in the poem pleads that body is the medium for the experience of divine love; it is the book of love. Love ripens in the soul but finds expression through body. In "The Funeral" the woman's hair twined round the dead lover's arm is an image which occurs also in "The Relic", in even more striking words: 'a bracelet of bright haire about the bone'. In both the poems hair imagery illustrate the metaphysical manner. The hair imagery is doubled: the hair is the 'outward soul', that is, the tangible representative of the inward indivisible soul. It is therefore a viceroy who holds the province(lover's body) together, while the true love (lover's soul) is absent in heaven. The idea of the bracelet of the beloved's hair worn by the poet is the central theme of another poem called "The Relic". There the poet mentions that the hair is a sort of device which will make the souls of the lover and the beloved meet at the grave and spend some time together before the day of judgment. The bracelet of hair will also be regarded as a relic, sought by all men and women in need of love. This relic will be expected to perform miracles and bring success to lovers. In this poem,

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however, the hair is supposed to save the lover's dead body from disintegration. Secondly, the hair is a sort of a hand-cuff or fetter for causing pain to lover. The poet wants the hair buried with him as a sort of revenge on his beloved for his rejection. So, the bracelet of hair worn by the lover leads to an entirely different situation in this poem. However, in both the poems hair and bones combine, and Donne imagines them retaining, after death, something of their submerged and inscrutable mode of live. When he speaks of the gravedigger unearthing ' a bracelet of bright haire about the bone' , the line startles us by its suggestion of death and life coiled together. The hair is dead but its unnaturally prolonged brightness seems to vouch for some persistent, subterranean vitality. Like the 'little membrans' and 'filmes' that cover live bones, the glowing hair is, or may be, we gather, 'sensible of paine' . It may serve, Donne goes on to conjecture, as a substitute nervous system, giving the bones life and feeling. In both the poems the miracle of hair sets the ball rolling.

The fourth group of images i.e images taken from different spheres of learning have been broadly classified into the images taken from different spheres of knowledge and experience and those taken from different spheres of science. The images taken from different spheres of knowledge and experience have been further classified as the religious images,

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historical images, geographical images, philosophical images, archeological images, architectural etc. The images from different branches of science have been clustered as mathematical images, physical images, chemical images, biological images and medical images.

The deepening effect of religion on the love poetry is most apparent in "The Canonization". As the true and honest men are canonized as saints, the true lovers will be canonized as saints for the future lovers. Poetry will be a greater memorial than even the most impressive of tombs. Such poems as record the mysterious nature of their love are likened hymns:

And by these hymns, all shall approve

Us canonized for love.

(SS, p.18)

The saints of "reverend love"- that is, the lovers- are invoked by their devotees to intercede for them and beg from God: "A pattern of your love!" The last line begins the central argument to full circle. The saints perform their miracles from the "hermitage" of their love. The image of the hermitage reinforces the exclusion and separateness of the world of love.

Donne frequently utilised the geographical images which reflected increasing knowledge of the surface during his time. In "The Good Morrow" there are images of sea discoveries, traveling to new worlds, maps showing worlds on worlds and the two hemispheres. However, the two lovers excel all the geographical discoveries of the world, because their

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"little room" of love is an everywhere for them, the centre round which the sun moves.

The world imagery has been employed in "The Sun Rising" and "A Valediction: of Weeping". In the former poem sun is the dictator of the real world which is subject to the range of time. The lover and beloved are compared to all the states and all the princes of the world, rolled into one. This world of love is eternal and timeless and superior to the real world. In the poem "A Valediction: of Weeping" each tear from the beloved's eyes is like the world.

The images related to geometry are those of round spheres and circles. The circle image has been used in "Love's Growth", "The Sun Rising" and "A Valediction: Forbidding Mourning". In "Love's Growth", the image of the expanding circle has been employed to reinforce the idea of love as a dynamic experience which keeps on multiplying. Just as when water is stirred, additional ripples become wider and wider round the original circle, in the same way, the poet's love revolves round the beloved- "concentric into thee". In "The Sun Rising" this image has been used to bring home the idea that the lover's world is superior to the world dictated by the sun. The lover and the beloved in their little room constitute a world round which the sun should move and by shining on them, the sun accomplishes its duty of

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warming the whole globe. The lovers' bed becomes the centre and the walls of their room the sun's orbit. The famous conceit of the two legs of a pair of compasses has been harnessed to prove that in spite of separation, the lovers are united in mutual affection and loyalty. The beloved is the fixed leg in the centre and the lover is the moving leg. Further the love's soul goes from the beloved's, the more she leans towards him and as his comes home, so hers revives. The delicacy with which this image has been conceived is the mark of Donne's image making capacity. Donne feels with the compasses, and endues them with feeling.

Images related to the scientific phenomena of reflection have been exploited in the poem "The Good Morrow" and "The Canonization". As the lovers look at each other, each of them sees his/ her own image in the other's eyes.

Donne drew freely from contemporary chemical ideas, making use of the latest scientific theories. The image related to the ancient theory of elements has been used in "The Dissolution". According to this theory all substances are made of only four elements i.e. water, air, fire and earth. Donne argues that lover's bodies are made of fire of passion, sighs of air, water of tears, and the sadness of earth. These are the constituents of love.

Alchemy is an earlier form of chemistry that aims at discovering the elixir of perpetual youth and the liquid that can change metals into gold. Donne's various references to alchemy are typical. Sometimes he accepts it as valid and sometimes he assumes it as imposture. In the poem "A Nocturnal Upon St. Lucy" the image of alchemy has been used.

Donne was interested in medicine and inevitably, therefore, he made use of medical ideas to define his emotional experiences. Medical images are related to different diseases and the ways of treating them.

It is clear from the classification and analyses of images (as shown in charts) that the largest number of images are related to human beings and the second largest number come from the different spheres of learning. These images outnumber and outdominate the images taken from nature and daily life. Critics have said disparaging things upon this subject that is Donne's lack of visual imagination. Rupert Brooke complained " He never visualizes, or suggests that he has any pleasure in looking at things. His poems might all have been written by a blind man in a world of blind men"¹. J. E. V. Crofts decries Donne's lack of a sense of visual beauty: "The beauty of the visible world meant nothing to him and yielded him no imagery for serious purposes."² There is no gainsaying the fact that visual images are outnumbered by other images in *Songs and Sonnets*, it is the

outcome of other and more intense pressures. Donne's persistent investigation of inner experience, and his corresponding scorn for 'he who colour love, and skin', are only the most oblivious of these pressures. However, these critics' observations are falsified when we take into account that the images taken from nature and daily life taken together (315) are not that less in number.

Aristotle considered the capacity for image making as the greatest criterion of a poet's genius. To estimate Donne's stature as a poet in view of Aristotle remark, this researcher will like to make a comparison between the use of imagery in Shakespeare's sonnets and in Donne's *Songs and Sonets* in terms of the density of imagery. The total number of images in Shakespeare's sonnets are 296 and the total number of lines are 2156. So, the density of imagery in Shakespeare's sonnets is 7.28. The total number of images in *Songs and Sonets* (as shown in the charts and graph) are 725 and the total number of lines are 1601. Thus the density of imagery in Donne's *Songs and Sonets* is 2.21. This comparison has been made not to say that Donne is a greater poet than Shakespeare but to highlight Donne's capacity for image making.

It is clear from the above discussion that Donne's images are drawn from a wide range of subjects. They are not conventional: they do not reiterate

the well-worn poetic devices of the lady's cheeks looking like roses or her teeth like pearls. The images employed by Donne are learned- they display the poet's thorough knowledge of a wide range of subjects, such as science, mathematics, astronomy, and several others. The images thus give the poetry an intellectual tone. However, the conceits are not in disharmony with the feeling in the poem; they actually add weight and illustrate that feeling giving rise to the impression of what T. S. Eliot called the 'unification of sensibility'.

Appendix A

Nature Images

4. 2. Aquatic Images

4.2. 1. Images of Fountains

...love , let me some senselss piece of this place be;

Make me a mandrakes, so I may groun here ,

Or a stone fountain weeping out my year. (SS, p. 42)

4. 2. 2. Images of Sea and Things Related to Sea

4. 2. 2. 1. Images of Sea

Then, as the earth's inward narrow crooked lanes.

Do purge , sea water's fretful salt away,

I thought, if I could draw my pains

Through rhyme's vexation , I should them allay. (SS, p..20)

O more than Moon,

Draw not up seas to drown me in the sphere..... but forbear

To teach the sea, what it may do too soon. (SS, p. 58)

Pity my picture burning in thine eye;

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My picture drown'd in a transparent tear. (SS, p. 75)

So thou and I are nothing then , when on a diverse shore. (SS, p. 58)

Whilst to ballast love I thought,

And so more steadily to have gone,

With wars which would sink admiration

I saw I had love's pinnace overfraught. (SS, p. 30)

4. 2. 2. 2. Sea Creatures

That fish , that is not catch'd thereby ,

Alas , is wiser far than I . (SS, p. 76)

What plants , mines, beats , fowl, fish_____

Can contribute , all ill which....

Fall on that man. (SS, p. 66)

Teach me to hear mermaid mermaids singing,

Or to keep off envy's stinging,...

And swear Nowhere

Lives a woman true, and fair. (SS, p.5)

4. 2. 3. Images of Rivers and Things Related to Rivers

A pregnant bank swell'd up , to rest

The violet's reclining head

Sat we two , one another's best. (SS, p. 88)

Come live with me, and be my love,

And we will some new pleasures prove

Of golden sands, and crystal brooks:

With silken lines, and silver hooks. (SS, p. 76)

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Oft a flood

Have we two wept, and so

Drown' d the whole world, us two. (SS, p. 70)

4. 3. Images of Plants

4. 3. 1. Images of Kinds of Plants

...these trees to laugh, and mock me to my face. (SS, p. 42)

Who e'er ...set trees, and arbors,

Only to lock up, or else to let them fall ? (SS, p. 55)

Little think'st thou , poor heart

That labourst get to nestle thee,

And think'st by hovering here to get apart

In forbidden or forbidding tree. (SS, p.104)

I scarce believe my love to be so pure

As I had thought it was

Because it doth endure

Vicissitude , and seasons, as the grass. (SS, p. 50)

From country grass, to....., let report

My mind transport. (SS, p. 14)

But I am by her death (which word wrong here),

Of the first nothing the Elixir grown;

Were I a man, that I were one

I need must know ; I should prefer,

If I were any beast,

Some ends, some means; yea plants , yea stones , detest. (SS, p. 70-72)

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Go and catch a falling star,

Love, let me

Make me a mandrake, so I may groan here. (SS, p. 42)

And then, poor aspen wretch, neglected thou. (SS, p. 78)

If all fail ,

Tis but applying wormseed to the tail . (SS, p. 130)

Those who cut their legs with weeds

Let others freeze with angling reeds,

And cut their legs with shells and weeds. (SS, p. 76)

4. .3. 2. Images of Parts of Plants

But they are ours as fruits are ours,

He that throws herself into the arms of Posthumus, and he , tastes, he that devours,

And he that leaves all, doth as well. (SS, p. 48)

And fruit of love, Love, I submit to thee. (SS, p. 14)

Fruits of much grief they are. (SS, p. 58)

Let me love none , no, not the sport,

From country grass, to comfitures of court....., let report

My mind transport. (SS, p. 14)

And when he hath the kernel eat ,

Who doth not fling away the shell? (SS, p. 49)

Little think though poor , poor flower,

Whom I have watch'd six or seven days,

And seen thy birth,...

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And now dost laugh and triumph on this bough

...and that I shall...

Tomorrow find thee fall'n , or not at all

(SS, p. 104)

A pregnanet bank swell'd up , to rest

The violet's reclining head

Sat we two , one another's best.

(SS, p. 88)

Gentle love deeds, as blossoms on a bough,

From love's awakened root do bud out now.

(SS, p. 50)

The world's whole sap is sunk;

The general balm the hydroptic earth hath drunk

(SS, p. 70)

Yet know I not, which flower

I wish; a six, or four;

For should my true-love less than woman be,

She were scarce anything; and then should she

Be more than woman, she would get above

All thought of sex.

(SS, p. 106)

Live, primrose, then, and thrive

With thy true number five;

And woman, whom this flower represent.

(SS, p. 106)

Get with child a mandrake root,...

And swear

Nowhere

Lives a woman true, and fair.

(SS, p. 5)

4. 3. 3. Images of Transplants

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A single violet transplant,

The strength, the colour, and the size

All which before was poor, and scant,

Redoubles still , and multiplies.

(SS, p. 90)

4. 4. Images of Animals

4. 4. 1. Images of Wild Animals

Beasts do not jointures lose

Though they now lovers choose,

But we are made worse than those.

(SS, p. 55)

Were I a man ; that I were one

I needs must know ; I should prefer,

If I were any beasts.

(SS, p. 70)

Ah, cannot we

As well as cocks and lions, jocund be

After such pleasures ? Unless wise

Nature decreed (since each such act , they say ,

Diminisheth the length of life a day)

This , as she would man should despise

The sport.

(SS, p. 128)

And that this place may thoroughly be thought

True Paradise, I have the serpent brought.

(SS, p. 42)

Both these were monsters ; since there must reside

Falsehood in woman, I could more abide

She were by art, than Nature, falsified

(SS, p. 106)

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4. 4. 1. 1. Images Related to Wild Life

His letter at thy pillow hath laid,

Disputed it, and tam'd thy rage,

And thou begin'st to thow towards him. (SS, p. 40)

Since thou and I sigh one another's breath,

Who e'er sighs most, is cruellest, and hastens the other's death. (SS, p. 58)

...but us love draws,

He swallows us, and never chaws; By him. (SS, p. 80)

Thus I reclaim'd my buzzard love, to fly

At what and when, and how, and where I choose. (SS, p. 96)

I thought, if I could draw my pains

Through rhyme's vexation, I should them allay:

Grief brought to numbers can not be so fierce;

For he tames it, that fetters it in verse. (SS, p. 20)

4. 4. 2. Domestic Animals

You lovers, for whose sake the lesser sun

At this time to the goat is run

To fetch new lust, and give it to you,

Enjoy your summer all. (SS, p. 72)

4. 4. 3. Birds

4. 4. 3. 1. Images of Kinds of Birds

And we in as find the Eagle and the Dove. (SS, p. 16)

Ah, cannot we

As well as cocks and lions, jocund be

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After such pleasures ? Unless wise

Nature decreed (since each such act , they say ,

Diminisheth the length of life a day)

This , as she would man should despise

The sport . (SS, p. 128)

What plants, mines, beasts, fowl, fish

Canuntribute.....

Fall on that man. (SS, p. 66)

Thus I reclaim'd my buzzard love, to fly

And what, and when, and how, and where I choose. (SS, p. 96)

4. 4. 3. 2. Images Related to Birds

Little think'st thou, poor heart ,

That laboar'st yet to nestle thee,

And think'st by hovering here to get apart

In a forbidding tree. (SS, p. 104)

Let coarse bold hands, from slimy nest

The bedded fish in banks out-wrest. (SS, p. 76)

Then fair not me,

But believe that I shall make

Speedier journeys, since I take

More wings and spurs than he. (SS, p. 24)

4. 4. 4. Insects

4. 4. 4. 1. Images of Kinds of Insects

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Mark but this flea, and mark in this
How little that which thou deny'st me is ;
Me it suck'd first, and now sucks thee,
And in this flea our two bloods mingled be
Confess it; this cannot be said

A sin, or shame, or loss of maidenhead. (SS, p. 64)

Call us what you will , we are made such by love;
Call her one , me another fly,

We are tapers too , and at our own cost die. (SS, p. 16)

Call country ants to harvest offices. (SS, p. 11)

Or may be so long parasites have fed,
That he would fain be theirs whom he hath bred,
And at the last be circumcis'd for bread.

(SS, p. 66)

4. 4. 4. 2. Images Related to Insects (Bees)

Send me some honey to make sweet my hive. (SS, p. 134)

4.5. Images of Weather

4. 5. 1. Images Related to Seasons

'T were wholsomer for me.that winter did

Benight the glory of this place.

And that grave frost did forbid

These trees to laugh, and mock me to my face. (SS, p. 42)

And though each spring do add to love new heat

As princes do in times of action get

New taxes, and renit them not in peace,

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No winter shall abate the spring's increase. (SS, p. 50)

When did my colds_forward spring remove? (SS, p. 16)

So, lovers dream a rich and long delight,

But get a winter-seeming summer's night. (SS, p. 62)

4. 5. 2. Images Related to Climate

Let not the wind

Example find

To do me more harm than purposeth. (SS, p. 58)

..by the warm emotions in her eyes

There will the river whispering run warm'd by they eyes, more than the sun.

(SS, p.76)

Let others freeze with angling reeds. (SS, p. 76)

Little think'st thou

That it will freeze a non, and that I shall

Tomorrow find the fall'n , or not at all. (SS, p. 104)

Upon this primrose hill

Where, if Heav'n would distil

A shower of rain, each several drop might go

To his own primrose, and grow manna so. (SS, p. 106)

Alas, alas, who's injured by my love?

What merchants' ships have my sighs drown'd?

Who says my tears have overflow'd his ground?

When did my colds forward spring remove?

When did the heats which my veins fill

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Add one man to the plaguy bill? (SS, p. 16)

4. 6. Images of Precious Stones

Who did the whole world's soul contract, and drove
Into the glasses of your eyes. (SS, p. 18)

Thine eye will give it price enough to mock
The diamonds of either rock. (SS, p. 38)

Hither with crystal vials, lovers, come,
And take my tears, which are love's wine,
And try your mistress's tears at home
For all are false, that taste not just like mine. (SS, p. 42)

Come live with me, and be my love,
And we will some new pleasures prove
Of golden sands, and crystal brooks:
With silken lines, and silver hooks. (SS, p. 76)

Our two souls therefore, which are one,
Though I must go, endure not yet
A breach, but expansion,
Like gold to airy thinness beat. (SS, p. 82)

Therefore I'll give no more; but I'll undo
The world by dying; because love dies too.
Then all your beauties will be no more worth
Than gold in mines, where none doth draw it forth;
And all your graces no more use shall have. (SS, p. 100)

A Jet Ring Sent:

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Fatima Ali al-Khamisi
Imagery in Donne's Songs and Sonnets

Thou art not so black as my heart,
Nor half so brittle as her heart, thou art;
What woulst thou say? Shall both our properties by thee be spoke. (SS, p. 116)

No, nor the corals which thy wrist enfold,
Lac'd up together in congruity,
To show our thoughts should rest in the same hold
Send me nor this nor that to increasing my store,
But swear thou think'st I love thee, and no more. (SS, p. 134)

It were but madness now to impart
The skill of specular stone,
When he which can have learn'd the art,
To cut it, can find none. (SS, p. 8)

My brazen medals, unto them which live
In want of bread. (SS, p. 100)

4. 7. Images of Natural Disasters

As no one point, nor dash,
Which are but accessories to this name) ,
The showers and tempests can outwash,
So shall all times find me the same. (SS, p. 38)

Till thy tears mixt with mine do overflow
This world, by waters sent from thee, my heaven dissolved so. (SS, p. 58)

---oft a flood

Have we two wept , and so

Down'd the whole world , us two; oft did we grow

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Imagery in Donne's Songs and Sonnets

To be two Chaoses, when we did show
Care to aught else; and often absences
Withdrew our souls, and made us carcasses. (SS, p. 70)

So let us melt, and make no noise,
No tear-floods, nor sigh-tempests move; ...
To tell the laity our love. (SS, p. 82)

Moving of the earth brings harms and fears;
Men reckon what it did and meant:

4. 8. Images of Natural Phenomena

4. 8. 1. Related to Both Plants and Animals

But if thy heart, since, there be or shall
New love created be, by other men, ...
This new love may beget new fears. (SS, p. 22)

The ground, thy heart, is mine, whatever shall
Grow there, dear, I should have it all. (SS, p. 22)

And yet no greater, but more eminent,
Love by the spring is grown (SS, p. 50)

And when I come where moving beauties be,
As men do when the summer's sun

Grows great,
Tough I admire their greatness, shun their heat;
Tough I admire their greatness, shun their heat; (SS, p. 130)

And pictures on our eyes to get
Was all our propagation. (SS, p. 88)

4. 8. 2. Related to Plants Only

Blasted with sighs, and surrounded with tears

Hither I come to seek the spring. (SS, p. 42)

4. 8. 3. Related to Water

And when thy melted maid,

Corrupted by thy lover's gold , and page,

His letter at thy pillow hath laid,

Disputed it , and tam'd thy rage ,

And thou begin'st to thaw towards him , for this,

May my name step in , and hide his. (SS, p. 40)

So let us melt, and make no noise. (SS, p. 82)

If, as in water stirr'd more circles be

Produc'd by one, love such additions take, (SS, p. 50)

So ,so, break off this last lamenting kiss,

Which sucks two souls, and vapours both away. (SS, p. 123)

The whole world vapours with thy breath. (SS, p. 28)

4. 8. 4. Images of Shadows

Each place can afford shadows. (SS, p. 130)

Our ease, our thrift, our honour, and our day,

Shall we for this vain bubble's shadow pay? (SS, p. 62)

Each place can afford shadows. (SS, p. 130)

I walking here ,two shadows went. (SS, p. 132)

Then to describe the lovers' real shadows:

A long with us, which we ourselves produc'd;

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Imagery in Donne's Songs and Sonnets

But, now the Sun is just above our head,

We do those shadows tread (SS, p. 132)

The morning shadows wear away,

But these grow longer all the day,

But, oh , love's day is short, if love decay. (SS, p. 132)

4. 9. Celestial Images

Busy old fool, unruly Sun,

Why dost thou thus,

Through windows , and through curtains, call on us ?

Must to thy motions lovers' seasons run?

Saucy pedantic wretch, go chide..... (SS, p. 11)

They beams, so reverend and strong

Why shouldst thou think ?

I could eclipse and cloud than with a wink. (SS, p. 11)

Since here to us, and thou art everywhere;

This bed thy centre is, these walls, thy sphere. (SS, p. 11)

If thou to be so seen be 'st loath

By Sun Or Moon, Thou dark'nest both,

And if myself have leave to see,

I need not their light , having thee. (SS, p. 76)

And yet no greater, but more eminent,

Love by the spring is grown;

As in the firmament,

Stars by the Sun are not enlarg'd , but shown. (SS, p. 50)

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Imagery in Donne's Songs and Sonnets

Are sun, moon, or stars by law forbidden,
To smile where they list, or lend away their light? (SS, p. 55)
O more than moon,
Draw not up seas to drawn me in thy sphere. (SS, p. 58)
How great love is , presence best trial makes,
But absence tries how long this love will be;
To take a latitude,
Sun, of stars , are fitliest view'd
At their brightest , but to conclude
Of longitudes, what other way have we,
But to mark when , and where, the dark eclipses be? (SS, p. 46)
Yesternight the Sun went hence, and yet is here today;
He hath no desire nor sense, nor have so short away:
Then fear not me ,
But believe that I shall make
Speedier journeys , since I take
More wings and spars than he. (SS, p. 24)
The Sun itself, which makes times, as they pass,
Is elder by a year , now, that it was
When thou and I first one another saw :
All other things to their destruction draw,
Only our love hath no decay;
This, no tomorrow hath, nor yesterday;
Running it never runs from us away.

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But truly keeps his first, last, everlasting day. (SS, p. 36)

And of the Sun his working vigour borrow. (SS, p. 50)

Tis the year's midnight, and it is the day's
 Lucy's who scare seven hours herself unmasks;

The sun is spent . (SS, p. 70)

But I am by her death (which word wrongs her),
 Of the first nothing the Elixir grown;
 Were I a man, that I were one
 I needs must know

But I am none; nor will my sun renew. (SS, p. 72)

Little think'st thou
 That thou tomorrow, ere that Sun doth wake,
 Must with this sun and me a journey take. (SS, p. 104)

Those, like so many spheres, but one heaven make,
 For they are all concentric unto thee. (SS, p. 50)

Till thy tears mix with mine do overflow
 This world, by waters sent from thee, my heaven dissolve'd so. (SS, p. 58)

... though mind be the heaven, where love doth sit. (SS, p. 46)

On man heaven's influence works not so
 But that it first imprints the air;
 So soul into the soul may flow,
 Though it to body first repair. (SS, p. 90)

Twice or thrice had I loved thee,
 Before I knew thy face or name;

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So in a voice, so in a shapeless flame

Angels affect us oft, and worshipp'd be. (SS, p. 30)

For , nor in nothing, nor in things

Extreme , and scattering bright, can love inhere;

Then , as an Angel, face, and wings

Of air, not pure as it , yet pure, doth wear,

So thy love may be my love's sphere;

Just such disparity

As is 'twixt Air and Angel purity,

Twixt women's love , and men's , will ever be. (SS, p. 30)

Thou lovest truth) but an angel, at first sight,

But when I saw thou sawest my heart,

And knew'st my thoughts, beyond an angel's art,

When thou knew 'st what I dreamt. (SS, p. 56)

Which he in her angelic finds

Would swear as justly, that he hears,

In that day's rude hoarse minstrelsy, the spheres. (SS, p. 62)

And all the virtuous powers which are

Fix'd in the stars , are said to flow

Into such characters as grav'd be

When these stars have supremacy:

So, since this name was cut

When love and grief their exaltation had. (SS, p. 40)

First , we lov'd well and faithfully,

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Yet knew not what we lov'd, nor why ;
Difference of sex we never knew,
No more than our guardian angels do;
Coming and going , we
Perchance might kiss , but not between those meals;
Our hands ne'er touch'd the seals
Which nature, injure'd by late law, sets free:
These miracles we did. (SS, p. 108)

These burning fits but meteors be,
Whose matter in thee is soon spent:
Thy beauty, and all parts which are thee,
Are unchangeable firmament. (SS, p. 28)

My constancy I to the planets give
..Though, Love , taught'st me by appointing me
To love there, where no love receiv'd can be,
Only to give to such as have an incapacity. (SS, p. 98)

And where their from , and their infinity
Make a terrestrial galaxy
As the small stars do in the sky ;
I walk to find a true love; and I see
That'tis not a mere woman that is she,
But must or more or less than woman be. (SS, p. 106)

So, so, break off this last lamenting kiss,
Which sucks two souls, and vapours both away;

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Turn though, ghost, that away, and let me turn this. (SS, p. 123)

Yet call not this long life, but think that I

Am, by being dead, immortal; can ghosts die?. (SS, p. 124)

When by thy scorn, O murd'ress, I am dead,

And that thou thinkst thee free

From all solicitation from me,

Then shall my ghost come thy bed. (SS, p. 78)

Appendix B

Daily Life Images

5. 1. Common Life Images

5. 1. 1. Images of Food , Drink and What Related to Them

From country grass, to comfitures of Court,

Or city' s quelque-choses. Let report

My mind transport.

(SS, p. 14)

To what a cumbersome unwieldiness

And burdenous corpulence my love had grown,

But that I did , to make it less,

And keep it in proportion,

Give it a diet, make it feed upon

That which love worst endures, *discretion*.

(SS, p. 96)

But us Love draws,

I fed on favours past

(SS, p. 124)

And if sometimes by stealth he got

A she-sigh from my mistress' heart,

And thought to feast on that , I let him see

'T was neither very sound, nor meant to me.

(SS, p. 96)

If he suck'd hers, I let him know

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Imagery in Donne's Songs and Sonnets

'T was not a tear which he had got,
His drink was counterfeit, as was his meat. (SS, p. 96)

My brazen medals, unto them which live
In want of bread:...
Thou, Love, by making me love one
Who thinks her friendship a fit portion
For younger lovers, dost my gifts thus disproportion. (SS, p. 100)

Hither with crystal vials lovers come,
And take my tears, which are love's wine
And try your mistress' tears at home. (SS, p.42)

So, so, break off this last lamenting kiss
Which sucks two souls, and vapours both away. (SS, p. 123)

I wonder, by my truth, what thou and I
Did, till we lov'd? were we not wean'd till then? But suck'd on country pleasures,
childishly ? (SS, p. 2)

If he suck'd hers, I let him know
'T was not a tear which he had got. (SS, p. 96)

5. 1. 2. Images of Furniture

Busy old fool, unruly Sun
Why dost thou thus,
Through windows, and through curtains, call on us? (SS, p. 11)

When by thy scorn, O murderess, I am dead,
And that thou thinkst thee free
From all solicitation from me,

Then shall my ghost come to thy bed. (SS, p. 78)

This bed thy centre is. (SS, p. 11)

The world 's whole sap is sunk;

The general balm the hydroptic earth hath drunk,

Whither, as the bed's feet is shrunk. (SS, p. 70)

Where like a pillow on a bed,

A pregnant bank swell'd up, to rest the violet's reclining head

Sat we two , one another's best. (SS, p. 88)

5. 1. 3. Images of Different Professions

5. 1. 3. 1. Images of Trading

This bargain's good; if when I'm old, I be

Inflamed by thee.

If thine own honour, or my shame, or pain

Thou covet, most at that age thou shalt gain. (SS, p. 14)

Good is not good, unless

A thousand it posses,

But doth wast with greediness. (SS, p. 55)

Alas, alas, who's injured by my love?

What merchants' ships have my sighs drown'd? (SS, p. 16)

Thine eye will give it price enough to mock

The diamonds of either rock . (SS, p. 38)

Let me pour forth

My tears before thy face, whilst I stay here,

For thy face coins them, and thy stamp they bear,

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Imagery in Donne's Songs and Sonnets

And by his mintage they are something worth,

For thus they be

Pregnant of thee. (SS, p. 58)

Be where thou leftst them, or lie here with me. (SS, p. 11)

If thou canst give it, then thou never gavest it:

Love's riddles are, that though thy heart depart.

It stays at home and thou with losing savest it. (SS, p. 22)

And since my love doth every day admit

New growth, thou shouldst have new rewards in store. (SS, p. 22)

And though each spring do add to love new heat,

As princes do in times of action get

New taxes, and remit them not in peace,

No winter shall abate the spring's increase. (SS, p. 50)

5. 1. 3. 2. Thread Imagery

Our hands were firmly cemented

With a fast balm, which thence did spring;

Our eye-beams twisted, and did thread

Our eyes, upon one double string. (SS, p. 88)

I beg no riban wrought with thine own hands,

To knit our loves in the fantastic strain

Of new-touch'd youth. (SS, p. 134)

increase my store,

But swear thou think'st I love thee, and no more. (SS, p. 134)

5. 1. 3. 3. Images of Hunting

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Imagery in Donne's Songs and Sonnets

...but us Love draws,

He swallows us, and never shaws:

By him, as by chain'd shot, whole ranks do die:

He is the tyrant pike, our hearts the fry. (SS, p. 80)

Or treacherously poor fish beset,

With strangling snare, or windowy net. (SS, p. 76)

5. 1. 3. 4. Images of Witchcraft

I fix mine eye on thine, and there

Pity my picture burning in thine eye;

My picture drown'd in a transparent tear

When I look lower I espy;

Hadst thou the wicked skill

By pictures made and marr'd, to kill,

How many ways might thou perform thy will! (SS, p. 75)

But now I have drunk thy sweet salt tears;

And though thou pour more I'll depart:

My picture vanish'd, vanish fears

That I can be endamag'd by that art;

Though thou retain of me

One picture more, yet that will be,

Being in thine own heart, from all malice free. (SS, p. 75)

5. 1. 3. 5. Images Related to Professions

....go chide

late schoolboy and sour prentices. (SS, p. 11)

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Imagery in Donne's Songs and Sonnets

Call country ants to harvest offices. (SS, p. 11)

lawyers find out still

Litigious men, which quarrels move. (SS, p. 16)

5. 1. 4. Images of Celebrations

The sun is spent, and now his flasks

Send For light squibs, no constant rays. (SS, p. 70)

Since she enjoys her long night's festival,

Let me prepare towards her, and let me call

This hour her Vigil and her Eve, Since this

Both the year's, and the day's, deep midnight is. (SS, p. 72)

5. 1. 5. Images of Common Phenomena

5. 1. 5. 1. Marriage Images

...as true death true marriage unite,

So lovers' contract, images of those,

Bind but till sleep, death's image, them unloose? (SS, p. 6)

Marriage rings are not of this stuff;

Oh , why should aught less precious or less tough

Figure our loves? Except in thy name though have bid it say;

I'm cheap, and naught but fashion, fling me away. (SS, p. 116)

5. 1. 5. 2. Divorce Images

Are birds divorc'd, or are they chidden

If they leave their mate, or lie abroad a- night? (SS, p. 55)

If one might, death were no divorce. (SS, p. 36)

5. 1. 5. 3. Death Images

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Imagery in Donne's Songs and Sonnets

Whoever comes to shroud me, do not harm

Nor question much

That subtle wreath of hair, which crowns my arm.

(SS, p. 102)

When my grave is broke up again

Some second guest to entertain....

And he that digs it spies

A bracelet of bright hair about the bone.

(SS, p. 108)

She's dead; and all which die

To their first elements resolve;

And we were mutual elements to us ,

And made of one another...

She, to my loss ,doth by her death repair;

And I might live long wretched so,

But that my fire doth with my fuel grow.

(SS, p. 114)

We'll build in sonnets pretty rooms;

As well a well-wrought urn becomes

The greatest ashes , as half-acre tombs,

And by these hymns, all shall approve

Us canoniz'd for love.

(SS, p. 18)

When I am dead , and doctors know not why,

And my friends' curiosity

Will have me cut up to survey each part

When they shall find your picture in my heart,

You think a sudden damp of love

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Imagery in Donne's Songs and Sonnets

Will through all their sense move

And work on them as me , and so prefer

Your murder , to the name of massacre. (SS, p. 112)

When I dies last (and , dear , I dies

As often as from thee I go),

And lovers' hours be full eternity,

I can remember yet , that I

Something did say , and something did bestow;

Though I be dead , which sent me , I should be

Mine own executor and legacy. (SS, p. 26)

Before I sigh my last gasp , let me breathe,

Great Love , some legacies; Here I bequeath

Mine eyes to Argus, if mine eyes can see. (SS, p. 98)

Once I Lov'd and died, and am now become

Mine epitaph and tomb.

Here dead mean speak their last, and so do I; Love-slain, Io ! here I die. (SS, p. 126)

5. 2. Images of Royal Life

5. 2. 1. Images Related to Royal People

We are kings, and none but we

Can be such Kings, nor of such subjects be:

Who is so safe as we, where none can do

Treason to us, except one of us two? (SS, p. 36)

She is all States, and all Princes I

Nothing else is. (SS, p. 11)

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Imagery in Donne's Songs and Sonnets

Now as those active kings

Whose foreign conquest treasure brings,

Receive more, and spend more and soonest break. (SS, p. 114)

So must pure lovers' souls descend

To affections, and to faculties,

Which sense may reach and apprehend,

Else a great Prince in prison lies. (SS, p. 92)

But, from late fair

His Highness(sitting in a golden chair)

Is no less cared for after three days

By children , than the thing which lovers so

Blinding admire, and with such worship woo;

Being had enjoying it decays:

And thence

What before pleas'd then all, takes but one sense,

And that so lamely, as it leaves behind

A kind of sorrowing dullness to the mind. (SS, p. 128)

Whoever comes to shroud me, do not harm

Nor question much

That subtle wreath of hair, which crowns my arm. (SS, p. 102)

5. 2. 2. Images Related to Policy

Let us love nobly, and add again

Years and years unto years, till we attain

To write threescore; this is the second of our reign. (SS, p. 36)

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This face , by which he could command

And change the idolatry of any land.

(SS, p. 54)

For this , Love is enlarg'd with me,

Yet kills not. If I must example be

To future rebels; If the unborn

Must learn , by my being cut up ,and torn;

Kill, and dissect me ,Love,-----

(SS, p. 54)

Rebel and atheist too, why murmur I,

As though I felt the worst that love could do ?

Love might make me leave loving, or might try

A deeper plague , to make her love me too,

Which since she loves before, I am loth to see;

Falsehood is worse that hates; and that must be,

If she whom I love , should love me .

(SS, p. 94)

----'Alas ,some two or three

Poor heretics in love there be ,

Which think to stablish dangerous constancy.

But I have told them : "Since you will be true,

You shall be true to them , who are false to you!

(SS, p. 12)

And the lover's soul is a viceroys whereas his limbs are provinces :

For 'tis my outward Soul,

Viceroy to that , which then to heaven being gone,

Will leave this to control,

And keep these limbs, her provinces from dissolution.

(SS, p. 102)

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Imagery in Donne's Songs and Sonnets

But we will have away more liberal

Than changing hearts, to join them, so we shall

Be one, and one another's All. (SS, p. 22)

As 'twixt two equal armies, Fate

Suspends uncertain victory,

Our souls (which to advance their state

Were gone out) hung'twixt her, and me.

And whilst our souls negotiate there. (SS, p. 88)

5. 3. Images of Social Classes

As virtuous men pass mildly away,

And whisper to their souls to go.

Whilst some of their sad friends do say : 'The breath goes now , ' and some say: 'No'.

(SS, p. 82)

I can love both fair and brown.

(SS, p. 12)

Will make me his jest or slave.

(SS, p. 136)

Late schoolboys , and sour prentices,

Go tell court-huntsmen that the king will ride.

(SS, p. 11)

The venom of all stepdames, gamesters' gall,

What tyrants and their subjects, interwish,...

Fall on that man.

(SS, p. 66)

5. 4. War Images

Dispute, and coquer, if I would;

Which I abstain to do,

For by tomorrow, I may think so too.

(SS, p. 6)

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Imagery in Donne's Songs and Sonnets

To love and grief tribute of verse belongs,
 But not of such as pleases when 'tis read;
 For both their triumphs so are published. (SS, p. 20)

Poor victories; but if you dare be brave
 And pleasure in your conquest have,
 First kill the enormous gaint, your Disdain. (SS, p. 112)

Take head of loving me,
 Or too much triumph in the victory :
 Not that I shall be mine own officer,
 And hate with hate again relialiate ,
 But thou wilt lose the style of conqueror,
 If I, Thy conquest, perish by thy hate. (SS, p. 120)

...and now dost laugh and triumph on this bough. (SS, p. 104)

As, 'twixt two equal armies, Fate Suspends uncertain victory,
 Our souls which to advance their state
 Were gone out hung 'twixt her, and me. (SS, p. 88)

Now as those active kings
 Whose foreign conquest treasure brings,
 Receive more, and spend more and soonest break. (SS, p. 114)

Study our manuscripts , those myriads
 Of letter, which have past 'twixt thee and me,
 Thence write our Annals , and in them will be,
 To all whom love's subliming fire invades,
 Rule and examples found. (SS, p. 44)

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We then , who are this new soul, know
 Of what we are compos'd , and made,
 For the atomies of which we grow
 Are souls, whom no change can invade. (SS, p. 90)

And hop'st her stiffness by long siege to bow. (SS, p. 104)

If thou give nothing, yet thou art just ,
 Because I would not thy first motions trust;
Small towns ,which stand stiff ,till great shot
 Enforce them , by war's law condition not .
 Such in love's warfare is my case. (SS, p. 52)

This death ,hath with my store
 My use increas'd.
 And so my soul ,more earnestly releas'd,
 Will outstrip hers; as bullets flown before
A latter bullet may o'ertake , the powder being more. (SS, p. 114)

Soldiers find wars...
 Though she and I do love. (SS, p. 16)

My modesty I give to soldiers bare. (SS, p. 98)

Affect his faith and his being a martyr :
 Whate'er she meant by it, bury it with me,
 For since I am
Love's martyr, it might breed idolatry,
 If into others'hands these relics came. (SS, p. 102)

Appendix C

Images Related to Human Beings

6. 1. Images of Human Body

6. 1. 1. Human Body

Our bodies why do we forbear?

They are ours, though they are not we, we are

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Imagery in Donne's Songs and Sonnets

The intelligence, they are the sphere.
 We owe them thanks because they thus
 Did us, to us, at first convey,
 Yielded their forces, sense to us,
 Nor are dross to us, but allay (SS, p. 90)
 So soul into the soul may flow,
 Though it to body first repair. (SS, p.90)
 Love's mysteries in souls do grow
 But yet the body is his book. (SS, p. 92)
 Love must not be, but take a body too. (SS, p. 30)
 And we were mutual elements to us,
 And made of one another.
My body then hers involve. (SS, p.114)
 My fire of passion, sighs of air,
 Water of tears, and earthly sad despair. (SS, p.114)
 My ruinous anatomy. (SS, p. 38)
 For who colour loves, and skin, loves but their oldest clothes. (SS, p. 8)
 Go and catch a falling star,
 And find
 What wind
 Serves to advance an honest mind. (SS, p. 5)
 Let report
 My mind transport. (SS, p. 14)
 For, though mind be the heaven, where love doth sit,

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Imagery in Donne's Songs and Sonnets

Beauty a convenient type may be to figure it. (SS, p. 46)

For God's sake, if you can, be you so too:

I would give you

There, to another friend, whom we shall find

As glad to have my body, as my mind. (SS, p. 105)

And true plain hearts do in the faces rest. (SS, p. 2)

Thou canst not every day give me thy heart;

If thou canst give it , then thou never gavest it (SS, p. 22)

Yet I found something like a heart,

But colours it, and corners had;

It was not good, it was not bad....I meant to send this heart instead of mine:

But oh, no man could hold it, for't was thine. (SS, p. 26)

Send home my harmless heart again. (SS, p. 68)

Let not thy divining heart forethink me any ill. (SS, p.

24) Mine would have taught thine heart to show

More pity unto me; but Love, alas

At one fierce blow did shiver it as glass. (SS, p. 80)

My rags of heart can like, wish, and adore,

But after one such love, can love no more. (SS, p. 80)

Being in thine own heart, from all malice free. (SS, p. 75)

Or, if too hard and deep

This learning be, for a scrach'd name to teach,

It as a given death's head keep,

Lover's morality to teach. (SS, p. 38)

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Imagery in Donne's Songs and Sonnets

Whoever comes to shroud me, do not harm
Nor question much
That subtle wreath of hair, which crowns my arm;
The mystery, the sign, you must not touch,
For 'tis my outward Soul,
Viceroy to that, which then to heaven being gone,
Will leave this to control,
And keep these limbs, her provinces, from dissolution. (SS, p.102)
For it the sinewy thread my brain lets fall;
Through every part,
Can tie these parts, and make me one of all;
These hairs which upward grew, and strength and art
Have from a better brain,
Can better do it: except she meant that I
By this should know my pain,
As prisoners then are manacled, when they're condemn'd to die. (SS, p. 02)
When my grave has boke up again
Some second guest to entertain,
(For graves have learned that woman-head
To be to more than one bed)
And he that digs it, spies
A bracelet of bright hair about the bone,
And thinks that there a loving couples lies,
Who thought that this device might be some way

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To make their souls at the last busy day,
 Meet at this grave and make a little stay? (SS, p.108)

This face, by which he could command
 And change the idolatry of any land. (SS, p. 54)

My tears before your face, whist I stay here,
 For thy face coins them, and thy stamp they bear. (SS, p. 58)

Thine eyes, and not thy noise, wak'd me. (SS, p. 56)

Light hath no tongue, but is all eye. (SS, p. 34)

Which, oh too long, have dwelt in thee. (SS, p. 68)

I fix mine to the eyes and mind. (SS, p.52)

That's why he asks love to blind him:
 ...make me blind,...

Both ways, as thou and thine, in eyes and mind. (SS, p. 52)

Then love can fix itself in thy lip, eyes and brow. (SS, p. 30)

My tongue to fame (SS, p. 98)

I never stoop'd so low, as they
 Which on an eye, cheek, lip, can prey. (SS, p. 118)

Must leave at last in death, these eyes, and ears. (SS, p. 36)

To ambassadors mine ears. (SS, p. 98)

Our hands were firmly cemented
 Which a fast balm. (SS, p. 88)

Ah, what a trifle is a heart,
 It once into love's hands it come. (SS, p. 80)

When thy inconsiderate hand

Flings out this casement, with my trembling name. (SS, p.40)

As our blood labours to beget

Spirits, as like souls as it can,

Because such fingers need to knit

That subtle knot ,which makes us man. (SS, p. 92)

Cruel and sudden, has thou since

Purpled thy nail in the blood of innocence? (SS, p. 64)

Nor any place be empty quite,

Therefore I think my breast hath all

Those pieces still, though they be no unite. (SS, p. 80)

When thou weep'st, unkindly kind, my life's blood doth decay. (SS, p. 24)

The rafters of my body, bone,

Being still with you, the muscle, sinew, and vein,

Which tite this house, will come again.. (SS, p. 40)

I 'll no more dote and run

To pursue things which has endamag'd me.

And when I come where moving beauties be,

As women do when the summer's sun

Grows great,

Though I admire their greatness, shun their heat. (SS, p. 130)

Love with excess of heat, more young, than old. (SS, p. 126)

Yet know not what we lov'd, nor why;

Difference of sex we never know,

No more than our guardian angels do. (SS, p. 108)

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Imagery in Donne's Songs and Sonnets

Be more than a woman, she should above

All Thought of sex. (SS, p. 106)

6. 1. 2. Images Related to Body

...there be or shall

New love created be, by other men,

...and can in tears,

In sighs, in oaths, in letters, outbid me. (SS, p. 22)

Dear, I shall never have it all;

I cannot breathe one other sigh, to move,

Nor can in treat one other tear to fall;

And all my treasure, which should purchase thee-

Sighs, tears and oaths, and letters – I have spent (SS, p. 22)

Tears drown'd one hundred, and sighs blew out two. (SS, p. 124)

Bath'd in a cold quicksilver sweat wilt lie. (SS, p. 78)

6. 2. Images of Human Features

Whatever he would dictate, I writ that,

But burn my letters when she writ to me,

And that that favour made him fat. (SS, p. 96)

Or think this ragged bony name to be

My ruinous anatomy. (SS, p. 38)

I could eclipse and cloud them with a wink,

But that I would not lose her sight so long. (SS, p. 11)

If her eyes haven't blinded thine,

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Look, and tomorrow late , tell me. (SS, p. 11)

...Here I bequeath

Mine eyes to Argus, if mine eyes can see,

When thy inconsiderate hand

Flings out this casement, with my trembling name,

To look on one, whose wit or land

New battery to thy heart may frame,

Then think this name alive, and that thou thus

In it offend'st my Genius. (SS, p.40)

If they be blind, then, Love, I give them thee. (SS, p. 98)

...make me blind,

Both ways, as thou and thine, in eyes and mind. (SS, p. 52)

6. 3. Images of Emotional States

Some that have deeper digg'd love's mine than I,

Say, where his centric happiness doth lie. (SS, p. 62)

Ends love in this, that my man

Can be as happy as I can, if he can

Endure the short scorn of a bridegroom's play?

That loving wretch that swears

Tis not the bodies marry, but the minds. (SS, p. 62)

.....gladder to catch thee. (SS, p. 16)

But justly proud, and gladly safe, that thou dost dwelt with me. (SS, p.116)

Grief brought to numbers can not be so fierce;

For he tames it, that fetters it in verse. (SS, p. 20)

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Imagery in Donne's Songs and Sonnets

I am two fools, I know,
 For loving, and for saying so
 In whining poetry. (SS, p. 20)

That love is weak, where fear's as strong as he. (SS, p. 56)

Tis not all spirit, pure, and brave,
 If mixture of fear, shame, honour, have. (SS, p. 56)

Love, any devil else but you
 Would for a given soul give something too. (SS, p. 52)

Or snorted we in the Seven Sleepers' den?
 'It was so; but this, all pleasures fancies be. (SS, p. 2)

....compar'd to this,
 All honour's mimic, all wealth alchemy. (SS, p. 11)

Poor heretics in love there be,
 Which think to stablish dangerous constancy.
 But I have told them: " Since you will be true,
 You shall be true to them, who are false to you. (SS, p. 12)

The poor, the foul,
 The false, love can
Admit, but not the busied man. (SS, p. 34)

We are not just those persons which we were?
 or, that oaths made in reverential fear
 Of love, and his wrath, any may forswear? (SS, p. 6)

And may laugh and joy, when thou
 Art in anguish

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And dost languish
For some one
That will none,
Or prove as false as thou art now. (SS, p. 69)

Thought his pain and shame would be lesser,
If on womankind he might his anger wreak;
And thence a law did grow,
One might but one man know;

But are other creatures so? (SS, p. 55)

Robe me, but bind me not, and let me go
Must I, who came to travel through you,

Grow your fix'd subject, because you are true? (SS, p. 12)

...her who masks and plays. (SS, p. 12)

Give me thy weakness, make me blind,

Both ways, as thou and thine in eyes and mind. (SS, p. 52)

My love, thought silly is more brave. (SS, p. 118)

Saucy pedantic wretch, go chide

Late schoolboys and sour prentices. (SS, p. 11)

My silence to any who abroad hath been (SS, p. 98)

6. 4. Images of Human Characteristics

If they were good it would be seen,

Good is as visible as green,

And to all eyes itself betrays. (SS, p. 49)

There will the river whispering run

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Imagery in Donne's Songs and Sonnets

Warm'd by the eyes, more than the Sun;
 And there the enamour'd fish will stay,
Begging themselves they may betray. (SS, p. 76)

Treason to us, except one of us two? (SS, p. 36)

It kill'd me again, that I who still was true
 In life, in my last will should cozen you. (SS, p. 26)

The spider love, which transubstantiates all. (SS, p. 42)

My constancy I to the planets give. (SS, p. 98)

But where's that wise man, that would not be I,
 I thought, if I could draw my pains
 Through rhyme's vexation, I should them allay:
 Who are a little wise, the best fools be. (SS, p. 20)

Alas, is wiser far than I. (SS, p. 76)

If then at first wise nature had
 Made women either good or bad,
 Then some we might hate and some choose:
 But since she did them so create,
 That we may neither love, nor hate,
 Only this rests: All, all may use. (SS, p. 49)

Unless wise
 Nature decreed since each such act they say,
 Diminisheth the length of life a day
 This, as she would man should despise
 The sport. (SS, p. 128)

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If it could speak as well as spy,

This is the worst that it could spy. (SS, p. 34)

These trees to laugh, and mock me to my face. (SS, p. 42)

Little think'st thou, poor flower...

..and now dost laugh and triumph on this bough. (SS, p. 104)

And may laugh and joy , when thou

Art in anguish. (SS, p. 69)

The world's whole sap and the general balm. (SS, p. 70)

Are sun, moon or stars by law forbidden

To smile where they list (SS, p. 55)

... thy beams so reverend. (SS, p. 11)

We are not just those persons which we were?

Or, that oaths made in reverential fear

Of love, and his wrath, any may forswear. (SS, p. 6)

The loving wretch that swears

Tis not the bodies marry, but the minds. (SS, p. 62)

And that a grave frost did forbid

....this all-graved tome

In cypher writ, or new made idiom. (SS, p. 44)

Lest thy love by my death, frustrate be. (SS, p. 120)

Love, let me

Make me a mandrake, so I may groan here. (SS, p. 42)

..stone fountain weeping out my year. (SS, p. 42)

Weep me not dead, in thine arms. (SS, p. 58)

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Her who still weeps with spongy eyes. (SS, p. 12)

...forbear

To teach the sea, what it may do too soon;

Let not the wind

Example find

To do me more harm than it purposeth. (SS, p. 58)

Thou, Love, hast taught me heretofore

By making me serve her who had twenty more,

That I should give to none but such as had too much before.. (SS, p. 98)

Thou, Love, taught'st me , by appointing me

To love there, where no love receiv'd can be,

Only to give to such as have an incapacity. (SS, p. 98)

Thou, Love, taught'st me , by making me

Love her that holds my love disparity,

Only to give to those that count my gifts indignity. (SS, p. 98)

Thou, Love, by making me adore

Her who begot this love in me before,

Taught'st me to make as though I gave, when I do but restore. (SS, p. 100)

Thou, love, taught'st me, by making me

Love her, who doth neglect both me and thee,

To invent, and practise, this one way to annihilate all three. (SS, p. 100)

And this I murmur in my sleep;

Impute this idle talk to that I go,

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For dying men talk often so. (SS, p.41)

I give my reputation to those

Which were my friends. (SS, p. 100)

Good is not good unless

A thousand it possess, But doth waste with greediness. (SS, p. 55)

Princes do but play us; compar'd to this,

All honour's mimic, all wealth alchemy. (SS, p. 11)

That love is weak, where fears as strong as he;

'tis not all spirit, pure, and brave,

If mixture it of fear, shame, honour have. (SS, p.56)

Be justly proud, and gladly safe, that thou dost dwell with me. (SS, p. 116)

The jet ring is asked to be proud because it stays safe and glad with the honest

Oh, were we waken'd by this tyranny

To ungod this child again, it could not be

I should love her who loves not me. (SS, p. 94)

What tyrants, and their subjects, interwish,.....

Fall on that man; for it be a she,

Nature beforehand hath out-cursed me. (SS, p. 66)

Light hath no tongue, but is all eye;

If it could speak as well as spy. (SS, p. 34)

For every hour that thou wilt spare me now,

I will allow,

Usurious God of Love, twenty to thee, (SS, p.14)

6. 5. Images of Things possessed by Human Beings

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The ground, the heart, is mine; whatever shall

Grow there, dear, I should have it all. (SS, p. 22)

His only, and only his purse

May some dull heart to love dispose. (SS, p. 66)

Marriage rings are not of this stuff;

Oh, why should ought less precious or less taugh

Figure our loves? Except in thy name thou have bid it say:

I 'm cheap, and naught but fashion, fling me away. (SS, p. 116)

..nor ring to show the stands

Of are affection, that , as that's round and plain,

So should our loves meet in simplicity. (SS, p. 134)

Send me not this nor that to increase my store

But swear thou think'st I love thee, and no more. (SS, p. 134)

My brazen medals, unto them which live

In want of bread...

Thou, Love, by making me love one.

Who thinks her friendship a fit portion

For younger lovers, dost my gifts thus disproportion. (SS, p. 100)

And all my treasure, which should purchase thee-

Sighs, tears, and oaths, and letters- I have spent (SS, p. 22)

Let us possess one world, each hath one, and is one. (SS, p. 2)

6. 6. Images Related to Women

Let me pour forth

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Imagery in Donne's Songs and Sonnets

My tears before thy face, whilst I stay here,
For thy face coins them, and thy stamp they bear,
And by this mintage they are something worth,
For thus they be

Pregnant of thee. (SS, p. 58)

I should not find that hidden mystery;

Oh, it is imposture all:

And so no chymic yet the Elixir got

But glorifies his pregnant pot,

If by the way to him befall

Some odoriferous thing. (SS, p. 62)

Confess it: this cannot be said

A sin, or shame, or loss of maidenhead. (SS, p. 64)

Whoever comes to shroud me, do not harm

Nor question much

That subtle wreath of hair, which crowns my arm. (SS, p. 102)

When my grave is broke up again

Some second guest to entertain

.....And he that digs it spices

A bracelet of bright hair about the bone. (SS, p. 108)

And think that there a loving couple lies,

Who thought that this device might be some way

To make their souls, at the last busy day,

Meet at this grave, and make a little stay. (SS, p. 108)

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But he who loveliness within

Hath found, all outward loathes,

For he who colour loves, and skin, loves but their oldest clothes. (SS, p. 8)

6. 7. Images of Human Relations

6. 7. 1. Images Taken From the Family Relations

...nay more than married are

This flea is you and I, and this,

Our marriage bed. (SS, p. 64)

My soul ,whose child love is

Takes limbs of flesh, and else could nothing do,

More subtle than the parent is. (SS, p. 30)

If they be two, they are two so

As stiff twin compasses are two. (SS, p. 82)

The venom of all stepdames,....

Fall on that man. (SS, p. 66)

6. 7. 2. Taken From General Relations

When my grave is broken up again

Some second guest to entertain. (SS, p. 108)

Would for a given soul give something too.

At court your fellows every day

Give the art of rhyming, hunts manship, or play,

For them which were their own before;

Only I have nothing, which give more,

But am, alas, by being, lowly, lover. (SS, p. 52)

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Imagery in Donne's Songs and Sonnets

I give my reputation to those

Which were my friends; mine industry to foes?...

And to my company my wit

Thou, Love, by making me adore

Her, who begot this love in me before,

Thought'st me to make as though I gave, when I do but restore. (SS, p. 100)

She yield th en to all that are his foes. (SS, p. 66)

6. 8. Images of Age

Our infant love did grow

Disguises did and shadows, flow

From us, and our cares; but not' tis not so. (SS, p. 132)

Get with child a mandrake root. (SS, p. 5)

I wonder, by my troth, what thou and I

Did, till we lov'd? Were we not wean'd till them?

But suck'd? On country pleasures childishly? (SS, p. 2)

Love, let me never know that this

Is love, or that love child is. (SS, p. 52)

Oh! were we waken'd by this tyranny

To ungod this child again, it could not be

I should love her, who loves not me. (SS, p. 94)

The excess of heat more young than old. (SS, p. 126)

When with my brown, my gray hairs equal be;

Till them, love, let my body reign and let

Me travel sojourn, snatch, plot, have, forget,

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Imagery in Donne's Songs and Sonnets

Resume my last year's relict:

Think that yet

We'd never met. (SS, p. 14)

Ride ten thousand days and nights,

Till age snow white hairs on thee,

Thou, when thou return'st, wilt tell me

All strange wonders that befell thee,

And swear

No where

Lives a woman true, and fair. (SS, p. 5)

For God's sake hold your tongue, and let me love,

Or chide my palsy, or my gout

My five gray hairs. (SS, p. 16)

Appendix D

Images Taken from the Different Spheres of Learning

7. 2. Images Taken From Different Spheres of Knowledge and Experience

7. 2. 1. Religious Images

For every hour that thou wilt spare me now,

I will allow usurious God of Love, twenty to thee. (SS, p. 14)

To ungod this child again, it could not be

I should love her , who loves not me . (SS, p. 94)

Sure, they which made him god meant not so much;

Nor he in his godhead, practis;d it:

But when an even flame two hearts did touch. (SS, p. 94)

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...it cannot be

Love, till I love her that loves me. (SS, p. 94)

But every modern god will now extend

His vast prerogative, as far as Jove.

To rage, to lust, to write to, to commend,

All is the purlieu of the God of love (SS, p. 94)

Venus heard me sigh this song. (SS, p. 12)

Rebel and atheist too, why murmur I,

As though I felt the worst that love could do?

Love might make me leave loving, or might try

A deeper plague, to make her love me too,

Which, since she loves before. (SS, p. 94)

Whilst yet to prove,

I thought there was some deity in love,

So did I reverence, and gave

Worship; as atheists at their dying hour

Call (what they cannot name) an unknown power,

As ignorantly did I crave:

Thus when

Things not yet known are coveted by men,

Our desires give them fashion, and so

As they wax lesser, fall, as they size, grow. (SS, p. 128)

It might breed idolatry.

If into others' hands these relics came. (SS, p. 102)

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Imagery in Donne's Songs and Sonnets

This face, by which he could command
 And change the idolatry of any land. (SS, p. 54)

...All ill which all
Prophets, or poets, spake: and all which shall
 Be annex'd in schedules unto this by me,
 Fall on that man. (SS, p. 66)

Angels affect us oft and worshipp'd be. (SS, p. 30)

If thou findest one, let me know,
 Such a pilgrimage were sweet. (SS, p. 5)

Countries, towns, courts: beg from above
 A pattern of your love!. (SS, p. 18)

Us canoniz'd for love. (SS, p. 18)

And by these hymns, all shall approve
 And thus invoke us: You, whom reverend love
 Made one another's hermitage. (SS, p. 18)

Or, if too hard and deep,
 This learning be, for a scratch'd name to teach,
 It as a given death's head keep,
 lover's mortality to preach. (SS, p. 38)

And that this place may thoroughly be thought
 True Paradise. (SS, p. 42)

Then, as all my souls be
Emparadise'd in you(in whom alone
 I understand, and grow, and sees. (SS, p. 40)

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I'll thee now, dear love, what thou shall do
 To anger destiny, as she doth us;
 How I shall stay, though she eloign me thus. (SS, p.44)
 We for love's clergy only are instruments. (SS, p. 44)
 Here love's divines (since all divinity
 Is love or wonder) may find all they seek. (SS, p. 44)
 Whether abstract spiritual love like,
 Their souls exhal'd with what they do not see,
 Or, loth so to amuse
Faith's infirmity, they choose
 Something which they may see and use. (SS, p. 46)
 In this thy book, such will their nothing see,
 As in the Bible some can find out alchemy. (SS, p. 46)
 This face which, whereso'er it comes,
 Can call vow'd men from cloister, dead from tombs. (SS, p. 54)
 We're met
and cloister'd in these living walls (SS, p. 64)
 Where we almost, nay more than married are;
 This flea is you and I, and this
 Our marriage bed, and marriage temple is. (SS, p. 64)
 Let not that ,self-murder added be,
 And sacrilege, three sins in killing three. (SS, p. 64)
 'T were profanation of our joys
 To tell the laity our love. (SS, p..82)

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Since she enjoys her long night's festival,
 Let me prepare towards her, and let me call
 This hour her Vigil, and her Eve, since this
 Both year's, and the day's, deep midnight is. (SS, p. 72)

Then shall my ghost come to thy bed,
 And thee, feign'd vestal, in worse arms shall see;
 Then thy sick taper will begin to wink. (SS, p. 78)

...ingenuity and openness
 To Jesuits. (SS, p. 98)

My money to Capuchin,
 My faith I give to Roman Catholics. (SS, p. 98)

For since I am
 Will he not let us alone,
 And think that there a loving couple lies,
 Who thought that this device might be someway
 To make their souls, at the last busy day,
Meet at this grave, and make a little stay? (SS, p. 108)

Then he that digs us up will bring
 Us to the Bishop, and the King,
 To make us relics. (SS, p. 108)

I do bring
 The spider love, which transubstantiates all,
 And can convert manna to gall. (SS, p. 42)

shower of rain, each several drop might go

To his own primrose, and grow manna so. (SS, p. 106)

.... who cleft the Devil's foot. (SS., p. 5)

7. 2 .2 Historical Images

I have done one braver thing

Than all the Worthies did,

And yet a braver thence doth spring,

Which is, to keep that hid. (SS, p. 8)

How thine may out-endure

Sibyl's glory, and obscure

Her who from Pindar could allure,

And her, through whose help Lucan is not lame,

And her, whose book (they say) Homer did find, and name. (SS, p. 44)

Study our manuscripts, those myriads

of letters, which have past 'twixt thee and me,

Thence write our Annals. (SS, p. 44)

When this book is made thus;

Should again the ravenous

Vandals and Goths inundate us,

Learning were safe; in this our Universe.

Schools might learn sciences, spheres music, angels verse. (SS, p. 44)

To make us relics; then

Thou shalt be a Mary Magdalene, and I

A something else thereby. (SS, p. 108)

7. 2. 3. Geographical Images

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Let maps to others, worlds on worlds have shown. (SS, p. 2)

Let us possess one world, each hath one and is one. (SS, p. 2)

If once love faint, and west warelly decline,
 To me thou, falsely, thine (SS, p. 132)

Where can we find two better hemispheres. (SS, p.2)

Without sharp North, without declining west. (SS, p. 2)

To warm the world, that's done in warming us
 Shine here to us, and thou art everywhere.⁹ (SS, p. 11)

On a round ball
A workman that hath copies by, can lay
An Europe, Africa, and an Asia,
 And quickly make that, which was nothing, All;
 So doth each tear
 Which thee doth wear,
A globe, yea world, by that impression grow. (SS, p. 58)

Till thy tears mixt with mine do overflow
This world, by waters sent from thee, my heaven dissolved so. (SS, p. 58)

You lovers, for whose sake the lesser sun
 At this time to the Goat is run
 To fetch new lust, and give it you,
 Enjoy your summer all. (SS, p. 72)

How great love is, presence best trial makes,
 But absence tries how long this love will be;
 To take a latitude,

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Sun, or stars, are fitliest view'd
 At their brightest, but to conclude
 Of longitudes, what other way have we. (SS, p. 46)
 As the earth's inward narrow crooked lanes
 Do purge sea-water's fretful salt away,
 I thought, if I could draw my pains
 Through rhyme's vexation, I should them allay. (SS, p. 20)
melt both poles at once, and store
Deserts with cities (SS, p. 54)
Countries, towns, courts beg from above
 A pattern of your love. (SS, p. 18)

7. 2. 4. Philosophical Images

If thou canst give it , then thou never gavest it:
Love's riddles are that though thy heart depart,
 It stays at home, and thou with losing savest it. (SS, p. 22)
But souls where nothing dwells but love
 Another thoughts being inmates (SS, p. 36)
 ...forbear
To teach the sea, what it may do too soon;
Let not the wind
Example find
To do memore harm than it purposeth. (SS, p.58)
Since thou and I sigh one another's breath,
Whoe'er sighs most, is crullest, and hastes the other's death. (SS, p. 58)

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He ruin'd me, and I am re-begot

Of absence , darkness, death, things which are not. (SS, p. 70)

Stand still and I will read to thee

A lecture, love, in love's philosophy. (SS, p. 132)

For I am every dead thing,

In whom love wrought alchemy.

For his art did express

A quintessence from nothingness. (SS., p.70)

7. 2. 5. Archeological Images

..... if I must example be,

To future rebels; if the unborn

Must learn by my being cut up, and torn:

Kill and dissect me, Love; for this

Torture against thine own end is,-

Rack'd carcasses make ill anatomies. (SS, p.54)

...and often absences

With drew our souls, and made us carcasses. (SS, p..70)

Or if thou, the world's soul, goest,

The whole world vapours_ with thy breath. (SS, p. 28)

It stay 'tis but they carcase then.

Hope not for mind in women: at their best

Sweetness and wit, they are but Mummy, possess'd. (SS, p. 62)

Then he that digs us up will bring

Us to the Bishop, and the King;

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To make us relics...

All women shall adore us, and some men. (SS, p. 108)

7. 2. 6. Images of Art

7. 2. 6. 1. Images Related to Arts

in this our Universe.....

Schools might learn sciences, spheres music, angels verse. (SS, p. 44)

My name engrav'd here in

Doth contribute my firmness to this glass. (SS, p. 38)

Beauty a convinent type may be to figure it. (SS, p. 46)

I' ll no more dote and run

To pursue things which had endamage'd me.

And when I come where moving beauties be. (SS, p. 130)

The primrose with its mysterious number of petals

represents women with their mysterious nature:

Live, Primrose, then and thrive

With thy true number five

And woman, whom this flower doth represent;

With this mysterious number be content (SS, p. 106)

Marriage rings are not of this stuff;

Oh, why should aught less precious or less tough

Figure our loves. (SS, p. 116)

....nor ring to shew the stands,

Of our affection. (SS, p. 134)

...nor thy picture, though most gracious. (SS, p. 134)

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Whilst our soul negotiate there,
 We like sepulchral statues lay. (SS, p. 88)
 Through rhyme's vexation, I should them allay. (SS, p. 20)
 But when I have done so
 Some man, his art and voice to show,
 Doth set and sing my pain. (SS, p. 20)
 We'll build in sonnets pretty rooms. (SS, p.18)
 Love, any devil else but you
 Would for a given soul give something too.
 At court your fellows every day
 Give the art of rhyming, huntsmanship, or play
 For them which were their own before. (SS, p. 52)
 In cypher writ, or new-made idiom. (SS, p. 44)
 As ignorantly did I crave
 Thus when
 Things not yet known are coveted by men,
 Our desires give them fashion. (SS, p. 128)
 I'm cheap, and naught but fashion, fling me away. (SS, p. 116)

7. 2. 6. 2 . Images of Colours

If they were good it would be seen,
 Good is as visible as green. (SS, p. 49)
 Cruel and sudden, hast thou since
Purpled thy nail in blood of innocence. (SS, p.64)
 Thou art not so black as my heart,

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Nor have half so brittle as her heart, thou art;

What wouldst thou say? Shall both our properties by thee be spoke. (SS, p. 116)

Or chide my palsy, or my gout

My five gray hairs.. (SS, p. 16)

When with my brown, my gray hairs equal be;

Till them, love, let my body reign and let. (SS, p. 14)

Ride ten thousand days and nights,

I can love both fair and brown. (SS, p. 12)

Till age snow white hairs on thee. (SS, p. 5)

7. 2.7. Architectural Images

We'll build in sonnets pretty rooms. (SS, p. 18)

We're met

And cloister'd in living walls of jet. (SS, p. 64)

These walls thy spheres. (SS, p. 11)

Our hands were firmly cemented. (SS, p. 88)

7. 2. 8. The Legendary Images

Or snorted we in the Seven Sleepers' den? (SS, p. 2)

The phoenix riddle hath more wit

By us; we two being one, are ill.

So to one neutral thing both sexes fit,

We die and rise the same, and prove

Mysterious by this love. (SS, p. 16)

O wrangling schools, that search what fire

Shall burn this world, had none the wit

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Unto this Knowledge to aspire

That this her fever might be it?

(SS, p. 28)

Ah, cannot we,

As well as cocks and lions, jocund be

After such pleasures? Unless wise

Nature decreed (Since each act , they say,

Diminisheth the length of life a day)

This ,as she would man should despise

The sport,

Because that other curse of being short,

And only for a minute made to be,

Eagers desire, to raise posterity.

(SS, p. 128)

Mine eyes to Argus, if mine eyes can see,

If they be blind, then, love I give them thee.

(SS, p. 98)

Forsake him who on them relies,

And for the cause, honour, or conscience, give.

Chimeras, vain as they , or their prerogative.

(SS, p. 46)

When by thy scorn, O murd'ress, I am dead,

And that thou thikst thee free

From all solicitation from me,

Then shall my ghost come to thy bed.

(SS, p. 78)

7. 3. Images Taken from Science Learning

7. 3. 1. Mathematical Images

7. 3. 1. 1. Images Related to Numbers

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In cypher writ, or new-made idiom. (SS, p. 44)

....; If our two loves be one, or thou and I

Love just alike in all, none of these loves can die_ (SS, p. 2)

If they be two, they are two so

As stiff twin compasses are two. (SS, p. 82)

Live, Primrose, then and thrive

With thy true number, five;

And woman, whom this flower doth represent,

With this mysterious number be content. (SS, p. 106)

For every hour that thou wilt spare me now

I will allow,

Usurious God of love, twenty to thee. (SS, p. 14)

7. 3. 1. 2. Geometrical Images

Nor ring to shew the stands

Of our affection, that, as that's round and plain

So should our loves meet in simplicity. (SS, p. 134)

..this bed thy centre is. (SS, p. 11)

As stiff twin compasses are two:

Thy soul, the fix'd foot, makes no show

To move but doth, if the other do; (SS, p. 82)

And though it in the centre sit,

Yet when the other far doth roam,

It leans, and heartens after it,

And grows erect, as that comes home. (SS, p. 84)

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Such wilt thou be to me, who must,
Like the other foot, obliquely run;
Thy firmness makes my circle just,
And makes me end where I begun. (SS, p. 84)

7. 3. 2. Physical Images

My face in thine eye, thine in mine appears,
And true plain hearts do in the faces rest. (SS, p. 2)

Who did the whole world's soul...
Into the glasses of your eyes
(So made such mirrors, and such spies,
That they did all to you epitomize). (SS, p. 18)

For in nothing, nor in things
Extreme, and scattering bright, can love inhere (SS, p. 30)

Those pieces still, though they be not unite;
And now, as broken glasses show
A hundred lesser faces, so
My rags of heart can like, wish, and adore,
But after one such love, can love no more. (SS, p. 80)

Our eye-beams twisted, and did thread
Our eyes, upon one double string. (SS, p. 88)

Yet nothing can to nothing fall,
Nor any place be empty quite,
Therefore I think my breast hath all. (SS, p. 80)

To him for whom the passing bell next tolls,

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I give my physic books. (SS, p. 100)

7. 3. 3. Chemical Images

7. 3. 3. 1. Images of Elements

This book as long-liv'd as the elements. (SS, p. 44)

But mix'd of all stuffs paining soul, or sense

...But as all else, being elemented too,

Love sometimes would contemplate, sometimes do. (SS, p. 50)

To their first elements resolve;

And we were matual elements to us,

And made of one another. (SS, p.114)

Dull sublunary lovers' love

Whose soul is sense) because it doth remove

Those things which elemented it. (SS, p. 82)

Bath'd in a cold quicksilver sweat will lie,

A verier ghost than I. (SS, p. 78)

My fire of passion, sighs of air, water of tears, and earthly sad despair,

Which my materials be. (SS, p. 114)

We then, who are this new soul, know

Of what we are compos'd, and made,

For the atomies of which we grow,

Are souls, whom no change can invade. (SS, p. 90)

7. 3. 3. 2. Images of Substances

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And as no chymic yet the Elixir got...

So, lovers dream a rich and long delight,

But get a winter-seeming summer's night. (SS, p. 62)

I am by her death.....

Of the first nothing the Elixir grown. (SS, p. 70)

Her who is dry cork, and never cries. (SS, p. 12)

7. 3. 3. 3. Image of State of Substance

Or like the heat, which fire in solid matter

Leaves behind, two hours after. (SS, p. 126)

7. 3. 3. 4. Images of Experiments

You, to whom love was peace, that now is rage;

Who did the whole world's soul contract, and drove

Into the glasses of your eyes. (SS, p.18)

If he wrung from me, I brin'd it so

The lover who wants to treat the corpulence of his love, will prevent it things get it

With scorn or shame that him it nourish'd not

If any, so by love refin'd

That he souls' language understood. (SS, p. 88)

...as the earth's inward narrow crooked lanes

Do purge sea-waters fretful salt away

I thought if I could draw any pains,

Through rhyme's vexation, I should them allay. (SS, p. 20)

... by waters sent from thee, my heaven dissolved so. (SS, p. 58)

She is dead; and all which die

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To their first elements resolve;

And we are mutual elements to us

And made of one another.

(SS, p. 114)

This death, hath with my store

So, so, break off this last lamenting kiss,

Which sucks two souls, and vapours both away.

(SS, p. 123)

But when thou from this world wilt go,

The whole world vapours with thy breath.

(SS, p. 28)

I come to seek the spring,

But oh self-traitor, I do bring

The spider love, which transubstantiates all.

(SS, p. 42)

But glorifies his pregnant pot,

If by the way to him befall

Some odoriferous thing, or med'cinal,

So, lovers dream a rich and long delight,

But get a winter-seeming summer's night.

(SS, p. 62)

7. 3. 3. 5. Images of Alchemy

... at the next spring:

For I am every dead thing,

In whom love wrought new alchemy.

(SS, p. 70)

Whose weakness none doth, or dares, tell;

In this thy book, such will their nothing see,

As in the Bible some can find out alchemy.

(SS, p. 46)

7. 3. 3. 5. 1. An Image Related to Alchemy

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And as no chymic yet the Elixir got...

So, lovers dream a rich and long delight,

But get a winter-seeming summer's night. (SS, p. 62)

7. 3. 4. Biological Images

Love Let

MeForget,

Resume my last year's relict: think that yet

We'd never met. (SS, p. 14)

Whatever dies , was not mix'd equally; If our two loves be one , or thou and I

Love just alike in all, none of these loves can die. (SS, p. 2)

7. 3. 5. Medical Images

7. 3. 5. 1. Images of Diseases

And pamper'd swells with one blood made of two. (SS, p. 64)

Where, like a pillow on a bed,

A pregnant bank swell'd up to rest. (SS, p. 88)

My sickness to physicians. (SS, p. 100)

.....gout his cramp, may he

Make, by but thinking who hath made him such.. (SS, p. 66)

For God's sake hold your tongue, and let me love,

Or chide my palsy, or my gout. (SS, p. 16)

But thou which love'st to be

Subtle to plague thyself. (SS, p. 104)

When did the heats which my veins fill

Add one man to the plaguy bill? (SS, p. 16)

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These burning fits but meteors,
 Whose matter in thee is soon spent:
 Thy beauty, and all parts which are thee,
 Are unchangeable firmament. (SS, p. 28)

I do Bedlam give;
 My brazen medals. (SS, p. 100)

Madness his sorrow. (SS, p. 66)

It were but madness no to impart
 The skill of the specular stone
 When he which can have learn'd the art,
 To cut it, can find none. (SS, p. 8)

7. 3. 5. 2. Images of Ways of Treatments

I come to seek the spring,
 And at mine eyes and at mine ears,
 Receive such balms as else cure everything. (SS, p. 42)

But if this medicine, love, which cures all sorrow
 With more, not only be no quintessence,
 But mix'd of all stuffs paining soul, or sense. (SS, p. 50)

For this, Love is enrag'd with me,
 Yet kills not .If I must example be
 To future rebels; If the unborn
 Must learn, by my being cut up, and torn:
 Kill and dissect me. (SS, p. 54)

And my friend's curiosity

Will have me cut up to survey each part,

When they shall find your picture in my heart . (SS, p. 112)

When I felt me die,

I bid me send my heart, when I was gone;

But I alas could there find none,

When I had ripped me, and search'd where hearts did lie. (SS, p. 26)

7. 3. 5. 3. The Image of the Physicians

My sickness to physicians. (SS, p. 100)

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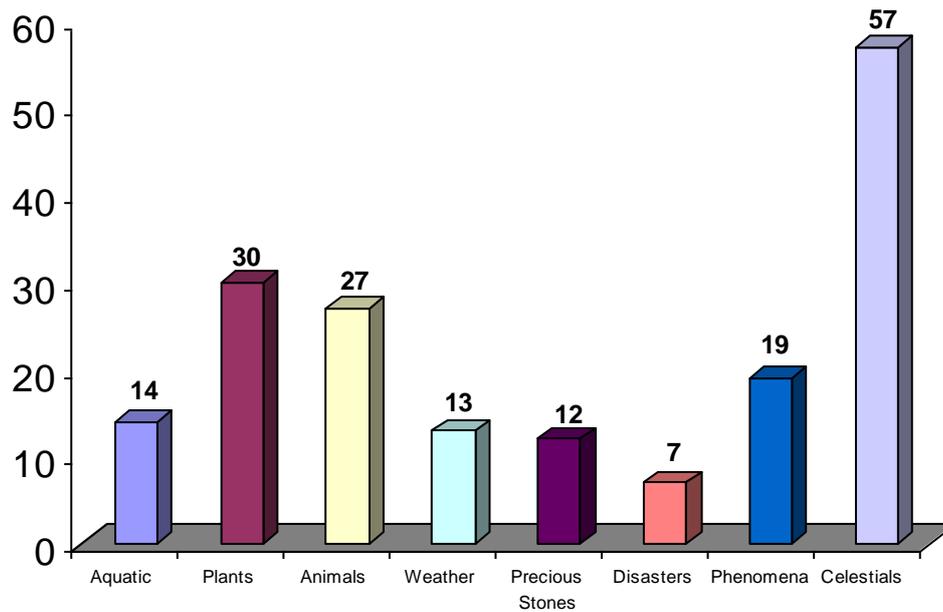
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Appendix I

Graph (1)

Graph showing the total number of nature images in their exact proportion in Donne's *Songs and Sonets*



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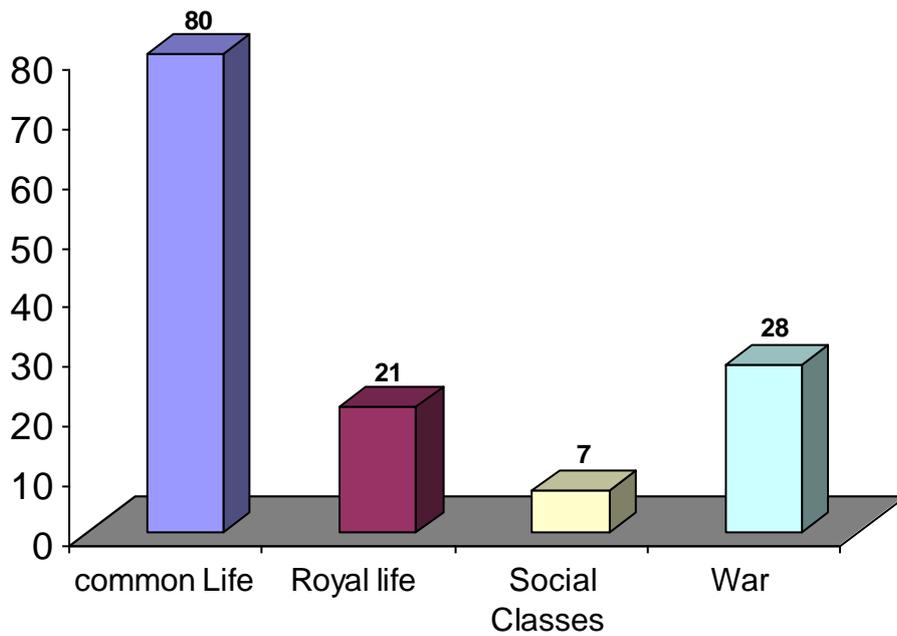
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Appendix J

Graph (2)

Graph showing the total number of daily life images in their exact proportion in Donne's *Song and sonets*



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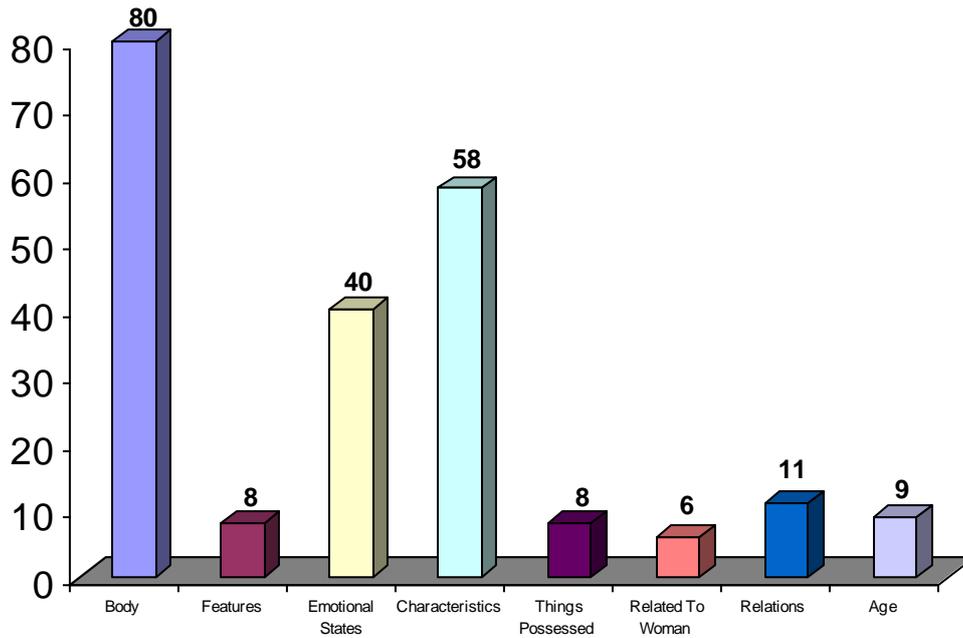
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Appendix K

Graph (3)

Graph showing the total number of images related to human beings in their exact proportion in Donne's *songs and sonets*



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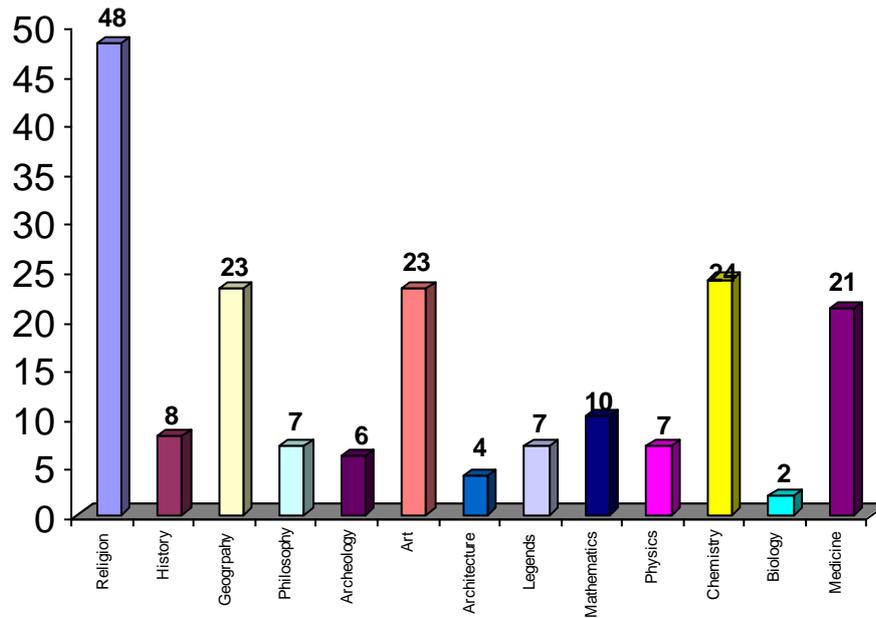
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Appendix L

Graph (4)

Graph showing the total number of images taken from different spheres of learning Donne's *songs and sonets*



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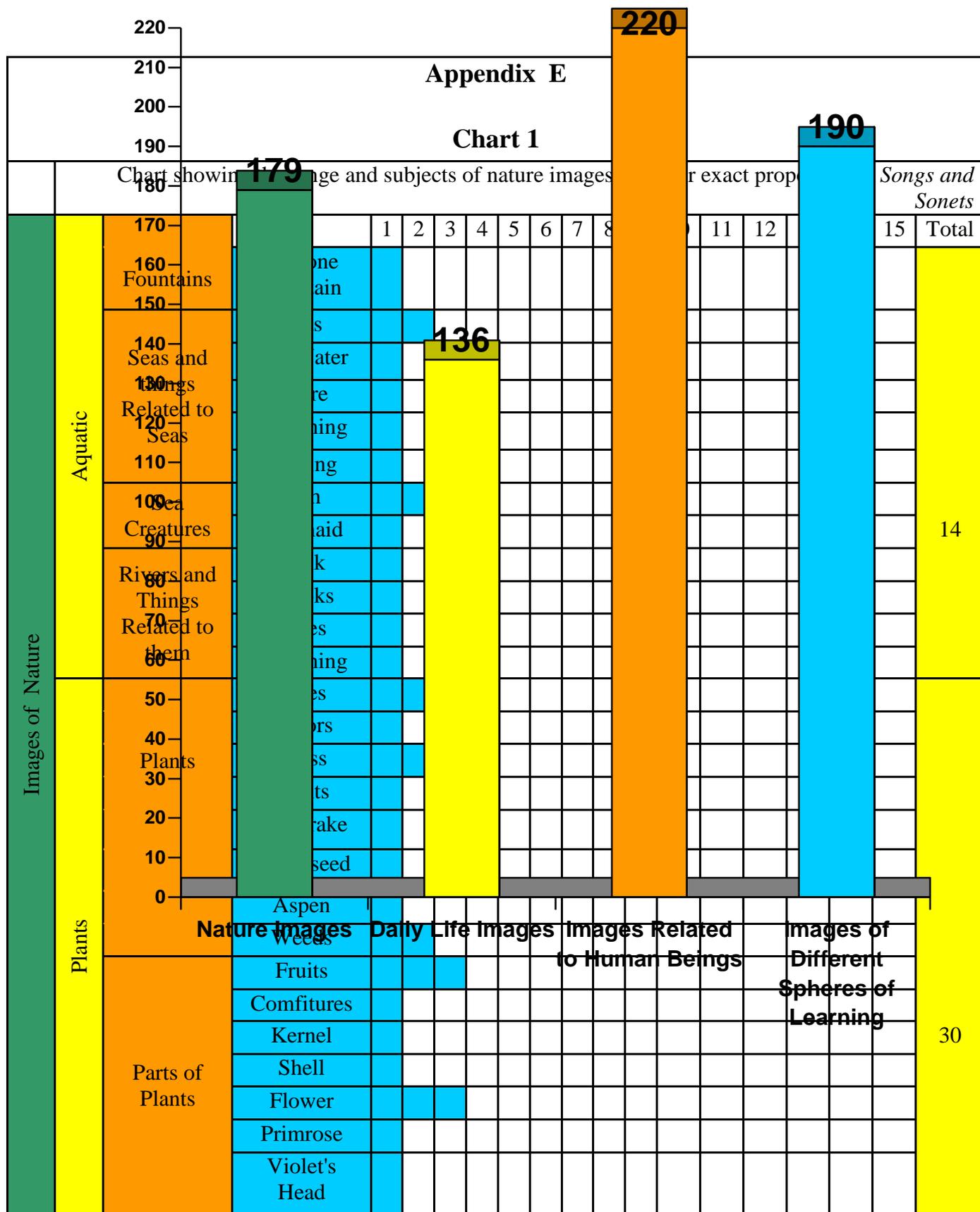
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Imagery in Donne's Songs and Sonnets



Celestial Images	Plants & Animals	Growing																			
		Propagations																			
	Related to Plants Only	Blasting																			
		Melting																			
	Related to Water	Thawing																			
		Stirred Circles																			
		Vapours																			
	Related to Shadows	Shadows																			
	Galaxy																				
	Sun																				
	Sun Beams																				
	Sun Center																				
	Moon																				
	Light																				
	Scattering																				
	Eclipses																				
	Stars																				
	Firmaments																				
	Supremacy of Stars																				
	Spheres																				
Heaven																					
Angels & Things Related to Angels																					
Air																					
Souls																					
Ghosts																					
Planets																					
Metros																					
Miracles																					
179																					

Appendix F

Chart 2

Chart showing the range and subjects of daily life images in their exact proportion
in *Songs and Sonnets*

				1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	Tot					
Daily Life Images	Common Life Images	Food	Comfitures																					
			Quelque																					
			Bread																					
			Meat																					
		Drink	Wine																					
			Drink																					
		Related to Them	Cumbersome																					
			Corpulence																					
			Diet																					
			Feed																					
			Feast																					
		Furniture	Sucking																					
			Curtains																					
			Bed																					
			Bed's Feet																					
		Professions	Trading	Pillow on a Bed																				
				Bargains																				
				Goods																				
				Merchants' Ships																				
				Price																				
				Coins																				
				Mintage																				
				Saving																				
				Losing																				
				Stores																				
			Taxes																					
			Threading	Thread																				
		Double String																						
		Riban																						

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Daily Life Images	Common Life	Common Phenomena	Hunting	Chained Shot																		
				Pike																		
				Snare																		
				Net																		
			Witchcraft	Wicked Skill																		
				Killing People by Killing their Pictures																		
					1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	Tot		
			Related to Professions	Art of Witchcraft																		
		Prentices																				
		Lawyer																				
	Harvesters																					
	Celebrations	Litigious																				
		Light Squibs																				
		Rays																				
		Vigil																				
	Common Phenomena	Marriage	Eve																			
			Divorce																			
		Death	Shroud																			
			Graves																			
			Digging																			
Death																						
Resolving																						
Ashes																						
Damp																						
Executor																						
Legacy																						
Bequeathing																						
Epitaph																						
Royal Life	Related to Royal People	Kings																				
Princes																						

Appendix G

Chart 3

Chart showing the range and subjects of images related to human beings in their exact proportion in *Songs and Sonets*

			1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	Total		
Human Images	Body	Body	1	2	3	4	5	6	7										80	
		Sense	1																	
		Forces	1																	
		Anatomy	1																	
		Bone	1	2																
		Mind	1		3	4	5	6												
		Brain	1	2																
		Head	1	2																
		Hair	1																	
		Ear	1	2																
		Eye	1	2	3	4	5	6												
		Brow	1																	
		Skin	1																	
		Lip	1	2																
		Tongue	1	2																
		Cheek	1																	
		Face	1	2	3	4														
		Hand	1	2	3															
		Fingers	1																	
		Knot	1																	
		Nails	1																	
		Balm	1																	
		Arm	1																	
		Breast	1																	
		Heart	1	2	3	4	5	6	7	8										
		Sinewy Thread	1																	
		Sinew	1																	
		Muscle	1																	
		Vein	1																	
		Blood	1	2	3															
		Limbs	1																	
		Sex& it Heat	1	2	3	4														
What Related to Body	Tears	1	2	3	4															
	Swear	1																		
Features	Fat	1																		
	Bony	1																		
Features		1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	Total			
	Sight	1															8			
	Blind	1	2	3																
	Trembling	1																		
Wink	1																			

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Appendix H

Chart 4

Chart showing the range and subjects of images taken from different spheres of learning in their exact proportion in *Songs and Sonnets*

					1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	Total		
Different Spheres of Knowledge and Experience	Religion	God			1	2	3	4	5	6											48	
		Venus			1																	
		Deity			1																	
		Prophet			1																	
		Faith			1	2																
		Atheist			1	2																
		Idolatry			1	2																
		Worshipping			1	2																
		Temple			1	2																
		Divinity			1	2																
		Bible			1																	
		Bishop			1																	
		Pilgrimage			1																	
		Cloister			1	2																
		Hermitage			1																	
		Jove			1																	
		Roman Catholics			1																	
		Capuchin			1																	
		Jesuits			1																	
		Clergy			1																	
		Preaching			1																	
		Vestal			1																	
		Canonization			1																	
		Hymns			1																	
		Paradise and Imparadising			1	2																
		Sins			1																	
		Sacrilege			1																	
Profanation			1																			
Destiny			1																			
Unknown Powers			1																			
The Last Busy Day			1																			
Animation of Dead Bodies			1																			
Manna			1	2																		
			1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	Total				
ion	Devil's Feet		1																			

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Daily Life Images

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