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**The Linguistics of Newspaper Advertising
in Nigeria**

Emma Ezejideaku, Ph.D.
Esther Nkiruka Ugwu, Ph.D.

Introduction

Advertising has been defined as “a powerful communication force and a vital marketing tool helping to sell goods and services, image and ideas...” (Wright 1983:8). Similarly, Roderick (1980:4) defines advertising as “a message specified by its originator, carried by a communication system and intended to influence and/or inform an unknown audience”. Advertising may also be seen as “a group of activities aiming at and including dissemination of information in any paid product or service to compel action in accordance with the intent of an identifiable sponsor.” (Doghudje 1985:8)

Advertising has a long history, with some opinions tracing its origin to the story of Adam, Eve and the Serpent in the Bible (see, for instance Okigbo 1985:10 and Klepper 1985:6). Wright (1983:4) however opines that advertising started in ancient Babylon at about 3000 BC when inscriptions for an ointment dealer, a scribe and a shoe maker were made on clay tablets. Sandage and Fryburger (1963: IV) argue that Egyptians first wrote runaway – slave announcements on papyrus at about 3200 BC.

Situation in Africa

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In Africa, town-crying and hawking were the earliest forms of advertising. These have survived in many Nigerian villages till date. With respect to media advertising, which is the focus of this paper, Sandage and Fryburger (cited in Okeke 2006:24) suggest that the first media advertising was done in London in 1477 when a prayer book was announced for sale while the first newspaper advertising appeared in the Boston Newsletter in 1704.

The print media came into Nigeria in 1859 with the appearance of a Yoruba language newspaper, *owe Iroyin* published by Reverend Henry Townsend at Abeokuta. The publication carried an advert in the form of an announcement for the Anglican Church.

Earliest Forms of Newspaper Advertising

It is noteworthy that the earliest forms of newspaper advertising were crude and unsophisticated. But they not only helped the local merchant to sell off his goods or services but also set a pace for the modern methods of advertising which have over a long period of time undergone tremendous changes such that today, a lot can be written on the language of advertising in Nigeria. This is possible because advertising has become more professional, involving copy-writers who exploit all the available linguistic devices to make their adverts not only persuasive but also aesthetically appealing. This paper, therefore, attempts a linguistic analysis of the language of newspaper advertising in Nigeria, highlighting the phonological, morphological, syntactic and semantic features that make them attractive and persuasive.

Language in Advertising

Leech (1966:25) posits that “most advertising language comes under the broader heading of “loaded language” that is aimed to change the will, opinions or attitude of its audience...” Cook (in Okeke 2006:13) sees advertising as a part of discourse. In his book *The Discourse of Advertising*, Cook argues that discourse has to do with text, content, interaction and persuasion and advertising performs all these functions.

Leech (1966:74) agrees with this opinion when he asserts that any aspect of language use is an aspect of discourse. He describes the style of discourse in the language of advertising as being either “colloquial-formal; casual – ceremonial; personal-impersonal; or simple - complex, depending on the particular audience and the audience sought to reach”.

Leech refers to the general style used in advertising as public colloquial. According to him, public colloquialism has a public origin in the sense that it originated through the merging of the discourse styles mentioned above. He opines that public colloquialism can be attributed to the enormous size of the audience in general. Leech explains that formal language is difficult both because “... it is the style acquired after colloquial grammar largely through formal education and because it is the vehicle of precise and rational expression”. For these reasons, a colloquial style of language would naturally be favoured by advertisers whose aim is to make contact with the general public regardless of their levels of education.

A Peculiar Form

The structure of language in advertising has a peculiar form. Many factors predispose the copywriter (i.e. one who writes advertisements) to choose his vocabulary. This, in some sense, implies that the copywriter does not have a free flow of lexical items. For example the copywriter puts into consideration language variation as regards the target audience. He also ensures that his choice of language and content meets the four basic characteristics outlined by Leech (1966:25) as necessary for successful advertising. These are:

1. *Attention value*: this refers to the unorthodox use of language to provoke the consumer's attention and curiosity by presenting something surprising and unexpected. This can be achieved by unconventional behaviour, linguistic or otherwise.
2. *Readability*: the copywriter must make his message easy to grasp and assimilate.
3. *Memorability*: an advertisement gains nothing unless the name of the product is remembered. In fact, it is desirable that part of the linguistic message should be memorized. This includes brand names, slogans, key phrases, snatches of song, etc.
4. *Selling power*: one of the most striking features of the grammar of advertising is an extreme infrequency of imperative clauses, etc.

Making Advertising Attractive

The need to make newspaper adverts attractive cannot be overstated. As Okpaleke (1992:21) has noted, an advertiser must take into consideration the fact that prospective buyers are likely to read newspapers not because of its advertising material but because of its editorials, and that adverts are numerous in newspapers and are always competing for the readers' attention.

The advertiser should, therefore, ensure that the adverts are presented in such a way that they easily catch the reader's attention. From a linguistic point of view, the language of advertising must be informative, instructive, distinctive, and persuasive. By implication, it must employ a style of language that will help in attracting people's attention and at the same time passing the information across.

Linguistic Devices in Advertising

On the basis of our study, some of the linguistic devices used in advertising include:

1. *Alliteration*: This involves the repetition of speech sound in a sequence of nearby words. The term applies mainly to the repetition of consonant sounds.
2. *Ideophones*: This refers to words whose meanings are derived from their sounds.

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3. *Repetition*: This is a situation in which a particular word is repeated in the same construction for either emphasis or memorability.
4. *Orthographic Modification*: This has to do with a situation whereby the conventional way or spelling a word is deliberately altered to suit a new situation.
5. *Acronyms*: This is a kind of shortening device whereby the first letter of several words are picked out and pronounced together to derive a new word.
6. *Deixis*: This refers to the use of pronouns and demonstratives to establish a direct communication between either the advertiser and the audience or between the advertised product and the potential customers.
7. *Personification*: This attributes human qualities to non-human entities.
8. *Pun*: This refers to a play upon words that are almost identical in sound but contrast sharply in meaning.

For an easier demonstration of how these linguistic devices are exploited in advertising, we shall analyse our data using the four levels of linguistic analysis, namely the phonological, morphological, syntactic and semantic levels.

The Phonology of Advertising

Phonology is concerned with the ways in which speech sounds are organized in a particular language. In advertising, the phonological patterns of languages are organized in such a way as to make the flow of words appealing and captivating to the readers or hearers. To buttress this, Jefkins (1987:28) states that:

All words and sentences in any effective advertisement whether broadcast or printed must be noted and digested to a degree and remembered sufficiently to influence readers or viewers. Such words and sentences should be such that do not deviate from their original function, which is to attract attention.

This implies that the phonological pattern of a language could influence the attractiveness of adverts in that language in order to capture the reader's imagination.

Linguists in advertising agencies employ some phonological devices to make their texts attractive, which is one of the major objectives of advertising. In the present study, the devices we are concerned with under phonological analysis are alliteration, repetition and ideophones.

Alliteration

In alliteration, certain sounds that occur in conspicuous positions in a word or sentence are repeated. These sounds are usually consonant sounds. An example can be seen from the following milk advert:

1. Peak of the Pack¹

It is observed that the phonemes /p/ and /k/ occur at the initial and final positions respectively in the two key words: 'peak' and 'pack'. This is aimed at drawing the attention of the reader and it enhances the auditory agreeableness due to the inherent melody of the speech sound. Also worthy of note is the contrast between the vowel sounds /i:/, a high vowel in /pi:k/ and /æ/, a low vowel in /pæk/. The contrast, coupled with the alliteration earlier discussed makes the advert such that the reader can easily remember or chant the slogan without difficulty because of the organization of the sound patterns.

Another example can be seen in the Harp beer advert:

2. Harp for Happiness²

This advert bears resemblance to the first one in terms of their alliterative qualities. The use of the [h] and [p] sounds which are part of the Brand name of the product as well as part of the word 'happiness' is alliterative. There is also a stylistic exploitation of the sound similarity between the word 'Harp' and the first syllable of the word 'happiness'. This sharpens the alliteration and makes the advert both remarkable and memorable.

Another good use of alliteration can be seen in the *Whirlpool* advert in which the sound /p/ is exploited for sound effects:

3. You and Whirlpool: *pride, passion and performance...*

Repetition

The second feature is repetition and it involves the repetition of particular words or brand names of a product or service so that it is impressed upon the hearer's mind. An example of this can be seen in the Sharp Corporation's advert for cameras:

Sharp Mind, Sharp Products⁴

There is a play upon the word 'sharp' which is the brand name of the product being advertised. The logic is that 'sharp' products can only come from the sharp minds who work in the sharp corporation. Moreover, the word play on 'sharp' is also apt for a camera since the quality of a camera is usually measured by the sharpness of its pictures. We see another case of repetition in the *Kia Picanto* advert.

Love life. Love the city. Love Picanto⁵.

Here the word *love* is repeated to buttress the logic that if one loves life and loves city life, then one must necessarily love picanto. In other words, picanto is the car for the city if one wants to enjoy life in the city.

Rhyme

Rhyme refers to “the repetition of the identical or similar stressed sound or sounds” (Barnet 1985:230). Rhyme is used in adverts because it is pleasant to the ears in that it suggests order. Sometimes too, it is related to meaning as it “brings two words sharply together, often implying a relationship...” (Barnet 1985:230).

A good example of rhymes is found in a ‘Kia Rio advert’.

Welcome back Jack⁶

Here, there is a rhyme between *back* and *Jack*. The advertiser exploits the similarity in stress and sound between the two words to enhance memorability through the suggestion of beauty and harmony. A similar device is exploited in the following *Santa Fe* car advert:

. It’s got *pace*
And lots of *space*⁷

as well as the Kia Cerato advert:

Walk the *Talk*⁸

Apart from the similarity in sound between *walk* and *talk*, a relationship is also suggested in the sense that with the car, you are put on the move (walk), and because the car affords you maximum comfort, you can discuss your business (talk) while on wheels.

Onomatopoeia

This is a poetic device which depends on the resemblance between sound and meaning for its effect. An example of this is seen in the Schweppes drink advert.

Schweppes... schhh...⁹

The sound *schhh*..., is laden with tantalizing suggestions. First, it suggests that the drink is ice-cold as the sound mimics the sound of gas emission as obtains when one opens a very chilled drink. Second, it indicates the exciting, refreshing and thirst assuaging qualities of the drink. The goal is to make the drink appealing to a potential consumer, especially one that is thirsty and in need of something cold and soothing.

What is more, the advert holds the reader's attention because of the resemblance between the sound *schhh...* and the first part of the brand name of the product. The use of onomatopoeia in advertising is common with food and beverages.

Similarities and Contrasts in Sound

From the above discussion on the phonology of advertising, one can easily conclude that the advertiser often exploits similarities or contrasts in sounds to capture the attention of the reader. Montgomery (1982:64) must have had this in mind when he notes that:

The sensitivity of language to any context is registered by more than the individual words themselves. What seems to be more crucial is the way in which particular vocabulary is articulated together into utterances and which type of utterances can then result.

He illustrates his point by citing the Tubifast advert:

The tubular dressing retention bandage.
No sticking, no tying,
No pinning.

In his words, such an advert as this displays prevalent features of advertising text:

- (i) It deploys a common device of printed adverts, namely the repetition of close succession of an identical structure.
- (ii) The unusual sentence structure in which certain elements are left unstated.

The Morphology of Advertising

Morphology is concerned with the study of the internal structure of words. It deals with such issues as word formation and derivation, as well as the relationship between words. Advertisers often manipulate these morphological elements through blending, acronyms, coinages and orthographic modification, among others.

Blending

Blending is a morphological process by which two words are fused into one. The following example is not just a blend; it is also a type of coinage.

Egg is the least *Eggspensive* form of nutrition¹⁰
Obviously the word *eggspensive* does not exist in the English lexicon. It is rather a blend

from two English words *eggs* and *expensive*. The advert would have read:

Egg is the least expensive form of nutrition;

but that would not have attracted the type of attention desired by the advertiser. By coining the new word *eggspensive*, however, the advert becomes unique, thereby attracting the reader's attention.

Acronyms

The word acronym was originally derived from a combination of the first letters of the words: Aroused Citizens Representing Oppressed New York Minorities. It has now become a part of the English lexicon and refers to a word derived from the combination of the first letters of several words together and pronounced as one. It is a kind of shortening technique which advertisers use to create attention for their products, especially in view of the fact that there are other new products competing for attention. An example of this is found in the MTN (a telephone company) advert:

BOGOF¹¹ which is an acronym for:
Buy One, Get One Free.

Another is found in an advert for multivitamin syrup for children, MIM:

What is MIM?
MIM means
Multivitamins
Iron
Minerals¹²

Autographic Modification

This refers to a deviation from the conventional way of spelling a word. The copywriter deliberately spells a regular word in a manner that deviates from the normal spelling of the word. This, like other forms of morphological modification discussed above, is usually done to attract attention for the advertised product. Let us consider the following examples:

. Bank PHB Pot of *Phortune* Promo¹³

Bank PHB is one of the commercial banks in Nigeria. In this advert, there is a deliberate orthographic modification, resulting in *fortune* being spelt *phortune*. Apart from attracting the reader's attention because of the peculiarity of the spelling, the first two letters of the new word – ph - coincide with the first two letters of the bank's name – PHB. Thus the 'mis-spelling' is not only memorable in itself; it also reminds the reader of the bank's name. A similar example is found in the following advert.

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Libertie gives you *flexibilitie*¹⁴

‘Libertie’ is obviously a deliberate deviation from the normal spelling of *liberty*, just as *flexibilitie* is from the word *flexibility*. *Libertie* is a brand name for an ECONET branded wireless phone. Its spelling distinguishes it from the dictionary word *liberty*. *Flexibilitie* is deliberately adopted to suit the brand name of *libertie*, all aimed at creating more attention for the product than would have been the case if the advert had simply said:

Liberty gives you flexibility.

Another example is seen in the MTN mobile phone advert where the key words ‘text’ and ‘love’ are deliberately mis-spelt to catch attention:

Let’s txt about luv
can u text?
Can u luv txt?¹⁵

There is also this telephone service advert from multi-links:

Lagos *fone*. Attractive. Trendy...¹⁶

where phone is spelt *fone* for the same reasons discussed above.

The Syntax of Advertising

Syntactic analysis of advertising is geared towards specifying the principles that underlie the formation of sentences. In advertising, words may or may not necessarily be strung together in the conventional manner of sentence formation. But even when constructions do not follow the normal convention, they are nevertheless, couched in such a way as to adequately make the point intended by the advertiser.

In adverts that emphasize the quality of the advertised product, the syntactic structure places emphasis on adjectives (and adverbs) and some of such ‘sentences’ may not feature any verb at all. As such, they may not be amenable to analysis within the usual SVO structure.

From the foregoing, we may classify the sentence structures in newspaper advertising as follows: Emphatic sentences, interrogative sentences, deviant structures and deictic constructions. We should also point out that for the purpose of our analysis here we are using the word sentence in a very loose sense and that some of our ‘sentences’ may not be sentences after all in the strict conventional sense.

Emphatic Constructions

By emphatic constructions we mean those constructions in which the qualities of the advertised product are highlighted. This is usually done through the use of series of adjectives (and in some cases, adverbs) that emphasize the qualities claimed for the product. An example can be seen in the Pears Baby range of products advert which reads:

Here at last. One skin cream that's
mild and *gentle* on all the family's skin¹⁷

The use of the adjectives *mild* and *gentle* in this advert is aimed at stimulating positive responses from the readers, as these qualities apparently set the cream apart from other competing products. A similar strategy is adopted in the close-up advert below:

CLOSE UP... flashing *white* teeth and *fresh* sweet
breath... that's close up appeal¹⁸

The line-up of four adjectives in the advert is, no doubt, aimed at ensuring that the reader is left in no doubt about the quality of the product. It reminds one of the current television advert of the same product where it (close-up) is said to be "the only tooth paste endorsed by the World Dental Federation (FDI).

This, like the newspaper advert above, is aimed at excluding every other brand of tooth paste in the market. When modifiers are lined up like that, they help the advertiser in providing more information about the product than would have been ordinarily possible. Besides, the modifiers are used in a way that they serve as reminders for the products advertised, as they are used in a way that they aid memory. This is obviously the reason behind the use of *very* in the following advert:

Virgin Nigeria: *Very* Nigerian. *Very* Virgin¹⁹

Apart from the intensity of the emphaser *very* in this advert, the alliterative value of *V* in the sentence *Virgin... Very... very Virgin*) makes the statement impossible to forget.

Interrogatives

Interrogative statements are those made in the form of questions with a view to making the advert catchier and more thought-provoking. The questions are asked rhetorically in such a way that answers to them are either implied or too obvious to be supplied. By adopting this syntactic strategy, appropriate responses are stimulated in the reader, leading (hopefully) to their better appreciation of the advertised product or service. For example, the 'new' *Volkswagen Skoda Felicia* is presented as a car for special people, the elite of the society, with the rhetorical question:

Are you among the chosen...?²⁰

The same strategy is adopted in the following ‘Guaranty Trust Bank’ advert which asks rhetorically:

... wouldn’t you rather bank with us?²¹,

and in the following for *Kia Cerato car*:

Are you ready to fly?²²

which alludes to the car’s capacity for speed. In the advert for a brand of car significantly named ‘Escape’, the advertiser echoes the famous question credited to Shakespeare:

... what is in a name?²³

By doing this, the advertiser deliberately draws the reader’s attention to the connection between the car’s name and its purported capacity for speed.

Deixis

Lastly, on the syntax of advertising, the advertisers appeal to the emotion and sentiments of the potential consumer through the use of the second person pronoun. By doing this, the impression is created that the consumer is being addressed personally. This has the potential for forcing them to reach a quick favourable decision on the service being advertised:

You know you can trust TOTAL²⁴

Coca-Cola... You can’t Beat the Feeling²⁵

Citizens Bank... Your right to succeed²⁶

Vmobile: It’s all about You²⁷

On the whole, our analysis of the syntactics of advertising above reveals that the advertiser tantalizes the consumer by making them part of the advert, either by posing questions to them or by the use of the second person pronoun. The advertisers also tantalize the consumer by emphasizing the qualities of the products through the use of several adjectives and adverbs which are presented in the forms of emphatic expressions.

The Semantics of Advertising

Semantics is concerned with the study of the ‘meanings’ of expressions. In advertising, this has to do with the consumers’ perception of the goods or service being advertised. Hence, the

advertiser does all that is possible to ensure that the message in every advert is catchy in a way that engages the imagination of the target audience.

Thus, in advertising, there is always a stimulus-response dimension in that the message is couched in a manner that invokes responses through words, pictures or sounds. The advertiser ensures that the meaning of each phrase or sentence evokes the desired effects on the readers. In other words, the message must be both communicative and informative.

Taking the adverts used in the present study into consideration, we observe that the advertisers make use of pun (play upon words) metaphors, clichés and epigram.

Pun

Pun is a form of witticism which involves a play upon words to achieve different meanings. This is put into remarkable use in the famous advert of the *Virgin Nigeria* Airline:

The real *Virgin* has arrived²⁸

Here, the advertiser plays upon the word *Virgin*, contrasting the original meaning of the word with its use as the name of the airline. By saying ‘the *real* Virgin has arrived’, the impression is that those who claim to be Virgins (in its original sense) are only pretenders, as they may not actually be virgins. According to the advert, the airline is the *real* Virgin because it is pure, original and new. It is akin to saying that if one was looking for a virgin, the place to look was in the direction of the advertised airline.

Metaphor

This is a kind of comparison between two entities in which the attributes of one are transferred to the other by claiming that one is the other. As Lodge (1981:10) puts it, ‘metaphor is a figure of substitution based on similarity’, which implies that the two things being considered must be so similar as to be substituted, one for the other.

As we observed elsewhere, ‘metaphoric... relationships exist only because there is some connection between the two things being substituted’ (Ezejideaku 2004:52),

Metaphor is based on similarity between things that are otherwise dissimilar and separated in space and time. It is in this context that we see the connection between *Guinness Stout* and *greatness* in the advert below:

Nothing tastes like Greatness²⁹

in which *greatness* is substituted for *Guinness*. The advert could quite simply have read:

Nothing tastes like Guinness

but the copywriter deliberately makes the substitution so as to imply that going for Guinness is equivalent to going for greatness. It is altogether like saying: ‘if you want to be great, drink Guinness’

A similar case of substitution can be seen in the following advert of the *Hyundai Elentra* car where it is claimed that:

Life is a beautiful ride³⁰,

thus, substituting ‘a beautiful ride’ for life. The implication is that if one desires to live life (enjoy life), one should go for a beautiful car like Hyundai Elentra.

Clichés

A cliché may be described as a saying which has become trite because of over-use. In the adverts under consideration, clichés are deliberately used to create familiarity between the product being advertised and the intended consumer. The idea is that when potential consumers hear a phrase they have been hearing before, they might link it with the product and think they already knew about the product. This seems to be the reason behind the following clichés:

Kia Rio: *Welcome on Board*³¹

First Inland Bank: At your service³²

In most cases, however, the monotony usually associated with clichés are broken in the adverts through modification, such that the same aim for using the cliché is achieved while introducing some freshness into the saying, as happens in the following modified clichés:

Skoda Fabia: All that glitters is style³³

This is an obvious deconstruction of the popular cliché,

All that glitters is no gold

to highlight the claim that the car *Skoda fabia* glitters with style.

‘Wind is *air in motion*’, is the cliché exploited in the Nissan Sunny advert which claims that the car is:

Art in motion³⁴

Similarly, the cliché used in respect of magic:

The more you look, the less you see

forms the basis for another Nissan Sunny advert:

The closer you look, the more compelling
the attraction becomes³⁵

The copywriter of the ADIC Insurance advert draws inspiration from the cliché:

Change is a continuous process

to derive:

Change is a refining process³⁶

used as a catchy phrase for the ADIC Insurance advert, which suggests that the company has changed from what it used to be to become refined and better.

Epigram

An epigram is a short, witty, paradoxical remark. Often, the paradox or apparent contradiction) is deliberately introduced so as to attract special attention to the ‘truth’ hidden in the paradox. That is where the beauty of the *Ford Probe* car advert lies:

How to make a statement
without saying a word³⁷.

Obviously, the lexical entry for the word ‘statement’ involves human language. But in this case, the car in question purportedly speaks for itself. The import of the advert is that body language can be as loud as verbal language. In this particular case, the beauty of the car speaks for itself, and hence, makes a statement without saying a word. This calls to mind an Igbo saying:

Ahia ọma na-ere onwe ya
market good Aux-sell self it
(a good commodity sells itself)

which suggests that one does not need to advertise a good product, as it would advertise itself.

Conclusion

Ajanaku (2008:26) posits that

adverts mainly play on emotions, deploying images that
arrest the would-be buyer’s attention. In appealing to the
senses, they make definitive attempts to sweep doubts off

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the way and... create the soft landing for the buyer's money.

To achieve their aim, the advertiser manipulates language in a way that it actually appeals to the senses and arouses the emotions of the target audience. We can thus claim that, from the data used for this study, the language of advertising in Nigerian newspapers has more to do with the aesthetics of language than with commerce. Alliteration, rhetorical questions, pun, morphological adjustment and clichés, among others, are the advertiser's favourite devices and as shown in this study, are very instrumental to the general success of advertising in Nigeria.

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Women in Advertisements

Adlin Asha, M.A., M.Phil. (Candidate)

Powerful Means of Social Communication

Advertisements are by far the most powerful means of social communication one can ever come across. It is part of us since the time immemorial. The most standard definition of advertising is: "Advertising is the non- personal communication of information usually paid for and usually persuasive in nature about products, services or ideas by identified sponsors through the various media". (Bovee 1992, 7)

Three Purposes

Advertising serves three purposes. They are as follows:

- to sign up new customers
- to increase use of goods
- help the customers to choose the items among competing brands

This holds true for all kinds of products and markets. On the whole, these three purposes can be merged into a single purpose i.e., to persuade the customer to choose one brand over another and hold them for life. So it basically deals with capturing human feelings and emotions. Advertisers use different methods to achieve this.

A Non-moral Force

The role of advertisement in today's world is not just spreading brand awareness; it also shows us where we situate in the world today. "Advertising is a non-moral force, like Language in India www.languageinindia.com

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Women in Advertisements

electricity, which not only illuminates but electrocutes its worth to civilization depends upon how it is used”, said William Bernbach.

Women in Ads

Indian and global advertisement portrays women in domestic role or as decorative sex object. This we can say, because media loves to see women as home-makers. And it loves to see her as an fervent consumer. Therefore here, we see the different roles that women are shown to fill, and in some aspects they *are* representative; there *are* domestic women, career women, mothers, beautiful women etc.

Role of women

Women are still portrayed in a conventional manner. They are placed in extremes - either they'll be the beautiful, dutiful or devoted mothers and housewives or the seductive 'other' women. Advertisements that show wives worried over their husbands' health or children's' eating disorder is quite common. All Kellogg's breakfast and other cereal advertisements primarily have women models. Such advertisements locate the woman within dominant ideology as someone, who bears the primary burden of responsibility of nurturing and caring for others. In short, mothers are shown as worthy objects.

Change in Tone

The good news now is that now a mother is more than just a mother, but also a friend to her children. The tone slightly shifted from a heavy-handed one to a more light-hearted approach. While the picture of the caring mother is structurally maintained, at the same time it is being re-presented with, beneath the essential selflessness, hints of playfulness, good-humour, and assertiveness. There are plenty of health drinks advertisements that portray women having an upper hand over her husband when it comes to family and health.



Why women??

Hygiene and cleanliness is something of an individual concern in reality. Advertisements completely rule out the possibility of men being responsible towards household maintenance. Women are shown in very poor light in many other advertisements too such as Harpic and other cleaning products, which implies that these products leave the surface sparkling and

for which the women get praised from her husband and her family members. Why do ads have to show women cleaning up properly to get approval from the family! Why not men????



Some advertisements shows the housewife, pathologically obsessed by cleanliness, debates the virtues of cleaning products with herself and worries about "dirt in husband's shirt collar" (but no one ever asks why he doesn't wash his neck).

Besides, there is an increasing trend in 'family' and 'couple' representations in advertisements for consumer durables like washing machines, refrigerators and micro-wave ovens, products earlier dominated by women alone.

In the name of tradition and modernity

Saree is not just a six yards of cloths, but it is a wonderful outfits for women in India. It is the most graceful traditional Indian outfits for women. It defines the beauty of a woman and brings out her grace, elegance and glamour. It reflects of the true essence of the beauty of an Indian woman. Perhaps it is the beloved of Indian women. Women love to dress up themselves in sarees. No any attire is as graceful as sarees. Glamour of sarees is unique than of any other attire. Women look more graceful and glamorous if they wear sarees. According to my views, sarees are perfect outfits for women. Women in colourful, floral, dyed, printed, embroidered and even in plain sarees look very beautiful than of any other attire.



But nowadays, the saree advertisement doesn't show only the colourful sarees and its patterns, but also the female bodies. Here, Women existence in advertisement merely to seek male attention.



Women advertising male products – Is it necessary?

Media no longer “mirrors” the society. Women previously portrayed as domestic attendants and now as sex objects. In other words, they are actually used to seduce men in buying products.

In today’s advertising the statement “anything relating to sex is a forbidden topic” has undergone a change. For decades women have been portrayed as housewives, dependent on men and sex objects in advertisements. In a number of advertisements the levels of the objectification of women becomes literal. Many advertisements depict women as various objects.

Female models used in products not related to them like men’s razors, men’s wear, men’s deodorant etc. Actually, damages and insults women’s image. For example, the axe deodorant advertisement in particular is in extremely poor taste. Do they really think the Indian audience is stupid enough to buy deodorant expecting women to start unbuttoning their shirts the moment they smell them! For crying out loud! These, indecent portrayal of women in advertisements negatively influences the mindset of society.



For Men

Women are often used in advertisements to imply a sexual relationship between the man who uses the product and the woman in the advertisement.

For Women

Sexual women are used in advertisements to imply that the product will increase the user's demand to men.

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Women in Advertisements

Images of female bodies are everywhere. It seems, Women-and their body parts-sell everything from food to cars. The advertisements should emphasize on product rather than female models.

Thus, in an attempt to make the advertisement seem 'desirable', advertisers associate their product with an 'attractive' image. This attractive image always is a woman, who provides the “desirable” image for the advertisements, irrespective of her relevance to the advertisements. So, it is necessary that the advertisement should emphasis on products rather than female models

Stereotype images

The series of cosmetic cream ads, which shows a young girl being rejected at an interview for being dark not only show women as being only judged for their physical appearance but also makes the women feel that men attributes highest value to their beauty.



The majority of soap advertisements are set in a domestic situation, because the home is a place of comfort for women, and is also where women's capability is supposedly appreciated. Often, the central characters are female, and the ultimate achievement for these women in soaps is to get married and have children. In fact, the underlying messages are often tend to be male dominated or the subordination of women and their role in the society

This actually portrays, although Indian society is changing, it is still a patriarchal society or a male-dominated society (such as portraying women in non- traditional ways). Many mother-daughter advertisements in recent times bear out female bonding, in effect, cleverly marginalising the role of men by cutting them out completely from such advertisements. Yet, women do not appear in advertisements for 'solid' products such as steel and cement and even if they do, they are sidetracked within the script.

The trend seems to be to portray women less often as housewives or concerned with looks, but not more often in nontraditional, career-oriented, or authority figure roles. Instead, there seems to be an increase in neutral portrayals of women, due, in part, to the dramatic increase in the number of advertisements for such products.

Various Scientific studies and statistical data yield the conclusion

Women are shown almost exclusively as housewives or sex objects. The study also recorded that, although men in Indian advertisements appeared more often in traditional ways, they were not portrayed in very negative ways.

In addition, my own observation is that there is an increased appearance of men in Indian advertisements than women. This may be attributable to a number of factors. First, India is one of the fastest growing markets for consumer durables and several "male-oriented" products such as insurance, medical, industrial, and technology-related products.

Because men are more often considered to be the primary decision makers for such products, the increase is understandable. Second, the number of advertisement in business and general interest magazines in India has increased tremendously while the number in women's magazines has not. Both of these factors could have led to an increase in the number of men appearing in Indian advertisements.

We are supposedly living in an egalitarian society. Rights and responsibilities are meant to be equal. But still, with the increasing number of female models shown in advertising today, the media seem to give more equality to female images, but the underlying messages still emphasize sexuality, often presenting women as sex objects. Also, the number of women in "decorative roles" had actually increased over time, according to a 1993 US study by L J Busy and G Leichty.

Thus, although portraying women in neutral ways may be acceptable to Indians, portraying them in non traditional ways may not be. Advertisement depicts for us not necessarily how we actually behave as men and women but how we think men and women behave.

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**Case-Assignment under Government in
Modern Literary Arabic**

Islam Al-Momani, Ph. D.

Abstract

This paper aims at finding how "Case-Assignment" is tackled under the notion "Government" in Arabic from the traditional Arab grammarians' grammatical analyses. Its purpose, also, is to argue that case-assignment in Arabic can be assigned under government and thus, this paper adopts the Government and Binding (GB) theory developed in Chomsky (1981, 1982, 1986b) but not Chomsky's "Minimalist theory" (1993 and 1995) because case-assignment is not assigned anymore under the notion "government" but under "Checking theory" in terms of morphological features checking between case assigners and case assignees. Thus, the minimalist theory is excluded here.

The basic part of this article is to argue the views of the traditional Arab grammarians concerning case and government. The paper aims at finding out whether the views of the Arab grammarians are compatible with the recent thinking in linguistics i.e., GB theory or both of these approaches are inadequate for case assignment in Arabic. This paper argues through its data analysis that a number of rules to handle case-assignment are to be proposed.

1. Objectives

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The main objective of this paper is to examine case-assignment in Arabic in the light of both: the generative syntactic theory developed by Chomsky –viz., Government and Binding theory and the traditional Arab grammarians. It also throws light on the nature of the word order in Arabic to see whether Arabic is a configurational language i.e. is it restricted to one basic word order i.e., (VSO) or it's a non-configurational language i.e. does it allow elements to move from one place into another? And if yes what is the nature of this movement.

2. Methodology

With a view to pursuing the objectives of this research to a logical end, the researcher has attempted several and complex systems of methodology. The following methods have been applied: historical, descriptive, empirical, comparative, and analytical

Historical and descriptive methods have been applied to obtain a historical background and record a descriptive analysis of case- assignment in Arabic.

An empirical method has helped in data analysis and the inclusion of the data (sentences) obtained from personal discussions with a cross-section of native speakers, grammarians, and professors of Arabic language. A comparative method has been applied to analyze case assignment in Arabic and compare it to that found in English to present the similarities and differences between them when necessary. An analytical method has been followed to analyze all relevant data (sentences) from which we have defined the terms exercised the supervision of this research.

3. Hypothesis

The research is designed to analyze the notions: "Government" and "Case Assignment in Arabic" in the light of both: the traditional Arab grammarians and the generative syntactic theory developed by Chomsky, viz, Government and Binding theory. In order to evaluate the explanatory and adequacy of these two approaches, this research is based on whether case-assignment in Arabic is satisfying both views or not. If not, can we explain case-assignment in Arabic with the help of some modifications.

4. Introduction

The language, with which this paper is concerned, is the modern written Arabic which is used in all written purposes throughout the Arab world. It's the language of all types of books, newspapers, magazines, letters, and various formal speaking situations such as lectures, broad casting and etc. Previous works that are related to this paper are dealt with.

Although the traditional Arab grammarians provided us with some literature about case assignment, there is no single work which is devoted specifically for this phenomenon.

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Hasan's book (1975) "ʔan-Nahwu ʔal-Wafii" is one of the most important, recent and comprehensive book dealing with all aspects of Arabic grammar.

Sibawayh's book (1966) "al-kitab", an edited version, written in the eighth century A.D. is considered the complete book written on Arabic grammar.

Ibn yaʕiish (1970) in his book "sharhu-al-mufṢṢal", which is an edited version, written in the thirteenth century is a commentary on the work of a well-known grammarian, ZamaXshari.

Among the recent studies applied to Arabic within the transformational-generative model are Snow (1965), Kellean (1966) and Lewkowicz (1967) who assume that SVO is the underlying structure of Arabic. Russell (1977) deals with the word order in Classical and Egyptian Arabic in a functional approach. He also claims that Arabic underlying SVO order.

Bakir (1979) deals with Arabic word order and claims again that Arabic underlying VSO order. Abdu Al-Ghany (1981), Ashawish (1984) and Farghal (1986) consider VSO as the basic order in Arabic. They also try to apply the theory of Government and binding to classical Arabic. Their works investigate case-assignment in Arabic.

Finally, Almomany (1998), in his unpublished thesis claims that literary Arabic strikes word order variation. He argues against the popular perception in the modern linguistic literature that Arabic is a language with basic VSO order, but a derived order by means of the movement of the internal NP of the verb into "S". This derived order can be accounted for by the adoption of the rule of scrambling. Case assignment is briefly tackled in his work.

5. Discussion

5.1. The Traditional Arab Grammarians' View of Case-Assignment

The traditional Arab grammarians take the sentence as the basis of their syntactic analyses. Ibn Yaʕiish (1970: 21) defines the sentence as: "the minimum amount of words conveying a message that merits the silence (on the part of the addressee)".

The BaṢri grammarians label the sentence verbal if it starts underlyingly with a verb; whereas, the one that starts underlyingly with a noun is a nominal sentence. Consider the following sentences:

1. shahada ar- rajul-u al-masraḥiyat-a
saw the man-nom the play-acc
The man saw the play.
2. ar-rajul-u shahada al-masraḥiyat-a
the man-nom saw the play-acc
The man saw the play.

3. al-ḥadiqat-u jamilat-un
the garden-nom beautiful
The garden is beautiful.

Sentence (1) is considered a verbal sentence because it starts with a verb; whereas, (2 and 3) are nominal sentences because they start with NPs. The Kufi grammarians disagree with this classification saying that sentences like (1 and 2) are verbal sentences but they must be looked at as a stylistic variation; whereas, sentence (3) is nominal.

The notion "ʔmal" "government" was examined carefully by the traditional Arab grammarians and their main concern was to establish grammatical relations in terms of government. The notion "al-ʔamil" "the governor" plays a central role in Arabic grammar. Words in a sentence influence each other and this influence may appear in the inflectional endings of words. Thus, verbs affect nouns, particles affect verbs, prepositions affect nouns and etc.

According to the traditional Arab grammarians, the word which affects the case of another word is called "al-ʔamil" "the governor", and the word which is affected is called or referred to as "al-maʔmul" "the governee". (cf. al-Jurjani 1972). Governors precede their governees in the underlying structure.

The accusative and nominative case are assigned to the subject and the object of the sentence respectively by the verb, the NPs governed by prepositions in prepositional phrases and NPs occupying the second part of the "ʔidafa" (construct construction) are assigned Genitive case. Consider the examples below:

4. ʔakala al-walad-u at-taʔam-a.
ate the boy-nom the food-acc
The boy ate the food.
5. ḍahaba al-walad-u ʔila al-madrasat-i
went the boy-nom to the school-gen.
The boy went to school.
6. al-fakihat-u shahiyyat-un
the fruit-nom delicious-nom
The fruit is delicious.
7. malaabis-u hind-in jadidat-un
cloths-nom hind-gen. new-nom
Hind's clothes are new.

In (4) above, the subject NP "al-waladu" and the object NP "attaʔama" are assigned Nominative and Accusative case respectively by the verb "ʔakala" which is acting as a governor.

Thus, according to the traditional Arab grammarians the verb is a multi-case assigner that governs all the NPs that subcategorize for it. They also state that the nominative case as in (4), is associated with subjectiveness, "al-fa^ciliyyah" ; whereas, the nominative case, assigned to the subject NP in equational sentences, i.e., verbless sentences where no lexical governors are shown, is associated with "al-ʔibtidaa'iyyah" "inception" as can be seen in (6) where the subject NP "al-fakihatun" is assigned Nominative case by inception as an abstract governor; while the predicate "shahiyyatun" is assigned Nominative case by virtue of being the subject's governee.

In (5), the NP "al-madrasati" is assigned Genitive case, marked by "-i", by the preposition "ʔila" "to". As for (7), the NP (hindin) is assigned Genitive case by virtue of being the second part of the genitive phrase "malaabisu hindin".

Because Arabic is linguistically considered an inflectional language, the markers (nominative, accusative and genitive) appear on the surface structure of the sentence. Case-assignment is very important in Arabic because it determines the structural case of a word regardless of its position. Consider the following examples:

- 8 a.** ʔakala al-walad-u at-tuffaḥat-a
ate the boy nom the apple acc
The boy ate the apple.
- b.** at-tuffaḥat-a ʔakala al-walad-u
the apple-acc ate the boy-nom
The boy ate the apple
- c.** ʔakala at-tuffaḥat-a al-waladu
ate the apple-acc the boy-mom
The boy ate the apple.
- d.** al-walad-u ʔakala at-tuffaḥat-a
the boy-nom ate the apple-acc
The boy ate the apple.

In (8), the noun that carries the nominative case marker "-u" is interpreted as "al-fa^cil" "the subject" and the one which carries the accusative case marker is interpreted as "al-maf^cul-bihi" "the object".

Thus, the two NPs i.e., "al-waladu" and "at-tuffaḥata" in (8) are interpreted as the subject or the object of the sentence depending not on their position, but on the case form they appear in. Accordingly, the importance of the case endings of words made traditional Arab grammarians devote a great part of their work to the discussion of these case endings and how they are brought about.

The theory of case in modern linguistics claims that only overt NPs must be assigned case (cf. Chomsky 1981), the traditional Arab grammarians claimed that each word in a sentence must have a governor. This governor could be explicitly expressed and is

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referred to as "al-ʔ^camilu-l-lazi" "the verbal governor" or implicitly expressed and is referred to as "al-ʔ^camilu l-manawi" "the non-verbal governor.

5.1.1 Verbal Governors:

When the governor is explicitly expressed in a sentence is referred to as "verbal". Consider the following example:

9.
qatala aṣ-ṣayyad-u al-asad-a
killed the hunter-nom the lion-acc
The hunter killed the lion.

In example (9), the verb "qatala" "killed" assigns case to the subject NP "aṣ-ṣayyadu" which is Nominative and case to the object NP "al-asada" which is Accusative. Thus, this verb is considered to be a verbal governor and it assigns two structural cases at the same time which is not possible according to Chomsky's theory of case.

The other traditional verbal governors are prepositions and particles. A preposition in Arabic is a governor and accordingly a case assigner. Consider the following sentence:

10. ḍahabtu ʔilaal-madrasat-i
went (I) to the school gen
I went to school.

In (10), the preposition "ʔila" "to" assigns Genitive case to its complement i.e., the NP "al-madrasati" "the school". Thus, the genitive case in Arabic is assigned by a preposition preceding a noun phrase. A particle is a possible governor in Arabic and thus a case assigner. Consider the following sentence:

11. ʔaxbartu zayd-an ʔanna ʕomar-an fi al-ḥadiqat-i
told (I) zaid-acc that ʕomar- acc in the garden-gen
I told Zaid that Omar is in the garden.

In (11), "ʔanna" "that" is a governor and thus a case assigner which assigns Accusative case to the NP "ʕomaran". "ʔanna" is a complementizer here and is referred to by the Arab grammarians as a particle.

It's worth mentioning that there are two kinds of particles: (i) those which assign Accusative case to nouns as seen in example (11) and (ii) those which assign case to verbs. The particle "lan" "not" for instance assigns Accusative case to the imperfective verb as can be seen in the following sentence:

12. lan yuḡadir-a
(will) not (he) leave-acc
He will not leave.

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The verb in Arabic is considered to be the strongest kind of governors because more than one case can be assigned to different words in a certain sentence. For more illustration, consider the following sentence:

13. ?^cata zayd-un ^comar-an haddiyyat-an
gave zayd-nom ^comar-acc gift-acc
Zaid gave Omar a gift.

In (13), the verb "?^cata" "gave" assigns Nominative case to the subject NP "zaydun" and Accusative case to the indirect object NP "^comaran" and the direct object NP "haddiyytan".

The verbal noun which is referred to by the traditional Arab grammarians as "al-maṣḍar" and by William Wright as "nomina verbi" (cf. Wright 1975) can function as a governor in the absence of a verb in a sentence. Consider the following example:

14. al-nawmu ba^cd-a al-la^cib-i mufid-un
sleeping after-acc playing-gen healthy nom
Sleeping after playing is healthy.

In (14), "ba^cd-a" "after" is a time adverbial which is assigned Accusative case from the governor "al-nawmu" which is expressed in the sentence. Thus, "al-maṣḍar" in Arabic is a case assigner.

Adjectives derived from verbs are governors and accordingly case assigners. Such adjectives are called "ṣifaatun" by the traditional Arab grammarians. Consider the following example:

15. aT-Tiflu muz^cijun bakiy-an
the boy annoying crying-acc
The boy is annoying when crying.

(15) is an example of an adjective used as a governor. The adjective "muz^cijun" assigns Accusative case to the adverb "bakiyan".

5.1.2. Non-Verbal Governors:

In order to decide non-verbal governors, consider the following example:

16. ar- rajul-u mut^cab un
the man-nom tired-nom
The man is tired.

The example in (16) is said to be an equational sentence. "ar-rajulu" "the man" is "mubtada" "the topic" and "mut^cabun" is "xabar" "the comment". As can be seen in this sentence, the verb is absent and thus, there is no explicit governor. Both words are

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assigned Nominative case because they appear in the nominative. How the nominative case is assigned in the absence of the verb since case must be assigned by a governor?

The traditional Arab grammarians claim that a governor in such a sentence is implicitly expressed and it's referred to as "a non- verbal governor".

In (16), the NP "ar-rajulu" is assigned Nominative case by virtue of its position i.e., the case is assigned because the word "ar-rajulu" occurs in initial position in the sentence. The Arab grammarians refer to this governor as "al-ʔibtida" "the inception". The second word "mutʕabun" in (16) is also assigned Nominative case by the first word i.e., "ar-rajulu" "the topic". Thus the first word functions as a governor for the second word in an equational sentence.

The concept of "governor" was accepted by the majority of Arab grammarians. However, some Arab grammarians questioned the task and the role given to the "governor" and others completely rejected the concept of "governor".

Ibn Jinnii who lived in the tenth century was the earliest Arab grammarian who questioned the task of the governor, but didn't reject the concept. According to Ibn Jinnii, case is assigned by the speaker not the governor. Thus, the speaker is the one who decides what word can be assigned case in a sentence. (cf. Ibn Jinni: 1954, pp. 109-110)

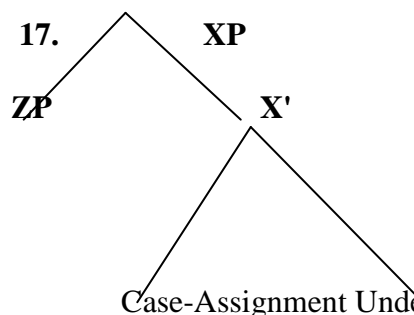
Ibn Madaa, who lived in the twelfth century, rejected completely the concept of the governor and claimed that words don't and can't change the forms of other words. He, like Ibn Jinni, assumes that the speaker is the only one responsible for case-assignment to words occur in a sentence (cf. Ibn madaa: 1979, pp. 69-70).

5.2. Chomsky's Theory of Case

The theory of case established by Chomsky in (1981, 1982 and 1986) emphasizes that overt NPs in a sentence must be assigned case under government at the S-Structure of the sentence. Thus, we have to have a governor in order to have case-assignment.

According to Chomsky, abstract case is a universal notion which is of two types: (i) the structural case which is assigned under the notion of government and (ii) the genitive case which is assigned inherently.

Thus, according to Chomsky, formal features are assumed to get licensed in certain phrase structure configuration, defined in terms of the X-bar theory which assumes that all heads, lexical or functional, project their own phrases, described as in the following:



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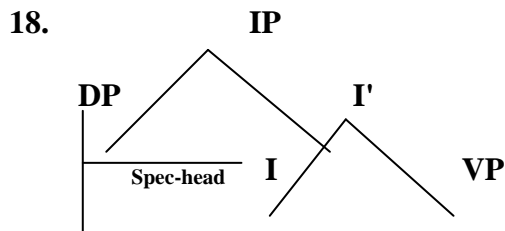
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X

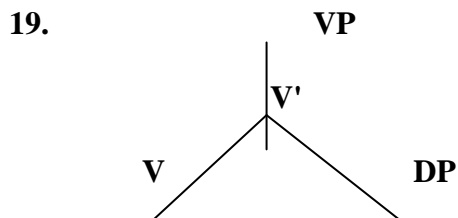
YP

In (17), X is the head of XP i.e., XP is the maximal projection of X. ZP is the position of the specifier (spec) of XP. YP is the position of the complement of X. Lexical categories include N(oun), V(erb), P(reposition), A(djective) and INFL. The two primitive relations in (17), Spec-head and head-complement emerge as the configurations for licensing agreement features on verbs and case features on NPs.

The first relation is typically known as "Spec-head agreement" while the other relation which is between a head and its complement makes use of the notion of "government". Accordingly, Nominative case-assignment results from a Spec-head relation between X, i.e., (I)nflection the head of XP and a (D)eterminer (P)hrase in its Spec.



Object-verb agreement and Accusative case-assignment, on the other hand, are assumed to follow directly from the government relation between the head-complement of (YP), i.e., (VP), the verb and its DP complement, the object NP.



The ECM structure allows case-assignment under an extended definition of government i.e., case is assigned from outside exceptionally (outside government). The paper also adopts the visibility condition (Chomsky 1986) which states that all arguments must be case-marked to be visible for full interpretation. A case can be structural or inherent, the former is being configurational and the latter is related to theta role assignment.

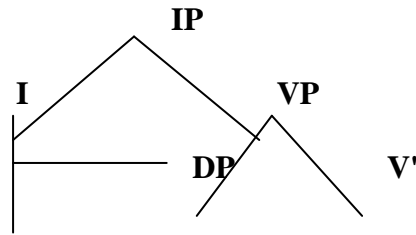
Further cross-linguistic investigation of agreement and case-assignment shows that the extended notion of government is needed to account for subject-verb agreement in VSO languages; as has been argued to be the case in Welsh (Sporat 1985) and Standard Arabic (Mohammad 1990). Consider the following example:

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20.



As shown in (20), "I", in VSO languages, is a governor which is assumed to govern the DP subject in Spec VP. Thus, (I)nflection, in this complex definition of government, accounts for agreement on the verb as well as Nominative case-assignment on the DP.

Therefore, there are at least three configurations for case-assignment and agreement to obtain: (i) Spec-head, (ii) head-complement and (iii) head-Spec-of-complement. These three configurations are somehow unified by utilizing the notion of government.

An attempt is made by Chomsky (1993 and 1995) in his "Minimalist Program for Linguistic Theory" and "The Minimalist Program" respectively to get rid of the asymmetry in the configurations need to account for agreement and case-assignment within the same language as well as cross-linguistically. Chomsky (1993), in particular, proposes a Spec-head approach to all agreement and case-assignment phenomena to replace the notion of government.

Adjacency condition, which is claimed to be universal and requirement on case-assignment, assumes that the case assigner and the case assignee must be adjacent in order to get case-assignment i.e., there must be no intervening node between the case assigner and the NP that must be assigned case. Consider the following example:

- 21 a.** John injured Mary badly.
- b.** *John injured badly Mary.

(21a) is grammatical because the subject NP "John" is assigned Nominative case by the tensed (I), and the object NP "Mary" is assigned Accusative case by the transitive verb "injured". (21b) is ungrammatical because the object NP "Mary" is not assigned case because the adverb "badly" intervenes between the case assigner which is the transitive verb "injured" and the case assignee i.e., the object NP "Mary".

According to Chomsky, case assigners are as in (22)

22.

- a. The tensed Infl(ection) i.e., (I) which assigns Nominative case to the subject NP of a finite clause.

- b. The transitive verb assigns Accusative to the object NP of a finite clause or to the subject NP of a non-finite clause as an ECM (exceptional case marking).
- c. The preposition assigns accusative case to its complement.
- d. The prepositional complementizer (for) assigns accusative case to the subject of a non-finite clause from outside and that is why it is called an outside case assigner.
- e. The genitive case is assigned inherently.

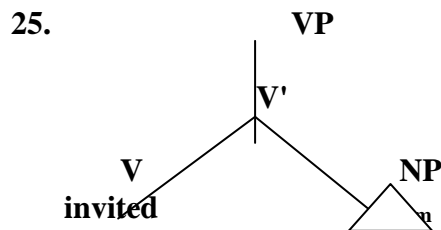
Chomsky claims that case is assigned either under the C-command condition which is a very strict condition, or the M-command condition. Reinhart (1981) defines the C-command condition as the following:

- 23.** Node A c-commands node B iff;
- a. A doesn't dominate B and B doesn't dominate A.
 - b. The first branching node that dominates A also dominates B.

Government under the c-command condition is defined by Chomsky (1981) as a relation of "mutual of c-command" as the following:

- 24.** A governs B iff
- (i) A is a governor; and
 - (ii) A c-commands B and B c-commands A
 - (iii) A governs B
(governors are heads)

For illustration, consider the following example:



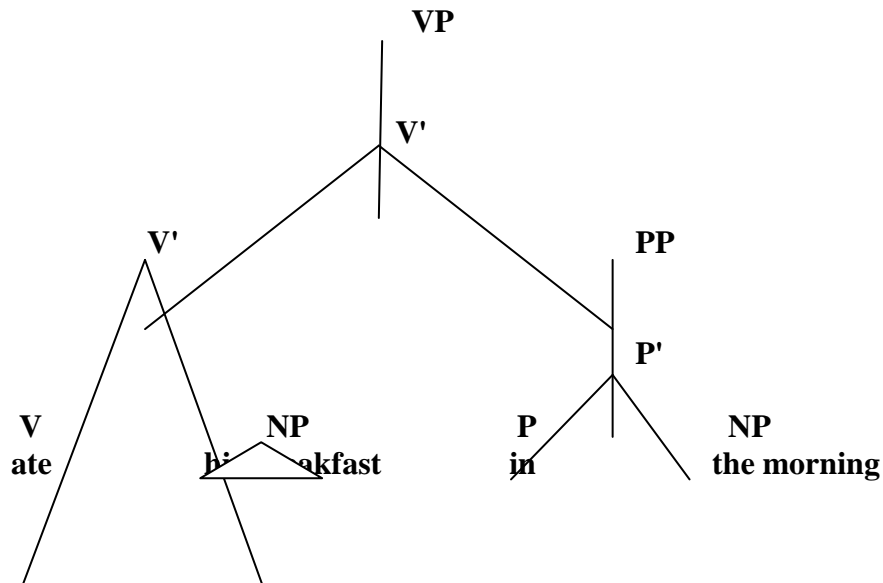
As can be seen from the tree diagram in (25), "invited", the verb, which is the head of the VP, c-commands the NP "him" and, at the same time, the NP "him" c-commands the verb "invited" i.e., they c-command each other (mutual c-commanding) because the first branching node, the "v'" dominates both of them. Thus, the verb "invited" assigns Accusative case to the NP "him".

Chomsky (1986b: 8) proposes the following definition of c-command:

26. A c-commands B iff A doesn't dominate B and every X that dominates A also dominates B.

In (26), if X is equated with the first branching node, we obtain the c-command condition given in (23). If X is interpreted as a maximal projection, then A m-commands B. For illustration, consider the following:

27.



The verb "ate" m-commands the NP "his breakfast" and the PP "in the morning" because the first maximal projection i.e., the VP that dominates the verb also dominates both of them.

Chomsky (1986b: 8) modified the notion "government" under the m-command condition as the following:

28. A governs B iff A m-command B and no barrier intervenes between A and B.
Maximal projections are barriers to government.
Governors are heads.

A maximal projection according to the X-bar theory is any "XP". XPs constitute barriers for government at the S-Structure of the sentence. Two maximal projections are excluded from being barriers for outside government namely, the IP if its head is (- tensed) and the AGRP because they are weak and thus, case is assigned as an ECM (exceptional case marking)

On the basis of the foregoing discussion of case-assignment under the Arab grammarians' approach, it is worth mentioning the following:

The verb governs the subject in Arabic whenever occurs in a sentence and this subject must be assigned Nominative case. However, when the subject is preceded by a complementizer such as "?inna" in an equational sentence, this complementizer governs the subject and assigns Accusative case to it as in the following example:

29. ?inna ar- rajul-a karim-un
that the man-acc generous-acc
That the man is generous.

The topic in an equational sentence which is not preceded by a complementizer is assigned Nominative case like the subject in the absence of a lexical governor.

Consider the following example:

30. ar-rajul-u qadim-un
the man-nom coming-acc
The man is coming.

As can be seen from (30), the topic "ar-rajulu" is assigned nominative case without the presence of a lexical governor.

The traditional Arab grammarians stipulate that the predicate of an equational sentence is assigned Nominative case as noted earlier in (30). However, adverbs which are governed and assigned Accusative case may occur as predicates of equational sentences and they still appear in that Accusative case. Consider the following example:

31. al-?imttiḥan-u ṣabaḥ-an
the examination-nom morning-acc
The examination is in the morning.

(31) is considered as a violation to their stipulation that the predicate of an equational sentence must be assigned Nominative case.

By turning back to Chomsky's approach of case-assignment in order to examine its adequacy for case-assignment in Arabic, it is worth to point out the following:

The application of Chomsky's theory of case in Arabic faces a great difficulty, if it's dealt with as a language with a basic VSO word order as classified by many Arab and international modern linguists. On this basis, the subject NP intervenes between the verb "the case assigner" and the object NP "the case assignee". Thus, in terms of government as defined in (26) in terms of the m-command condition the object NP is not governed by the verb and accordingly is not case-assigned. Consider the following example:

32. qatala zayd-un hind-an
killed zaid-nom hind-acc
Zaid killed Hind.

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In (32), the subject NP "zaydun" is assigned Nominative case by the "INFL" without violating the notion of government. The problem which appears here is that the object NP "hindan" is not assigned case by the verb "qatala" because the subject NP "zaydun" which is a maximal projection constitutes a barrier for government. According to the traditional Arab grammarians' government schema, this is not a problem because it enables the governor to govern distance governee. Thus, the verb which is a multi-case assigner can govern the object NP despite the presence of a maximal projection.

Furthermore, a prepositional phrase may also intervene between the object and its complement violating the notion of government and accordingly case-assignment in Arabic. Consider the following example:

33. qatala zayd-un fi-l-ḥadiqat-I hind-an
Kill zaid-nom in the garden-gen hind-acc
Zaid killed Hind in the garden.

In (33), both maximal projections: the subject NP "zaydun" and the prepositional phrase "fi-l-ḥadiqati" intervene between the governor, the verb "qatala" and the governee the object NP "hindan" causing a problem for the Chomsky's approach.

The problem that faces the notions "government" and "case-assignment" of the Chomsky's approach may be solved adopting the following two proposals:

(i) The first proposal is to consider Arabic, as many linguists have stated, a language with a flexible word order i.e., it doesn't have the VSO order as its basic word order.

For illustration consider the following:

34. a. zayd-un qatala hind-an
zaid-nom killed hind-acc
Zaid killed Hind.

b. qatala hind-an zayd-un
killed hind-acc zaid-nom
zaid killed Hind.

c. hind-an qatala zayd-un
hind-acc killed zaid-nom
Zaid killed Hind.

As can be seen from the sentences in (34), Arabic, in addition to having a VSO word order displays also SVO, VOS and OVS word orders. According to these three sentences the verb "qatala" governs the object NP "hindan" because there is no intervening node between them. Thus, case-assignment is fulfilled.

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The prepositional phrase that intervenes between the verb and its complement in (33) doesn't constitute a problem for the application of Chomsky's approach of case-assignment in Arabic if it's looked at the order of the sentence as a derived word order. Different word orders of (33) can be displayed:

- 35 a.** zayd-un qatala hind-an fi-lḥadiqat-i
 zaid-nom killed hin-acc in the garden-gen
 Zaid killed Hind in the garden.
- b.** qatala hind-an zayd-un fi-lḥadiqat-i
 killed hind-acc zaid-nom in the garden-gen
 Zaid killed Hind in the garden.
- c.** hind-an qatala zayd-un fi-lḥadiqat-i
 hind-acc killed zaid-nom in the garden-gen
 Zaid killed Hind in the garden.

The sentences in (35) satisfy the notions of government and case-assignment because the verb "qatala" assigns case to the object NP "hindan".

Thus, government is assigned in the base .i.e., at the Deep Structure (henceforth D.Structure) rather than the S. Structure. This is incompatible with the GB theory which asserts that case-assignment is carried out at the level of S-Structure. Thus, transformational rules do not affect case-assignment. Consider the sentences in (36b and c) below where case is moved along with the moved NP.

- 36 a.** ḍaraba as-sajjan-u as-sajiin-a
 hit the jailor-nom the prisoner-acc
 The jailor hit the prisoner.
- b.** ḍaraba as-sajiin-a as-sajjan-u
 hit the prisoner-acc the jailor-nom
 The jailor hit the prisoner.
- c.** as-sajiin-a ḍaraba as-sajjan-u
 the prisoner-acc hit the jailor-nom
 The jailor hit the prisoner.

Obviously, in (36b and c), the accusative case assigned to the object NP "assajiina" which is structurally marked by "a" is moved along the moved NP without getting affected by movement transformations. However, by considering VSO word order as the underlying structure in Arabic, the subject NP of a sentence is assigned a structural case by the INFL, but the object NP cannot be assigned a structural case by the verb because of the intervention of the subject NP and thus, the notion government is violated. Therefore, the object's case-assignment should be handled inherently rather than structurally.

(ii) The second proposal is to adopt the proposals of Snow (1965), Kellean (1966) and Lewkowicz (1967). According to them, SVO word order is the basic word order in Arabic. Thus, the Deep Structure and the S-Structure of (33) which is repeated in (37) are as the following:

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37. qatala zayd-un fi-l-ḥadiqat- i hind-an
 kill zaid-nom in the garden-gen hind-acc
 Zaid killed Hind in the garden.

The D.Structure of (37) is (38)

38. zayd-un qatala hind-an fi-lḥadiqat-i

The S.Structure of (37) is (39)

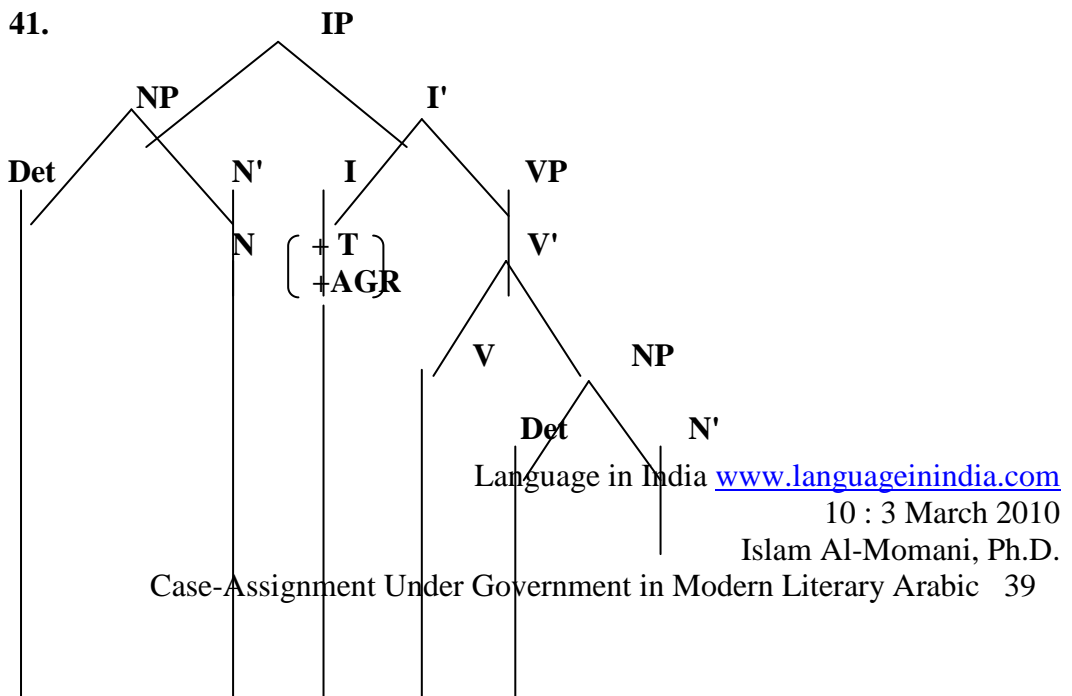
39. t_i qatala zaydun_i fi-l ḥadiqati_k hindan t_k

As can be seen in (38), case-assignment is perfectly met here because the verb "qatala" assigns Accusative case to the object NP "hindan" satisfying the condition of the theory of case. What is remarkable here that Arabic case-assignment is assigned at the D.Structure of the sentence rather than the S.Structure as claimed by Chomsky's theory of case. By this, it's meant that case is not affected by movement, i.e., case is moved along the NP undergoing a movement of transformation. Thus, the accusative case is moved along with the object NP "hindan" in (39)

The nominative case assigned to the subject NP of the sentence will not be violated if adopting the SVO word order as the basic order in Arabic because as mentioned above that case-assignment is assigned at the level of D.Structure. Consider the following example.

40. al-asad-u hajama aṣ-ṣyyad-a
 the lion-nom attacked the hunter-acc.
 The lion attacked the hunter.

In (40), the tensed "INFLECTION" assigns Nominative case to the subject NP satisfying the notion of "government" because there is no maximal projection that intervenes between the case assigner "the (I)" and the case assignee the subject NP "al-asadu", "the lion" as can be seen in the following tree diagram:



al	asadu	Pst	hajam	aş	N
					şayyadu

The greatest difficulty which faces case-assignment in Chomsky's approach in Arabic is when dealing with topics and subject NPs in topic-comment and equational sentences because there are no lexical governors in such sentences. Consider the following sentences:

- 42. a.** al-walad-u ɗarabahu al-muddarris-u
the boy-nom hit (him) the teacher-nom
The boy hit him the teacher.
- b.** ar-rajul-u Tabib-un
the man-nom doctor-nom
The man is a doctor.

In (42), the topic "al-waldu" and the subject NP "ar-rajulu" are assigned Nominative case. The predicate "Tabibun" in (42b) also appears in the nominative. These NPs can't be case-assigned in terms of government because they have no lexical governors. Thus, such cases are problematic for Chomsky's approach.

However, the other problem concerning topics and subjects of equational sentences when preceded by the complementizer "?inna" "verily", the subject NP of the sentence is governed and assigned Accusative case by it. Whereas, the complementizer "?inna" assigns Nominative case to the predicate as can be seen in the following sentences:

- 43. a.** ?inna ar-rajul-a Tabib-un
verily the man-acc doctor-nom
that the man is a doctor.
- b.** ʕaraftu ?anna ar-rajul-a Tabib-un
knew (I) that the man-acc Tabib-nom
I knew that the man is a doctor.

In order to handle the problem facing Chomsky's approach of case-assignment regarding topic-comment and equational sentences in Arabic, the proposals made by Abdul-Ghani (1981), Ashawish (1984), Aboudi (1985) and Farghal (1986) will be

examined in this paper in order to come up with a reasonable solution for case-assignment in Arabic regarding such types of sentences under the GB theory.

Abdul-Ghani (1981: 35) proposes to abandon case-assignment in terms of government and replace it by statements of case-assignment in order to connect various types of case to the grammatical function of NPs as in (44):

44. (i)- Topics are Nominative.

(ii)- Predicates (NPs, adjectives) of equational sentences are Nominative.

Abdul-Ghani's proposal assumes that the topic and the predicate of an equational sentence are assigned Nominative case without deciding what are the governors and accordingly the case-assigners that assign case to them. The subject of the equational sentence if preceded by the complementizer "?inna" is considered to be assigned Accusative case as an exception.

Ashawish's proposal (1984: 201-202) deals with complementizers as case-assigners as the following:

45. (i)- Topic NPs, first NPs and predicates (NPs, adjectives) of equational sentences are Nominative if these topic NPs, and equational sentences are not preceded by case-assigners.

(ii)- ?inna and its sisters (e.g., ?anna) are case assigners.

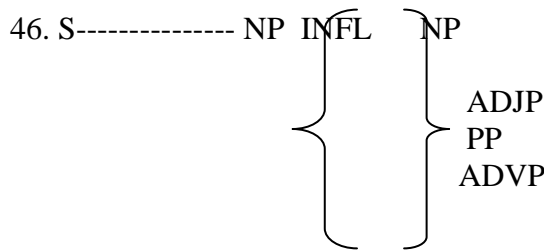
(a) They assign the accusative case to topic NPs and first NPs, and first NPs of equational sentences.

(b) They assign the nominative case to predicates (NPs, adjectives) when any of them precede in an equational sentence.

Accordingly, the topic NP "al-waladu", the subject NP "ar-rajulu" in (42 a and b) and the predicate NP "tabibun" in (42 b) are assigned Nominative case according to either proposal. In (43), the equational sentences are preceded by the complementizers "?inna" and "?anna" respectively which are considered as case-assigners according to Ashawish's proposal. The subject NPs and the predicate NPs are assigned case by the complementizers "?inna" and "?anna".

According to Ashawish's proposal, a complementizer governs both the subject and the predicate of an equational sentence and accordingly a multi-case assigner which is considered strictly prohibited by the GB theory.

Al- Aboudi (1985: 327) gives a major role to the INFL. and assumes that the INFL governs both the subject and the predicate of an equational sentence if not preceded by a complementizer. He formulates the following PS-rule:



Thus, in sentence (42 b), the INFL assigns Nominative case to both the subject "ar-ajulu" and the predicate "tabibun". Al-Aboudi considers INFL a multi-case assigner which is again prohibited by the GB theory.

If the equational sentence is preceded by a complementizer, the complementizer assigns Accusative case to the NP that follows and the INFL assigns Nominative case to the predicate without violating the GB theory as can be seen in (43).

Farghal (1986: 166) assumes that NPs occur in sentence-initial position are assigned Nominative case inherently. Thus, in (42), the topic "al-waladu" of the topic-comment sentence and the subject NP "ar-rajulu" are assigned Nominative case.

Conclusion

This article tries to examine the views of both the Arab grammarians and the GB theory of case-assignment under the notion "government" in Arabic. Both the Arab grammarians and Chomsky in his GB theory claim that case-assignment must be assigned under government because words in a sentence influence each other. But they are different according to two things: (1) what are the case assigners? and (2) what are the words in a sentence that must be assigned case?

According to the traditional Arab grammarians case-assigners are: transitive verbs which are multi-case assigners because they assign Nominative case to the subject and Accusative case to the object in the same sentence. Particles like "?inna" and "?anna" are case assigners and again they are multi-case assigners because they assign Accusative case to the NPs that follow and Nominative case to their predicates.

Prepositions assign Genitive case to their complements. "al-maṣḍar" "nomina verbi" can function as a governor in the absence of the verb which assigns Accusative case to an adverb that follows it. Adjectives derived from verbs are governors and assign Accusative case to verbs. Finally, in an equational sentence, a non-verbal governor "implicit governor", in the absence of a lexical governor, assigns Nominative case to NPs occur in initial position and the second word is assigned Nominative case by the first word in that sentence.

The words that must be assigned case, according to the Arab grammarians, in a sentence are NPs, adjectives, adverbs and imperfective verbs.

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The GB theory assumes case-assigners are only major categories which are classified as the following: transitive verbs in active sentences and prepositions assign Accusative case, the tensed INFL assigns Nominative case, the prepositional complementizer "for" assigns Accusative case as ECM and the genitive case is assigned inherently. According to the GB theory only overt NPs must be assigned case.

Despite the fact that case-assignment in Arabic falls under the nature of the GB theory, its content is different. As argued throughout this article, Arabic possesses two types of case assignment namely: the inherent case which is assigned at the base and the structural case which must be, according to the GB theory, assigned at the level of S.Structure, in Arabic, is carried out at the level of D.Structure regardless of the word order used because the structural case marker moves along with the moved word which constitutes a kind of a departure from the GB theory. Thus, Chomsky's theory of case is partly accounts for case-assignment in Arabic.

Finally, in order to bring our discussion to a logical end, it is necessary to sum the rules of case-assignment in Arabic as proposed by the researcher in the discussion he made throughout this article taking into consideration the four proposals mentioned above regarding topic-comment and equational sentences. Thus, under the researcher's proposal case in Arabic is assigned as the following:

Case is assigned at the level of D.S rather than S.S.

- a. SVO is proposed to be an alternative basic word order in addition to VSO word order which is assumed by the majority of Arab grammarians to be the basic word order in Arabic.
- b. Predicates (NPs and AdjPs) of equational sentences are assigned Nominative case by INFL whether the equational sentence is preceded by the complementizer "?inna" or not.
- c. Particles such "?inna" and its sisters are case assigners. They assign Accusative case to the NPs that follow.
- d. The genitive case is assigned to an NP by either the preposition in a prepositional phrase or by the second part of a genitive phrase.
- e. NPs in initial positions are assigned Nominative case inherently.
- f. The accusative case of a transitive verb is assigned inherently if VSO is considered as the basic word order; whereas, is structural and assigned by the transitive verb if SVO is adopted as an alternative basic word order.

These rules make use of both the traditional Arab grammarians and the GB theory of case-assignment as pointed out earlier.

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**Teaching English as a Foreign Language to Very Young
Learners: A Case from Turkey**

Selma Deneme, Ph. D.

Selen Ada, M.A. Student

Abstract

The study aims to describe and analyze the current system at preschools in Turkey in terms of teaching English to very young learners as a foreign language. The research was carried out by using the descriptive research model. The data was collected via observations and an interview conducted on the preschool English teachers. The researchers made observations at two private preschools in Edirne and analyzed the current system in terms of teaching English to very young learners; to achieve this, they analyzed and described the teaching methods applied in English classes; they also described the activities, the techniques and the materials used to teach English as a foreign language in private preschools.

Key Words: English, very young learners, preschool

1. Introduction

Foreign language teaching has gained a lot of importance due to globalization all over the world and the English language has become the dominant international language. The English language gained the status of international language (Nunan, 2002; Crystal, 2003) and it became the most commonly taught second language all over the world (Rixon, 1992).

As it is stated in Brewster and Ellis (2002), using English has become a growing trend among people. People can easily interact with other people and experience other cultures through travel and technology by using English. There is strong belief that young children learn

language better and easily. Thus, if we want our children to learn sufficient English and speak it fluently, we should introduce English to children at early ages.

Learning English at early ages helps learners raise awareness towards their own and other languages, encourages them to develop a positive attitude to language learning and to foreign cultures, motivates them to communicate and contributes to their social development. As Brewster and Ellis (2002) stated, it also improves children's learning awareness which is a way to realize why and how they are learning the second language. Children become more aware of materials and strategies such as noticing, observing, analysing, and comparing which help them develop their cognitive skills during their language learning process. Children also learn various words during the lesson and use them while they are interacting with others. So they improve both socially and linguistically while learning a foreign language.

In the late 1980's "English for Young Learners" emerged as a new area of study (Cameron, 2005). The applications and studies carried out until 1990s especially focused on teaching foreign languages at primary schools, but after then the views to teach English at preschool period started to gain importance (O'Neil, 1993).

The goal of preschool education is to prepare children for primary school by developing them physically, mentally and individually. It also helps children develop their social and linguistic skills in early childhood. Learning a foreign language should start at the preschool age. Research revealed that children can learn two or more languages simultaneously without inter-lingual interference. They do not need to wait until their first language is good enough to learn a second language. Young children have advantages of second language learning such as better pronunciation and less inhibition (Finney, 1996). Listening comprehension and pronunciation benefit most with an early start of language education yet younger children also have disadvantages to learn the grammar of the L2 as being slower than older learners (Cameron, 2005).

There are certain differences between children and adults in terms of their levels of readiness, reactions towards language teaching activities, and motivation, so the teaching methods to teach young learners should be different from the ones used to teach adults. Children who start learning a foreign language very young may face with the spoken language only for several years as they have not learnt to read and write yet; spoken language is the medium to introduce the new language to young learners (Cameron, 2005).

2. Situation in Turkey

In Turkey, preschool education, which is optional, includes the education of children in the 3-5 years of age group. Preschool education in Turkey is given mainly in kindergartens, preparatory classrooms, day nurseries, by various ministries and institutions, and by the Ministry of Education most of all. The children can benefit from these institutions part-time or full-time. Nowadays, more importance is attached to preschool education in Turkey and the government is trying to open preschools almost in all the cities in the country.

In order to achieve this, the government has started to increase the number of institutions where preschool teachers are educated and it has also started to encompass preschools into eight year primary school program. Teaching English to young learners gained importance in

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1990s in Turkey and English took its place in the syllabuses of the 4th grade and beyond public primary schools (MNE).

Later, private schools under the inspection of Ministry of Education started to teach English at younger ages extending to 3-4 years. In Turkey, Turkish students start learning English at their fourth year at public primary schools whereas private primary schools start teaching it at earlier ages and more and more private preschools offer English classes nowadays.

There are mainly two types of preschools in Turkey: Public preschools and private preschools. The both types generally share common characteristics and objectives. Both aim to bring up physically, cognitively, socially and linguistically developed children.

On the other hand, they also have some differences in terms of the education they give and their curriculums. For instance, in private preschools, English is taught as a foreign language whereas it is not given a place in public preschools. Teaching English to young learners at private preschools is not programmed by the National Ministry of Education; it prepares the curriculum for the 4th grades of primary school and the beyond.

Therefore, private preschools prepare their own syllabus themselves and each of them differ from the others in terms of their course subjects, teaching methods and techniques, teaching materials, physical conditions and many more other variables. Since there is no monopoly in private preschools in terms of teaching English as a foreign language, the current system in such educational institutions need to be discovered and analyzed to better describe the present situation of teaching English to very young learners in preschools in Turkey.

3. Methodology

3.1 Purpose of the study

The study aims to analyze the teaching of English as a foreign language at preschools in Turkey in terms of the teaching methods and techniques applied in the class, and activities and materials used during teaching.

3.2 Participants

The participants of the study are 15 preschool students; 5 girls and 10 boys in Beykent private preschool and are 13 pre-school students; 3 girls and 10 boys in Edirne College preschool. They are in the same age group (aged from 5 to 6) and they are all beginner level students studying at private preschools in Edirne-Turkey. 3 preschool English teachers also participated in the study by teaching English to the participants and answering the interview questions.

3.3 Research Questions

The study raises the following questions:

1. What are the most used teaching methods to teach English to very young learners in preschool classes?

2. What kinds of classroom activities are mostly used to teach English to very young learners?
3. What teaching materials are used in preschool English classes?

3.4 Procedure

In order to conduct the study, qualitative research model and descriptive design model were used. Two preschools in Edirne were observed in order to find out how English teaching takes place in preschools and how this affects children's attitudes towards foreign language learning.

As English is not taught in public preschools as a foreign language in Turkey, the researchers observed only private preschools. The study is limited to two private preschools in Edirne-Turkey.

The researchers observed both of the preschools for two times a week. They visited Edirne private preschool on Monday from 9:40 to 10:20 a.m. and on Wednesday from 11:20 to 12:00 a.m. and they also visited Beykent private preschool on Tuesday from 9:40 to 11:10 a.m. and on Friday from 10:30 to 11:10 a.m. Each lesson lasted for 40 minutes. The researchers observed one group aged from 5 to 6. The researchers made totally 8 weeks' observation which consisted of 32 sections. One of the Jenny Dooley and Virginia Evans's books "Happy Hearths" is used in both of the private preschools. For the data collection, classroom observations and interviews (in Appendix) conducted on the teachers were used. The observations were also video recorded by the researchers for further data analysis. The data collected via the observations and the interviews were analyzed and interpreted and finally some suggestions were recommended for teaching English more effectively as a foreign language in preschools in Turkey.

3 Data Analysis

3.1-Reports from classroom observations at private preschools

During the observations in the private preschools in Edirne, the approaches and the methods the teachers applied in English classes, the techniques, activities and materials used, and the classroom designs were analyzed.

In Beykent private preschool, a syllabus was designed by a special team of teachers from Beykent Schools, a chain of private schools, seeking to fulfil the objectives such as meeting students' needs and developing them physically, socially and cognitively. In Edirne College, a syllabus was also designed by the preschool teachers working in this school. The English teachers working at these preschools are quite experienced with more than two years of experience in preschool English teaching.

In Beykent College, there are two preschool English teachers. One is a native speaker of English and the other one graduated from Marmara University, Department of English

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Language Teaching. Both are quite experienced with more than two years of experience in preschool English teaching in Beykent College.

Two English teachers are also employed by Edirne College. One graduated from Dumlupınar University, Department of English Literature, and the other one graduated from Atatürk University, Department of English Literature. They are also quite experienced in teaching English to very young learners. One of them has been working in Edirne College for 6 years and has two years of experience in teaching English at preschool. The other one has been teaching in this school for 11 years and has eight years of experience in teaching English to very young learners.

During the teaching process, the teachers at both private preschools mostly applied two basic approaches- Total Physical Response (TPR) and Audiolingual Method (ALM) - to teach English to very young learners. As it is stated in Richards and Rodgers (2002) total physical response is a method, developed by James Asher and is way of teaching language through physical actions. It is an attempt to respond to oral commands physically. Besides the method of TPR, audiolingual (ALM) method is also commonly applied for language teaching in the preschools. ALM is a way of learning language by improving habits based on acquiring the language patters, helping the learners to respond the stimuli accurately through shaping and reinforcement (Larsen-Freeman, 2000). These two methods are commonly applied by the pre-school teachers while teaching their learners the new words, some structures and the classroom language.

The teachers applied some teaching and learning techniques such as repetition, recasting, questioning, explicit correction during the conversations with students. Here are some examples from this effective and productive teaching:

Questioning

During the game, the teacher divided the classes in to two groups and asked the names of the objects.

T: What is this? (The teacher showed an orange ball to Group B)

St: Rengini mi söyleyim? (Should I tell its colour?)

T: No. What is this?

St: ball.

T: Yes, it is a ball. What colour is it? (The teacher reformulated the sentence and asked a new question)

St: It is orange.

Recasting

The teacher taught the new word of “snowman”

T: What is this? (The teacher showed the picture of a snowman and asked)

St: Snowman

T: Yes, it is a snowman

St: It is a snowman. (repetition)

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Clarification request

The teacher tried to teach the difference between “he and she”

T: Who is he?

St: He is Barkın.

T: Who is she?

St: He is Dilara. (*Dilara is a girl's name*)

T: Excuse me what?

St: She is Dilara.

The teachers used various activities during the lessons. Besides using the very comprehensive activities in the text books, the teachers also prepared some other activities which made the teaching-learning process enjoyable and effective. They tried to develop the children cognitively, socially, and linguistically therefore they designed their activities by taking the students' developmental process into consideration. Moreover, individual learner differences, learners' expectations, their learning styles, classroom environment, and students' needs during their activity choice were also taken into account.

For instance; as it is given in figure 1, the teacher designed a role playing activity. To conduct the activity, she first let the children sit comfortably and watch a video named “In a cottage in a wood”. While the children were watching the video, she designed the classroom. Following this, she and the researcher acted the story of “In a cottage in a wood” for two times and chose some children from the class to act out the story.

Every child in the class took part during the role playing activity so they learned to be a part of a group and learned how to act together by interacting with one another. Then, the teacher integrated the role playing activity with a story telling activity. As shown in figure 2, the children sat on the cushions in the corner area of the class and listened to their teachers. While they were listening to their teachers, they uttered the words that they learned before. They also learned some new words and structures as “cottage”, “rabbit”, “the old man”, “please help me”, “live together” and while they were learning these new words, they tried to guess the meanings from the physical actions in the plot of the story.

Thus these activities also developed the children linguistically and cognitively. The teacher also used songs, games, rhymes and chants during the language teaching process. Songs, rhymes, chants and games are ideal vehicle for language learning and they constitute an effective source to the teachers (Brewster& Ellis: 2002). They are generally used “as warmers, as a transition from one activity to the next, closers, to introduce new language, to practice the language, to revise the language, to change the mood, to get everyone's attention, to channel high level of energy” (Brewster & Ellis, 2002, p.168).

For instance, it was observed in the classes that, the teachers used a song as a warmer at the beginning of the lesson so that the children not only could become relaxed but also could remember or learn some new words from the words of the songs (shown in figure 3). Besides this, the teacher used games to practise the words the children learned (shown in figure 4). The teacher prepared a card games activity. She stuck the back of the flash cards on the board and wanted the students to guess the words so they learned the meaning of the words with an

enjoyable activity; and they learned how to ask their teacher for permission, and how to make guesses as well.

Thus, all these activities developed the children socially, linguistically and cognitively. The teachers also prepared drawing activities. Children express their feelings through art "reflect their thoughts and emotions through their choices of colour, texture, and media" (Dodge et al, p 317). By drawing activities, the students developed their cognitive skills by representing their ideas on paper and when they verbalized their drawings they developed their language skills. They also strengthened their fine motor skills by cutting the papers, gluing and colouring the pictures.



Figure 1



Figure 2



Figure 3



Figure 4

These kinds of activities help the pre school teachers to teach the children any necessary vocabulary, structures, help them to develop their students language learning skills as speaking, listening, pronunciation, They help the learners to listen and practice by joining in an enjoyable activity and also help them to develop socially by performing in the activity as a whole class, in groups or in pairs.

The material choice is an important part of learning and teaching process. The teachers selected their materials according to the aims of their teaching programme, syllabus that provide guidelines to them and their students' needs and levels. The text books had various visual materials. The teachers also used some extra visual or audiovisual materials such as DVDs, CDs, flashcards, puppets, play dough, crayons, data show and tape recorder in order achieve permanent learning.

The classroom environment is also an essential factor in teaching and learning process. It must be cosy and relaxing and must be designed for supporting the teaching and learning process. The schools observed were recently built and their language classrooms were reasonably well equipped. They were warm, and large enough for students to move around and receive enough daylight. There were also various teaching aids available in the classroom such as data show, a board, posters, cushions, a platform for puppet show, and a tape recorder.

3.2-Interview Results

After the lessons were observed by the researchers, the English teachers were interviewed about how they teach English to very young learners. The answers of the teachers to the interview were as follows:

Miss Karataş from Beykent College answered the interview questions as follows:

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- “Every teacher follows the curriculum prepared by Ministry of Education to teach school subjects, yet we also have objectives prepared by EF schools and that is more intensive or suitable for teaching a foreign language to our students.”

-“Yes, we use a syllabus while teaching English.”

- “Firstly, I mostly use communicative language teaching as it is suitable for students to speak.”

-“I use different kinds of activities during the lessons because the children may get bored easily if I use the same activities all the time.”

-“The objectives of EF schools, characteristics of children and their needs affect my activity choice.”

-“I use different techniques to hold the learners’ attention”, “An awareness of range of available techniques will help us to exploit materials better and manage unexpected situations.”

-“I mostly use cooperative learning and I conduct group work activities; I prefer activity based learning.”

-“I use a CD player, CDs, DVDs, puppets, toys, the over head projector, and the computer during the lessons.”

-“The design of the classroom changes depending on the activity type”

-“I mostly use the over head projector and the computer in the class and I also use the CD player while singing songs or listening to stories.”

Here are Mrs Göy’s answers from Beykent College:

-“We use our own curriculum prepared by EF schools.”

-“I generally apply Total Physical Response (TPR) and Audiolingual Method (ALM) while I am teaching to very young learners.”

-“I prefer wide range of activities as classroom games, pantomiming, holding up cards, cutting and colouring activities because I believe all these activities are good ways of catching young children’s attention; they make children feel comfortable in the classroom and help them develop their eye-hand coordination.”

-“I generally pay attention to learner differences, learners’ expectations their learning styles, classroom environment, student’s needs while choosing my activities. Moreover, I take the age and the level of the students into account.”

- “I use some teaching techniques such as questioning, repetition during the lessons besides, I also use games and storytelling techniques.”

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-“I mostly use games and storytelling.”

-“I usually use puppets, toys, CDs in kindergarten and in the upper grades I use worksheets, flash cards, posters, and masks.”

-“I design my classroom depending on the activities. I design a room corner where the children can relax and play during the lesson and I pay attention to the seating arrangements according to the activity type.”

-“I mostly use a CD player and CDs.”

Miss Karahan from Edirne College answered the questions as follows:

-“Actually, we don’t follow any preschool curriculum.”

-“I have books to follow but I usually use supplementary materials.”

-“I use flashcards, puppets, posters, CDs while teaching, visual materials affect the students learning process positively.”

-“The activity should be entertaining .It should make students learn while having fun.”

-“I mostly use TPR in my English lesson.”

-“I use flashcards, puppets, posters, CDs.”

-“There aren’t any English classes for preschool students in our school, yet I design my own English classes.”

-“I use technology in the class. There are computers in our classrooms and we sometimes use CDs during English lessons.”

4. Results and Findings

The interview results from the private primary school English teachers indicate that the private schools do not use the curriculum prepared by the Ministry of Education. They use their own curriculum prepared by a special team working in the same educational institution. The preschool teachers generally apply Total Physical Response (TPR) and Audiolingual Method (ALM) while they are teaching to very young learners. They generally pay attention to individual learner differences, learners’ expectations, their learning styles, classroom environments, and students’ needs while choosing their activities.

Moreover, they attach importance to the age and the level of the students and their concentration to fulfil the classroom activities effectively They prefer wide range of activities as classroom games, pantomiming, holding up cards, cutting and colouring activities because they believe that all these activities are good ways of catching young children’s attention, make children feel comfortable in the classroom and develop their eye-hand coordination.

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All their activity choice depends on objectives they have to achieve, besides this they take notice of the needs and expectations of each and every pupil in their class. They generally model short conversations with the help of the puppets and use warming-up activities to motivate the children. They usually use puppets, toys, CDs in the kindergarten and in the upper grades they use worksheets, flash cards, posters, and masks.

They design their classrooms parallel to the activities they use in the class; for example, they design a room corner where the children can relax and play during the lesson and they pay attention to the seating arrangements in the class as it should allow children to communicate with each other and develop them socially. They generally integrate technology in their classes to teach the target language properly and help the learners communicate in that language.

5. Conclusions & Recommendations

In this study, the researchers analyzed the practice of English language teaching in private preschools in Turkey. As English as a second language is only taught in private preschools, the researchers had to restrict their observations to private preschools. They observed the English lessons in two private preschools, made an interview with their English teachers and analyzed the methods, approaches, techniques, activities, materials, classroom designs provided by these private schools. In the light of the study, it is found that second language teaching raises student's awareness towards their own and other languages and their cultures, develops them cognitively, socially, linguistically and physically. Beside these, it affects the students' further language learning process and their success towards learning other languages.

The teachers applied limited numbers of methods such as TPR or ALM as the children are at beginning level and illiterate. They generally used various activities in their classes as games, storytelling, role playing in order to enliven the learning process and make the learning permanent. Furthermore, as the student can easily get bored during the lessons, the teachers employed various teaching materials in order to motivate them towards the language learning process.

In the study, it is found that the teachers in both private preschools are quite experienced in teaching English to very young learners. They can easily descend to the children's level in their classes and they are willing to teach English to their students. As they interact positively with their students and build up trust with them, the children also build trust to the new language. Moreover, the physical conditions of these two private preschools are ideal for children to support their teaching and learning process. There are lots of teaching materials provided by the schools to foster the learning process. Thus, the learning process becomes more enjoyable, effective and permanent.

In the light of the findings of the study, it is suggested that second language teaching should also be introduced to students in public preschools as well since early second language teaching enables the students' versatile development. It is clearly noticed that early English learning helps children develop various skills and learning strategies. It helps them adapt the languages easily and transfer their knowledge. It is also suggested that the private primary

school teachers should employ more various activities such as finger plays and card games in order to make lessons more motivating and enjoyable. They should assist their students while they are developing their creative abilities by using the language so that their students can raise awareness towards the second language, they can facilitate their further achievements towards other languages and lead to permanent language learning.

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Appendix: Interview Questions

Interview questions for the private primary school's teachers

1. Do you follow any primary school curriculum prepared by the Ministry of Education?
2. Do you use any syllabus while teaching English?
3. Which methods and approaches do you use while teaching English?
4. What kind of activities do you use during English lessons? Why do you use them?

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5. What criteria affect your activity choice?
 6. What kind of techniques do you use in your English lessons?
 7. Which techniques do you use most in your English lessons?
 8. What kind of materials do you use in your English lessons?
 9. How do you design your English lessons?
 10. Do you use technology in your English classes? Give an example.
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**Association of Self Fashioning and Circumstances in
Margaret Atwood's *The Blind Assassin***

S. Joy Isabella, M.A., M.Phil.
J. Sundar Singh, Ph.D.

Abstract

In this paper, the association between style of dressing and the natural circumstances in *The Blind Assassin* is described. Many novelists consider clothes as constructive performance to narrate a particular incidence or circumstance. In Atwood's *The Blind Assassin*, one can see the association between the variety of clothes and the circumstances of the character.

This novel is a type of Novella. It can be treated as Science Fiction. The technique is post-modern and the theme is search for self assertiveness. The association of different types of attribute with that of self fashion is clearly established in this article.

Major Characters

Laura Chase, Iris Chase, Richard Griffen, Alex Thomas, Reenie.

Introduction

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J. Sundar Singh, Ph.D.

Association of Self Fashioning and Circumstances in Margaret Atwood's
The Blind Assassin

Iris the narrator's grandparents Benjamin Chase and Adelia had three sons. They are Norval, Eddie and Perci. Eddie and Perci went on expedition to South America in search of gold. Norval Chase helped his father in running the button factory, at Port Ticonderoga.

The marital relationship between Benjamin and Adelia is so beautifully described by Atwood. Adelia married money and she was expected to refine the money like oil. They lived in Avilion which was christened by Adelia. She died in 1913 due to cancer. After the demise of Benjamin Chase, Norval Chase reestablished the button factory.

The major characters of the novel is sketched and shown in figure 1 by the authors. Norval Chase and his wife Liliana have two daughters namely Iris and Laura. Liliana loved Laura more than Iris. The death of Liliana when Iris was 9 years old made her to take up the responsibilities which include taking care of Laura.

Begins with a Tragic Incident: Interpreting the Context

The novel is introduced with the tragic incident, the death of Laura Chase. She killed herself when she drives a car over an embankment. However the car belongs to her sister Iris. It catches fire and she is killed immediately. People suspect the death of Laura as suicidal. Laura was wearing white gloves on her hands. It symbolically tells that she is very much careful while driving and her forthcoming death.

Since she is wearing the gloves, it could be predicted that she likes warmth during her travel. She had a pinned chignon, a shirtwaist with tide collar and the dress is neat with sober colour during the crash. She is always serious and likely to attract the attention of others. The entire story centers on Laura, her relationships and her eccentricities. According to Iris, the white gloves denote the gesture. "The white gloves: a Pontius Pilate gesture". She was washing her hands of me and all of us.

White gloves are being associated with death and departure.

Hat and Veil

At this instance, Iris would need gloves and a hat with a veil to cover her eyes because to avoid the press reporters interview. The circumstances reveal that a hat with a veil protects a person from embarrassing situation. Then she enters into her dressing room to wear black dress and a hand-kerchief. This shows that there is traditional attire during mourning. The Button factory was flourishing and the Button factory picnic introduces a new character, Alex Thomas, who is an orphan. His parents died in the war, he was brought up by Presbyterians. He has no family ties. The incident clearly pictures that

when a man died because of war, he is not being taken care by the Government Agencies. Alex Thomas was sent to an Orphanage in those days.

Iris and Richard

When Norval Chase lost his business, due to economic depression of World War I, he has decided to hand over the factory to Richard Griffen. Norval decides that at the age of 18 Iris should marry Richard whose age is 35 in order to save his prestige. Richard's sister Ms. Winifred prior also accepted the proposal. Hence, Richard Married Iris. Richard and Iris went on tour.

During this period, death of Norval Chase occurs and the information is given through post. Richard was tearing nearly five postcards, denied to tell the death of Norval Chase to his wife. This instance focuses on the pleasure and enjoyment of Richard over Iris. When father Norval died, Laura was only 15 years old. Richard conquers everything of Norval Chase.

Iris is pregnant and she delivers a girl baby, Aimee. Before this good news she suffered two miscarriages. It is to be noted that Aimee is not Richard's daughter, but daughter of Alex Thomas. Iris was searching for love and respect from Alex Thomas. Iris was grateful to Laura; she had never seen Aimee because she would have known right away that Aimee was daughter of Alex Thomas.

Iris leaves Richard after Laura's funeral. Iris is seen cherishing the photo of her and Alex Thomas at the button factory picnic. Just before her death, Iris has a last day dream. It is of reuniting with Sabrina, Aimee's daughter.

Towards the end of the novel, she longs to see Sabrina – as a listener and it ends with the death of Iris.

The novel is open-ended and Sabrina's arrival is left to the reader's imagination.

The Button House: Costumes of the Past

According to Iris, The Button house (p.63) is a symbol of prosperity. Her grandfather is wearing a frock coat and top hat in a portrait. This clearly indicates the richness in style to welcome delegates in Canada.

“The machines are run by men, in eyeshades and vests, their sleeves rolled up”; “the workers at the table are women, in upswept hairdos and pinafores”. The sleeves rolled up indicate that men are hard workers. The workers at the table are women. This indicates

that the female workers are employed in soft nature work. There is an association between the style of clothes and the place of work.

Assuming Gender Traits

Patrick C. Hogan(1990), has cited an example in Atwood's *Surfacing*. "Men tend to assume that they have masculine traits, women that they have feminine traits". Thus the masculine and feminine traits attribute to the nature of the work. And also the style of dresses attribute to kinds of work. Vanitha (2007) has studied 'Shifting balances in Margaret Atwood's *The Blind Assassin*. Mariamma Chacko (2001) has reviewed Margaret Atwood's novels.

"There's a snapshot of my mother at the Normal School, in London, Ontario, taken with two other girls; all three are standing on the front steps of their boarding house, laughing, their arms entwined. My mother is wearing a sealskin coat; from underneath her hat the ends of her fine hair crackle. She must already have acquired the pince-nez that preceded the owlsh glasses I remember – she was near – sighted early – but in this picture she doesn't have them on". (p.84).

The Sealskin Coat

The novel high-lights the sealskin coat specially worn by the teenagers during winter season. This attribute reveals the association between self fashioning and the nature. Adelia is always practical and has a foresight of future developments.

"They stand on the railway platform. He's in his uniform; his medals are like holes hot in the cloth, through which the dull gleam of his real, metal shot body can be seen. My mother is there in her best dress, a belted affair with lapels, and a hat with a crisp ribbon. She smiles tremulously". (p.84).

The Medals and All

The medals on his shirt reflect the bravery award bestowed on him. This shows Atwood's brilliant narration which links the style of wearing uniform and the circumstance of serving the nation. It brings out the patriotism of Norval Chase. Adelia is proud of her husband's valour.

She's sewing on a button, torn from one of my dresses: I am said to be hard on my clothes. (p. 100).

Her dress is sky blue, with a broad white collar and white cuffs edged in piquet. Here Atwood indirectly refers the proverb “Stitch in time saves nine”.

Cautious about Dressing Style

The characters are very cautious in dressing style. It also reveals the relationship between the mother and daughter. Sewing the button symbolizes the love and affection between two individuals. Mother was dead. It was made of sealskin, and still had Mother’s handkerchief in the pocket. (p.167) and then the coat was given away to charity.

The used stylish dresses are contributed to the charitable organizations after the demise of a person. This relates the dresses given to charitable activities were followed by the Royal Canadians. It is to be noted that Alex Thomas is from such a charitable organization. After the demise of the mother, Reenie becomes the care taker of the children of Norval Chase.

Flowing Robe-like Garments

Callista, Norval Chase’s friend wore flowing robe-like garments in bold swirling prints: fuchsia, heliotrope and saffron were the names of the colours. She told me these designs were from Paris and were inspired by White Russian émigrés (p.178). Canada a post-colonial nation provides ample ground for emigrants. Here one can understand the link between garment business and emigration. Callista always likes artificial clothes in order to attract the attention of Norval Chase.

“Callista was overdressed for the picnic”. (p.210). As I watched, she stopped and lifted one foot and peered back over her shoulder to see if there was something stuck on her heel. I thought how nice it would be to have such lovely clothes, such wicked new-money clothes, instead of the virtuous, dowdy, down at heels garments that were our mode of necessity these days”.

“I became thirteen. My clothing should be simple and plain, with white blouses and dark pleated skirts and dark velvet dresses for church. Clothes that looked like uniforms – that looked like sailor suits, but were not”. (p.193).

Her father insists on the style of dressing which is a hindrance to Iris’s self fashioning. She loses her identity by denying self fashioning and one can label the authority of Norval Chase over his daughter Iris.

Religion and Garments

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Association of Self Fashioning and Circumstances in Margaret Atwood’s

The Blind Assassin

Atwood's fiction is marked with religion. The above sentence pictures the family towards the regular attendance in the church. Thus the association between dresses and the religion is established in Atwood's *The Blind Assassin*. "For the picnic we both wore our blue dirndl skirts and white blouses from the summer before. Laura had my hat from three seasons ago; I myself had last year's hat, with the ribbon changed".

Class Character and Dressing Styles

As a Canadian novelist Margaret Atwood has imbibed the mythical and marvelous aspect of the Canadian landscape and linked it with self fashioning. Renee was searching for Laura during the picnic. Laura was sitting on the grass under a tree, talking with a young man – a man, not a boy – a darkish man, with a light coloured hat. His style was indeterminate – not a factory worker, but not anything else either, or nothing definite. No tie, but then it was a picnic. A blue shirt little frayed around the edges. An impromptu, proletarian mode. A lot of young men were affecting it then – a lot of university students. In the winters they wore knitted vests, with horizontal stripes. (p.215). Alex Thomas looks like working class. His dressing clearly depicts he is affected by the style of University students.

Camaraderie in Dressing?

Laura is wearing blue skirt and the young man is also wearing a blue shirt. Thus the dresses lead to matching of a male with that of female in Atwood's theory to attribute the similarity between their likes.

Laura and I did not have proper dinner dresses. We had dresses, however. They were the usual dark-blue velvet, left over from when we were younger, with the hems let down and a black ribbon sewn over the top of it worn hemline to conceal it. They'd once had white lace collars, and Laura's still did; I'd taken the lace off mine, which gave it a lower neckline. These dresses were too tight, or mine was. (p. 223).

Economy Constrains Fashioning

Due to financial and political catastrophe, the style of dresses is minimized. Thus the correlation exists between the self fashioning and economy.

"That evening Winifred wore a black dress, simply cut but voraciously elegant, set off by a triple string of pearls. Her earrings were minute bunches of grapes, pearl also but with gold stems and leaves. Callie by contrast was pointedly underdressed.

For a couple of years now she'd set aside her fuchsia and saffron draperies, her bold Russian émigré designs. Now she went in for slacks in the daytime and V neck sweaters and rolled up shirt sleeves; she'd cut her hair too and shortened her name to Cal. Woman like Winifred represents pretentious nature and she wants to pose like a high class Canadian woman.

Father wore his dinner jacket, which was in need of pressing. Richard Griffen wore his, which wasn't. Alex Thomas wore a brown jacket and grey flannels, too heavy for the weather; also a tie, red spots on the blue ground. His shirt was white, the color too roomy. His clothes looked as if he'd borrowed them". (p.225). Atwood has a style to differentiate between the rich and the poor. The differentiation is revealed through the self fashioning dresses.

Regimental Dress Code

The next day, troops from the Royal Canadian Regiment (RCR) arrived to restore order. After the RCR has got things under control, the Mounties arrived. Three of them appeared outside our front door. They knocked politely, then stood in the hall, their shiny boots creaking against the waxed parquet, their stiff brown hats in their hands. They wanted to talk to Laura. (P.255.) The brown hats belong to army and it is a self fashion protocol.

Iris and Laura gave shelter to Alex Thomas without the knowledge of Norval Chase. Their kind-heartedness is unveiled through their charity. By the first week in January, we decided it was safe enough for him to leave. We filched an old coat of Father's from the back corner of the cloak room for him, and packed him a lunch – bread and cheese, an apple – and sent him away on his travels. (P.267).

"Sabrina didn't notice me. Or she did notice me, but she didn't know who I was. I expect my hat was the object of it. It was a long way from being fashionable, that hat". (p.360). Literature reflects one's life and move towards the chronicles. The hat is no longer fashionable. This reflects the narrator Iris Chase is becoming older and older.

Seasons and Hats

"I caught a glimpse of myself back then, in a straw hat, a pale yellow dress, cotton because of the heat. It was late summer, the year after my marriage; the ground was like brick". (p.361).

Usually, the summer is hot and light rays spectrum are yellow. The dress is also pale yellow. Thus the triple parameter association is made among natural planet, dress and the season.

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Laura was standing on the front steps of Avilion. She was wearing a pale blue housedress printed with faded mauve butterflies – mine, three summers before – and no shoes whatsoever. (p. 381). She was young very fragile and alone. Just like her faded dress, her chastity also faded.

He drove us himself, in his blue coupe – one of his newest toys. In the trunk behind us were our two suitcases, the small ones, just for overnight – his maroon leather, mine lemon sherbet yellow. I was wearing an eggshell linen suit – frivolous to mention it – and I knew it would be wrinkled at the back once we arrived. Linen shoes, with stiff fabric bows and peek-a-boo toes. My matching eggshell hat rode on my knees like a delicate gift box.

My eggshell hat fell out onto the gravel and Laura stepped on it. There was a cracking sound, an intake of breath from Richard. I said nothing. In that instant I no longer cared about the hat. (p.382).

Age Factor

The circumstance clearly indicates the increasing tendency of age factor. Life is also fleeting and empty like an eggshell.

I was standing on the dock at Avilion, with the broken, greenish ice of the river tinkling all round like bells, but I wasn't wearing a winter coat – only a cotton print dress covered with butterflies. Also a hat made of plastic flowers in lurid colours – tomato red, a hideous lilac – that was lit up from inside by tiny light bulbs. (p. 466).

There was a single overhead light in the room; it had a yellow silk shade. In the glass doors I could see us reflected: our royal blue velvet dresses with lace collars, our white faces, our pale hair parted in the middle, our pale hands folded in our laps. Our white socks, our black Mary Janes. We'd been taught to sit with one foot crossed over the other – never the knees – and that is how we were sitting. (p.471). Reflection refers to the recollection of the past. Black, pale, white colours suggest gloomy situations in the lives of Iris and Laura Chase. It reflects the solitude of these characters.

Already my childhood seemed far away – a remote age, faded and bittersweet, like dried flowers. Did I regret its loss, did I want it back? I didn't think so. (p. 477).

My wedding gown, the gloves, the veil, and the flowers – these trappings Laura had not bothered with. (p. 551).

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Wedding Dress – a Trap

Laura did not consider the marriage of Iris and Richard as a valuable and holy one. The wedding gown is considered as a trapping. Thus the holy matrimony is not considered as sanctity.

One evening there will be a knock at the door and it will be you. You'll be dressed in black; you'll be toting one of those little rucksacks they all have now instead of handbags. It will be raining, as it is this evening, but you won't have an umbrella, you'd scorn umbrellas; the young like their heads to be whipped about by the elements, they find it bracing. You'll stand on the porch, in a haze of damp light; your glossy dark hair will be sodden, your black outfit will be soaked, the drops of rain will glitter on your face and clothes like sequins. (p. 636). The black dress is a symbolic representation of mourning. This associate with the future death of Iris and it also denotes the expectation of Iris about Sabrina to participate in her funeral.

Conclusion

In this paper Self fashion in Margaret Atwood's *The Blind Assassin* is elaborately discussed. This novel is a type of Novella. It can be considered as Science Fiction. The technique is post-modern and the theme is Search for self identity self assertiveness, Destiny. The Location is Canadian Landscape, Port Ticonderoga. Narrative style is first person singular. The narrator is Iris. The metaphors include nature, animals and landscapes.

The association between self fashioning and the circumstances in the novel are clearly established. Benjamin Chase attire depicts the richness, power and authority exercised by him. Adelia wants to maintain the dignity and decorum of her husband and hence chooses the seal coat. Norval Chase wants to exhibit his valour and contributions to the country are clearly revealed through his Royal Canadian Regiment Uniform. Lilitiana wears the best dress to welcome the hero of the war Norval Chase. However their relationship between them can be compared to a belted affair and a crispy one.

Laura Chase used to choose sober colours because to captivate the attention of others. She always prefers Blue colour which is similar to the liking of Alex Thomas. Blue refers to the serenity and tranquility of life. In the journey of achieving the serenity of life, Laura Chase loses her self identity.

Laura steps on the eggshell hat of Iris and there is a cracking sound. This symbolizes the cracking of relationship between Iris and Richard. Atwood assigns different self-

fashioning styles to suit the characters and incidents in the novel. The Association between self-fashioning and characterization is highlighted in this article.

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Figure 1: Major Characters in Atwood's "The Blind Assassin"

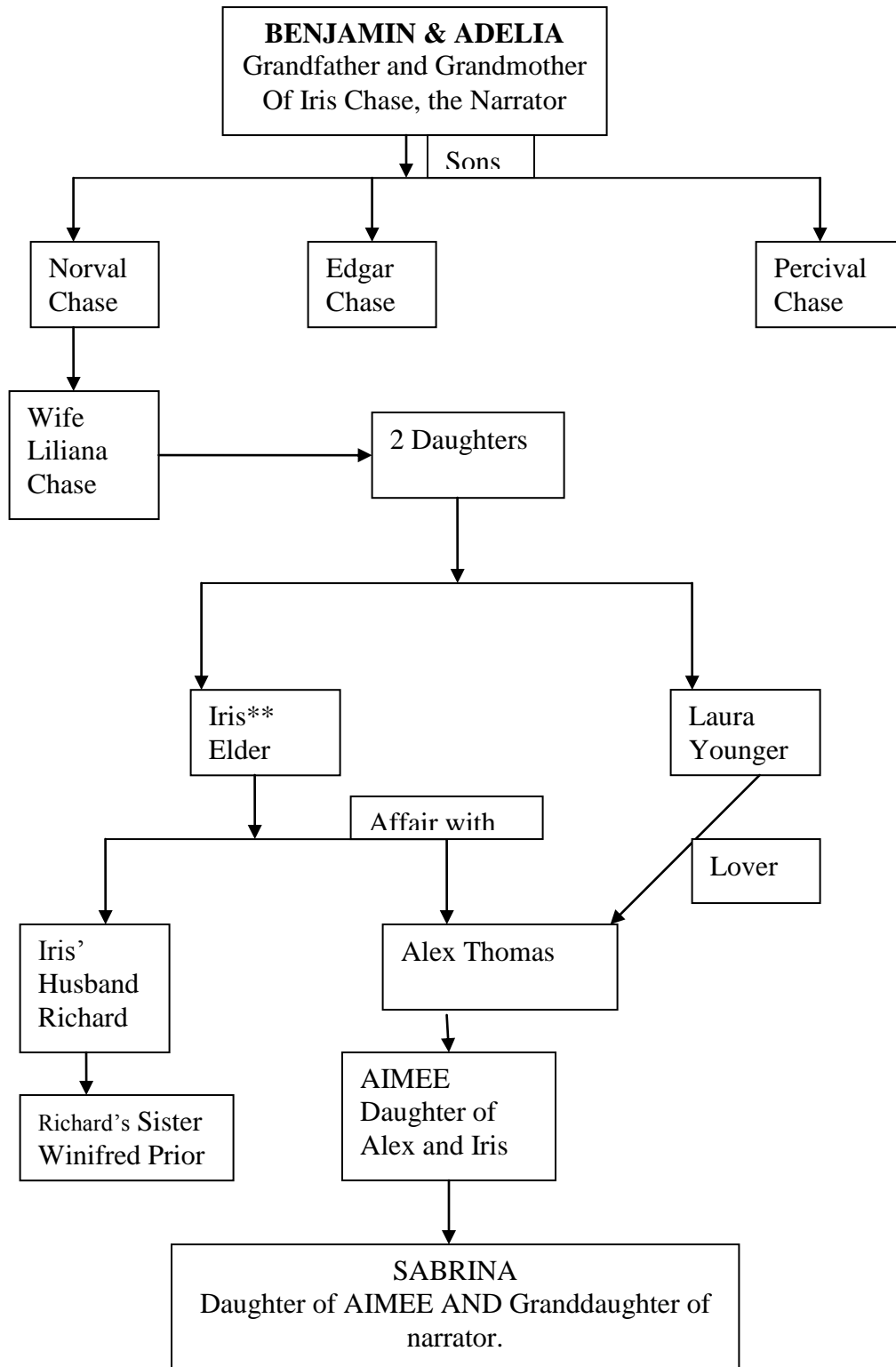
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** Story is narrated by Iris.

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A Moral Lesson, Amoral Lesion
Sharon Pollock's *The Komagata Maru Incident*

PL. Visalakshi M.A., M.Phil.

Varied Themes for All Humanity

Sharon Pollock (born 1936) is a veteran Canadian Playwright with an impressive theatre history. She has worked under various categories such as actor, director, administrator and playwriting instructor. Her themes are varied and range from personal biographic elements and family politics to racism. The unifying factor is that all her plays reflect the social concern that she nurtures towards the common good of, not merely the community or even her nation, but all humanity. This is one trait that sets her apart from the general stream of writers. Her significant contribution to theatre has been recognized in the various awards presented to her (The Governor General's Award for *Blood Relations*, Canada-Australian Literary Award).

Focus on Yester Years

Sharon Pollock, categorically, delves into the incidents of yesteryears purporting to throw light upon the atrocities committed under the cover of enforcements of law. *The Komagata Maru Incident* (1976) is one such play. It draws upon the strategic methods employed by the Canadian Government, during the early 1900s to curb the influx of Asian immigrants into their country. Pollack's play is not a mere documentation of the factual happenings; it scans the emotions of the people involved - both the inflicted and the afflicted, thus acquiring a laudable depth. It is but inevitable that human beings tend to act in their best interests, however, the play seems to suggest that a humanitarian attitude is the dire need of the hour.

Cycle or Recycle?

Man has progressed from a barbaric state, acquired modesty and become civilized. The norms of nature proclaim that everything on earth predominantly falls into a cycle. So, if man's unkind activities are left unchecked / unkempt, perhaps he may be destined to reach that degenerated state. The play, by nature of its intent is for all times and can, over and above arresting the attention of the audience irrespective of their geographical locations, set them on an introspective mode. As a playwright, Pollack feels that this is her responsibility to society¹.

The Heroic Journey

In 1914, the **Komagata Maru**, a Japanese steamer carrying 376 prospective immigrants of Asian Origin was forbidden to disembark its passengers by Canadian officials with vested interests. This incident forms the back drop of the play. The difficulty of the enactment of an incident of such magnitude, with a cast of six characters, is surmounted by making T.S (the Master of Ceremonies) don the role of various government officials and by the constant presence of the 'woman', a representative of the Asian immigrant.

The Split Selves of Human Beings

The play projects the prejudiced racist attitudes of the white men who are themselves settlers in the vast terrain of Canada. The character of Inspector William Hopkinson is meticulously employed to expose the split selves of human beings. He is a civil servant pledged to his service but only superficially. Beneath the tough exterior, a soft corner does exist and this does surface periodically. However, both sides always oppose each other fighting for supremacy. Hopkinson is himself half Asian by descent but he fervently refuses to acknowledge that.

Robert C. Nunn, commenting on the dualism present in Hopkinson, supports this view, thus -- "His racism is practiced only through constant and strenuous denial of a part of himself" (30). This is because he is led to believe that the Asians are an inferior race and without the courage to combat, he joins the band wagon of racist groups:

HAMILTON. All I know, Evy, is my father didn't die in the service for the world to be overrun by a second-rate people.

EVY. You don't make sense. Who's second-rate when you run out of brown people? (Pollock 248-49)

Questions Relating to Lineage – The Peace of the Coffin

On the one hand, he beseeches Evy, his mistress, to stop when she confronts him about his lineage. He is enraged at the mention of his mother's Oriental origin because he is shameful of his inheritance. Yet, on the other hand, he praises the Indians for their precision in artefact craftsmanship. Therefore we see that his denial is in itself a proof of the existence of another dimension to his 'self'. This becomes ever more evident in his numerous trips to the temple

when he is "all dolled up" (Pollock 267) as a Sikh. His awakening to the existence of the other self is gradual and runs parallel to the deteriorating state of his dominant self.

After over five weeks since the forced departure of the steamer he feels no sense of achievement or pride of accomplishment. Then, he only longs for a certain something which eludes him, leading him to believe in the "peace of the coffin" (Pollock 285). Later, peace does embrace him; only that when it does, Hopkinson has already been engulfed into the fold of the All Pervasive Destroyer - Shiva (of Hindu Mythology) through the bullets from Mewa Singh's gun.

Hopkinson projects the cause of the imminent racism present in society to the effect that an awareness is created amongst the reader/audience; however, the total impact of the atrocity permeates them with the stinging words and obnoxious behaviour of T.S., who represents the government officials of the times.

Racial Prejudices

T.S.'s outlook of the Sikhs who are of an East Asian origin is pathetic:

T.S. He is criminally inclined, unsanitary by habit, and roughish by instinct....His intelligence is roughly that of aborigines. He indeed belongs to a heathen and debased class.(Pollock 249)

His views are deep-rooted --- he ascertains that the cause of employment, racial tension, high interest rates, and violence in the streets to the presence of the "coloured immigrant" (Pollock 258). This very term displays the biased temperament of the speaker.

Suffice to say that while immigrants are welcome to populate the vast expanse that is Canada and to enjoy her riches the entry of the coloured immigrant should be kept in check, "the operative word's "a few"" is T.S.'s verdict. The strategy is to let them toil, undertake menial jobs and there ends their limit. The coloured immigrant's free movement and mingling within the community was objectionable and highly undesirable.

Mere Beings, Just Commodities

T.S.'s views are clearly racist and devoid of any finer feelings for fellow human beings. According to him the people aboard the liner are mere beings, just commodities, the fate of whom can be signed-off according to their relative worthiness. Their untold suffering and the hardships that they undergo are not lost on the audience. Although they do not form part of the cast, their presence is felt throughout the play in the person of the Woman.

The Woman

The Woman, along with the unseen child, reflects the sentiments of the victims aboard. Her dialogues are interspersed, pin pointing to the changing temperaments, of those aboard.

At the beginning of the play it is joy upon sighting land; then, it is dejection upon witnessing the launch being stopped and with the issuance of the order to deport; later it becomes hope.

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Her reassurance to the child rests on her faith that they, as British subjects, would come to no harm. However, as time passes her hope wavers.

Though stranded on the stagnant slip, unable to endure famine she remains strong --- imbibing strength from the thought of her heritage. She does not turn bitter although she results the ugliness of the people ashore the beautiful Vancouver. Sadness overwhelms her but this matures, with her acquired bravery, into a conviction.

This becomes explicit in her concluding statement that God shall judge injustice with a heavy hand. Pradip Lahiri holds up this character as the symbolised Mother-India figure (183). Indeed just as the Woman is caged behind, in the rear of the stage justice for the ethnic minorities too remains confined to a cage.

Great Passion for Fellow Human Beings

The instance of a playwright projecting a social consciousness may not be uncommon but what marks Pollock's endeavour is the magnitude of her passion for fellow human beings. Unlike George Ryga or Tomson Highway she does not belong to the afflicted class yet her desire is tuned to stop such atrocities.

Moreover the subtle manner, in which the objective facts and subjective emotions are interwoven, without a blatant thrust of personal views, synthesizes pragmatism. The revisitation of history is with the conscientious effort to subvert the myth of Canadian moral superiority impressing that political machinations usurp individual rights.

Pollock's Project and Program

Pollock states her purpose explicitly in a programme not for the first production of the play:

To know where we are going, we must know where we have been and what we have come from. Our attitudes towards the non-white peoples of the world and of Canada is one that suffers from the residue effects of centuries of oppressive policies which were given moral and ethical credence by the fable of racial superiority.... The attitudes expressed by the general populace of the time, and paraphrased through the play, are still around today, and until we face this fact, we can never change it. (Nothof 88).

She continues this sentiment, "All of my plays deal with the same concern It's a play about an individual who is directed to or compelled to follow a course of action of which he or she begins to examine the morality".² (quoted in Nothof 83)

Prioritizing Morality

Morality is to be prioritized over and above other necessary concerns if betterment of society be the goal of mankind. The plight of the Sikh minorities evokes sympathy, destroys apathy and ignites a pithy passion to uphold human rights. Documenting an event of the past is never capable of evoking an impact; it is the emotions of the people on whose lives the

historical incident had such an impact that moves the audience impelling them to don their thinking caps and act accordingly.

Notes

1. For a sampling of materials that reflect Pollock's views see Page 12, 18 ; and Walker 142.
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Pariksha: Test

by

Prem Chand

Translated by:
M. J. Warsi, Ph.D.

The army of Nadirshah has begun a massacre in Delhi. Rivers of blood flow through the streets. There is chaos breaking out in every direction. The bazaar is closed. The people of Delhi closed their doors, hoping for peace. Nobody was at peace. Houses are on fire, bazaars are being robbed; nobody is listening to the complaints of anyone else. The women of the aristocrats are being taken out of the palaces and disgraced. The blood-thirst of the Iranian soldiers cannot be extinguished by any means. The human heart was taking on its cruel, harsh, and demonic form. At this time Nadirshah entered the Badshahi Mahal.

In those days Delhi was a center of sinful activity. The houses of the aristocrats were filled with decorations and formal items. There were never women without their make-up. The men were always taking part in pleasure. Poetry had taken the place of politics. The wealth of all the parts [of Hindustan] were dragged into Delhi and flowed there like water. Prostitution was rampant. In some places there were pairs of partridges; in some places the quails and nightingales would compete. The whole city was engaged in sinful pleasure. When Nadirshah entered the Shahi Mahal and saw the things inside his eyes opened. He was born in a poor-house. His whole life was spent on the battlefield. He was not in the habit of sinful pleasure. Where the battlefield was this happy empire was somewhere else. Wherever he set his eyes, he could not remove his sight from there.

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Pariksha: Test by Prem Chand

It was the evening and he and his chiefs walked around the Mahal. They gathered the things they liked and went into the special room, and sat on the comfortable round pillow. Then he commanded his chiefs to leave the room. He put down all his weapons and called over the caretaker of the Mahal, giving him the order: I want to see the dance of the royal ladies. Dress them up well and bring them in front of me right now. Take care that there should be no delay! I will not hear any excuse or refusal.

The watchman heard this and became very fearful. How could these women, upon whom not even a ray of sunlight had fallen, enter into the general assembly, let alone dance? The royal ladies had never been subject to such indignity. Beast! You have painted Delhi red with blood, and still your heart is not satisfied! But even a single word slipping from one's mouth before Nadir Shah meant death by jumping into the mouth of a roaring fire. Bowing his head, he saluted the emperor and upon arriving in the women's quarters he told all of the ladies of Nadir Shah's command. He added that they should be sure to present themselves in a timely manner, for Nadir Shah would accept no excuse or deception. A disaster of this scale had never befallen the royal family before, but at the moment there was no other option to save their lives but to obey the order of the victorious emperor.

The ladies heard the order and became panicked. Throughout the women's quarters grief spread. The lightheartedness disappeared. From hundreds of hearts came a curse against this tyrant. Someone looked toward the sky with eyes pleading for salvation. Someone thought of God and the Prophet. But there was not one woman whose gaze went in the direction of a knife or sword. Although there were among them many ladies in whose veins ran the blood of Rajput warriors, lustful indulgences had cooled the fire of jauhar in their hearts. Their craving for sumptuousness had destroyed their self respect. They counseled one another in an attempt to find a way to preserve their modesty, but there was no time to think of any other option. This one moment would decide their destiny. Helpless, all of the women decided to go before the despot. Tears streamed from their eyes, and their hearts were heavy with grief, but pearl-embroidered clothes were worn. Collyrium was applied to tear-brimmed eyes, and perfume was sprayed upon sorrowful hearts. Hair was braided, pearls were strung through parts. There was not even one clear-intentioned woman who, on the strength of either God or her own conviction, would dare to disobey the order.

Not even one hour passed before the group of women, dressed in shimmering clothes, modest perfumes of jasmine and rose billowing forth from the make-up of their mouths, and jingling with jewelry entered into the royal quarters and stood before Nadir Shah. Nadir Shah once saw looking out of the corner of his eye a group of fairies (wives) and then leaning against his pillow he laid down. He lay down his sword and dagger in front of him. In a moment he started feeling sleepy. He stretched once and rolled over on his side. In a little while the sound of his snoring could be heard. It seemed like he was lost in deep sleep. For half an hour he lay there sleeping and the wives stood as they were with their heads bowed and looking like pictures on the wall. Among them the one or two

who were bold, from underneath the veil were looking at Nadir Shah as well as whispering to each other in soft voices -- what a scary image! What bloodshot eyes! What a strong body! He's not a man, he's a god!

Suddenly Nadir Shah's eyes opened. The group of fairies (wives) was standing there as before. When they saw that he was awake the wives lowered their heads and like sheep gathered their bodies close together. Everyone's hearts were pounding that this oppressor would now tell them to dance and sing, then what would happen! God help me understand this oppressor! But we will not be able to dance. Even if we lose our lives. We cannot suffer such indignities any more.

Suddenly Nadir Shah spoke in harsh words -- hey friends of god, I had called you to test you and I say with great disappointment that your behavior was exactly as I had presumed to be true. When any community's women do not maintain their honor then that community dies.

I wanted to see if you all had any self-respect left or not. I had called you here for this reason. I did not want to ridicule you. I am not that much of a desirer otherwise I would have fed a group of dogs. I am not that lustful otherwise, today I am listening to the strings of the sarod and sitar from Persia; I enjoy these songs more than even Indian songs. I only had to take your examination. After seeing this, the true sorrow is that the beauty of self-respect is no longer left in you. Was it not possible for you to disobey my command to save your self-respect? When you came here I gave you one more freedom. I was pretending. Was it not possible for one of you captives to take this dagger and thrust it into my heart? I swear by the Kuran that if I would have seen one of you take a dagger in your hand, I would have been very happy; I would have bowed my neck in front of those delicate hands! I feel sorry that today there is not even one daughter of your dynasty who raised a hand against the insults to their self-respect. Now this kingdom cannot remain alive. The days of its glory are limited. It's mark will vanish from this earth quickly. Go now and if possible save your king otherwise in this way you will depart from this world as immorality's slaves.

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Treatment of City in Nayantara Sahgal's *Storm in Chandigarh*

Varun Gulati, M.A., M.Phil., Ph.D. (Candidate)

Three Stages

Indian English fiction by women novelists reveals three stages in progress. (1)

- i. The early women novelists posed problems through their characters in their fictional work. This led to didacticism, sentimentalism and romanticism.
- ii. The second group of women writers forged individual styles and projected a vision that was unique. Three important writers of the group are Kamala Markandaya, Ruth Praver Jhabvala and Anita Desai.
- iii. The third group has given expression to the most recent problems. Feminism, free sex, isolation, alienation, identity-crisis or an individual struggling to be oneself are some of the major concerns of the women novelists today.

Nayantara Sahgal and Modern Sensibility

Nayantara Sahgal is a writer in Indian English fiction with a refined and modern sensibility, and a profound knowledge of the world around her. Her contribution to the Indo-English fiction is great and unique in her precise and scholarly description of the contemporary Indian political scene. Her novels portray the contemporary political realities and the disillusionment of the post-independence era in all concrete world (2).

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She tries to dig deep into the human mind by recording the individual responses in a particular situation. This, in particular, can be a situation in which citizens in a country are facing sudden changes in politics. She, undoubtedly, is a woman novelist raising her voice with the 'New Woman'. The central concern of her novels is the suffering caused to woman in the prison-house of loveless marriage and her suffering when she makes a breakaway (3).

From a Politically Well-Connected Family

To explain the personal theme clearly, she locates it against the political disruptions. Born to Vijaya Lakshmi and Ranjit Sitaram Pandit, Nayantara is the second of their three daughters and the child of a rich heritage. Her parents, including her mother's brother Jawahar Lal, were actively engaged in the country's struggle for freedom. Consequently, politics entered the life of the Pandit girls at an early age (4). In almost all her novels she has shed her emotional self, as any writer knowingly or unknowingly does: as D.H. Lawrence said, "One sheds one's sickness in books."

Speaking for Modern Women

Nayantara Sahgal is a writer speaking for modern woman, the 'New Women'. Traces of an Indian woman's search for sexual freedom and self-realization can also be found in her fiction.

Monroe K. Spears in Dionysus and The City (Pg. 93) speaks of "The introduction of the city as principal subject of fiction in English" and depicts the handling of this new subject in a manner which is distinctively modern (5).

As the civilization stepped forward, city played a pivotal role in the history of human life. It has become the centre of human activities, showing all the various aspects of human life and hence an important entity to enhance our knowledge of human behaviour.

The City

The word 'City' has been drawn from civitas – city-state, which is probably a synonym of cives – citizens. To be precise, City is a society of individuals who donate to an ideal of rational order. Thus it is physical as well as ideational. The physical city is a mere mirror image of the ideal, and the actual societies and institutions are imperfect pictures of it.

The city, for the moderns, is seen as descending in values. Things here fall apart, the centre cannot hold. We see here towers upside down in the air. The city is seen moving in the negative direction, towards the infernal city.

Many literary giants have celebrated city in their works when cities became centers of all kind of activities and expansion. Some writers give realistic pictures of real cities of the world at particular stage of time. Others took real cities and transformed them into imaginary ones as in the case of Thomas Hardy and R.K. Narayan.

In fiction, city also has come out as a character, a powerful figure affecting the lives of individuals living in it. Lawrence Durrell and Anita Desai amplify the above fact. In *Alexandria* of Durrell every new person coming to it becomes corrupt and lecherous and *Calcutta* of Desai makes the citizens nihilistic, driving them to death.

There are also many writers who take a decision to make a city the milieu to plant certain characters or ideas into particular situations. Now, there is no doubt that place where one lives certainly determines the mental health, controls the habits and behaviour, and moulds the character and personality of an individual. Therefore, an impressive relation between the people and places is found.

The City and the Individual Freedom

In some fictional writings city is used as a device, an index, to reveal and read the psychology of the inhabitants. Nayantara Sahgal's central concern, in most of her novels, is the concept of individual freedom. That is why her heroines, so deeply rooted in Indian culture, are portrayed as struggling for freedom and trying to assert their individuality in their own right.

Storm in Chandigarh

Sahgal has tried to understand the male perspective too. Women writers generally tend to adopt a feminine posture, which is understandable, in passing strictures on male and exonerating the female. But Sahgal offers, a scathing analysis of the ideal and the real marital relationship. Vishal in *Storm in Chandigarh* for instance, is the victim of marital discord himself. Vishal's marriage with Leela, had been a vanishing search for communication. Nayantara Sahgal, despite her feminist sympathies, shows a superior and steadfast understanding of male mind.

In Nayantara Sahgal's *Storm in Chandigarh* the evil of violence is projected in a skeleton form. In the very beginning, we find the Home Minister worried about violence in the city; he thought that the violence lay very close to the surface in Punjab. The story goes back to the fresh past of the partition of Punjab and Haryana.

The main subject of the squabble is the question of the possession of Chandigarh, the City Beautiful, and the capital of the Maha Punjab. The Home Minister appoints a young and intelligent civil officer named Vishal Dubey to get things settled in the region to calm the political turmoil in Chandigarh. A feeling of restlessness and insecurity is prevalent in the city. Dubey in a fine mood of contemplation throws light on this aspect of life:

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Outbursts of brutal, calculated violence had become a feature of the cities. There were too many in the congestion and chaos who had nothing to lose by violence, too many others who sat inert and indifferent... violence had become routine and expected. It was given different names, indiscipline, Unrest, disorder... (p.12)

The Psyche of the People in the City

Nayantara Sahgal in Storm in Chandigarh has written a story in which due to political turmoil in the City, the life of the citizens is affected to a great extent. No doubt, conditions prevailing in a place influence the psyche of the people living in that place. Chandigarh initially was supposed to be a poem in architecture. Its birth was an achievement of great architects' planners and engineers like Le Corbusier, Aditya Prakash, N.S. Lamba, Kewal Krishan, Pilloo Modi etc.

Indeed it existed as the actualization of dreams of several great intellectuals like Jawahar Lal Nehru and others. People stayed there to go ahead with a life of happiness and satisfaction in this abode of beauty and peace. Jit tells Dubey in his first meeting that he had settled there to live a happy life after coming out of the fires at Lahore during partition of India. Chandigarh was something more than a place, a city, for those who had faced the fears of bloodshed.

The City Beautiful was an actualization of temperate, human dreams. But politics at high level had disillusioned the life of common citizens. People like Jit, Mara and Saroj feel uprooted and deceived by the violent political situation. Jit tells Dubey of his personal dislike of this politics which has occupied in him the position of an outsiders and problem-creator in their lives:

Mara and I decided to settle in Chandigarh we thought it would be the one place in India that would be immune from this sort of thing. (p.54)

He is of the view that politics ('this sort of thing') has come into the calm life around and brought a storm in the emotional life of people.

The Story of Individuals – Justice and Injustice

The storm also enters Saroj's personal life through the worker's strike at the mill. Her husband Inder is warned by the workers with their demands and finally violence comes in the factory, the labourers attack Inder. His whole life becomes quite a muddle. Now the question arises how to tackle the violence in all the fields of life.

The main problem scrutinized in Storm in Chandigarh is of taking a stand against injustice and oppression⁹. The Storm (violence or disorder) here influences at two levels: political and personal. At political level the storm enters the foundation of Chandigarh with the partition of the Maha-Punjab into Haryana and Punjab.

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The struggle started between two types of people: the first were those who wanted a state in which the only language approved was Punjabi: the second type was those who did not want any partition in the state. This political disharmony is suggested in the novel through an antagonism between the two Chief Ministers: Harpal Singh and Gyan Singh. Gyan Singh stands for the first type of people stated above:

Gyan Singh, as Harpal had discovered long ago, had never wasted time on emotions and beings: he had always displayed a ruthless attitude while dealing with a situation and for him there is always a bargain to be struck. (p.25)

Gyan Singh, the Chief Minister of Punjab, uses every trick of gaining power in politics. For him it is only the end that matters, whatever the means might be. When people were burning in the funeral pyres of the partition of India and Pakistan he had made a lot of money. He is a person who is acquainted with how to grasp a situation and extract sap for personal gains.

Physically a gigantic person, he knows his powerful impression over the other and gains a lot from it. He gets support over the issue of Punjab by announcing that Punjabi should be the regional language of Punjab, because Punjab belongs to only those who are Punjabi-speakers by birth. He also accumulates knowledge and uses it to prove his selfish point. He describes the past history of Punjab and claims that Punjab, and only Punjab, had legal rights over the waters of Bhakra-Dam. Using malpractices he gains public sympathy and a grand following.

Politics Degenerating into Money Making

During post-independence period politics had degenerated to moneymaking, power hunting, personal-enrichment. Sahgal in her work does not profess any specific political ideology; she also does not profess any specific politics values. But she does point out that the ill influence of politics has spoiled the healthy stream of personal life.

The politics of non-violence, patience, forgiveness had been left no place in the post-independence era. Now it was violence that had entered the political scene and it had affected life in cities. Violence had become a common feature of city life. The metaphor in the title of the novel suggests that it was the uneasy political situation in Chandigarh that provides the basis for Nayantara Sahgal's story. This fact is proved when the novel is studied from the political side of the coin.

Fiction – A Record of Human Familiarity

To be accurate and clear, fiction or literature is a recording of human familiarity. While reaching out on humanitarian basis, it is found that the novel explains the storm in personal life of the characters also. It is this uneasy situation in Chandigarh that

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everybody living in the city is in tension and under the clouds of insecurity. Almost all the characters-Vishal, Harpal Singh, Gyan Singh, Home Minister, Jit-Mara and Inder - Saroj have a fear. The main reason being the strike at the Bhakra Dam.

The common life is in the clutches of doubt and fear. When Vishal Dubey, the civil servant, comes to Chandigarh, he realizes that the situation had gone out of control. He is a man of profound knowledge and keen perception. He knows that Gyan Singh could not be persuaded away from the strike. In his effort to understand the real situation he senses a great difference between the personalities of Harpal and Gyan. First he believes that it was a conflict of personalities.

One likes coffee, the other likes tea. Or one gave the other a black eye at the school. Or some private feud about something. There doesn't seem to be any real difference. It's clash of personalities, but that's what politics has degenerated to. (p.20)

A further study into the affairs gives Mr. Dubey an insight into the characters of Harpal and Gyan. Vishal finds the situation not only vicious but depraved to the limit of paralysis. During one of his walks with Saroj when she asks him what had happened that one felt insecure along one's own streets in one's own town, he replies:

I suppose one doesn't notice the things that happen gradually. We seem to have slipped into a kind of decay. One big upheaval might have had some meaning, but this noiseless chaos, like the ground dissolving as you walk on it, is uncanny. (p.87-88)

The Storm Has Gone Deep into the Roots of Human Soul

Thus it can be seen that the storm has gone deep into the roots of human soul; fear has harassed the very existence of the citizens living in the city. Moreover it is not a battle merely between two persons. No doubt, Gyan is an ambitious person without any pricking of conscience. For him nothing matters in the way of personal success, as long as things go in his favour. But Harpal is a man of some substantial human values. He, like the Home Minister, doesn't want any partition. For him co-operation, prudence and patience are the watchwords. His idea of life is to wait and watch; the problem with him is his inactivity. In conditions of turmoil he cannot work properly. In this crucial situation, he feels ambushed and helpless like all others in the city.

Harpal's mental balance is threatened due to the crisis in the atmosphere. For him the big vision has fallen to pieces. He wants to resign, but resignation is no solution. The solution lies in taking a stand, otherwise suffering is unavoidable and of course, Harpal suffers in the end. Saroj is another victim of the chaotic situation. She suffers in the very home of her own "in broad daylight, amid laughter and conversation while the sun shone". She does not get the due love and regard from her husband Inder, although she is quite a

loving, innocent and submissive lady, never speaks against him even if he doesn't deserve a mild treatment.

Inder is unable to forgive an act of hers that she had done during her youth, although she doesn't hide anything from him. Inder, like Gyan Singh, is a person who has "disdain for other human beings". No doubt, such people achieve public sympathy but they don't deserve it. Inder is worried with the idea of purity in woman. When his wife tells him that she has had physical relations with a friend before marriage, he becomes violent. He is the symbol of primitive man's supremacy over woman.

Moreover, he thinks his wife to be a mere thing in his control. He treats Saroj badly, even manhandles her. There is usually a sort of cold war between them and this hurts her emotionally, too. She doesn't retaliate with any sort of violence. Inder always denies her endeavor at a fair communication in their marital affairs. Thus, their relationship stands on an undercurrent of disorder, violence and restlessness.

Vishal Dubey proves to be a link between the political and personal worlds in the novel. A man of reflective understanding he takes things in their right perspective. According to him a relationship based on love, faith and frankness always succeeds. Man can lead a life of happiness by being honest in his relations with others.

Why People Suffer?

The answer to the question-why people suffered? lies in the fact that they hide their inner realities from their fellow beings. Much that went wrong between men and women, between people, lay in what they withheld from one another. According to him decent human relations are made to happen –

With care, with love, when possible, and otherwise with time and interest, and always with truth or as much of it as the other person will allow. All of that reduces the heartbreak and a lot of the loneliness of living. But it is damnably hard to do. (p.91)

In case of Inder and Saroj, even with Saroj's patience and suffering, the relationship breaks, the reason being Inder's blindness to her efforts. Vishal tries to help; Saroj is quite expressive and vocal with him. He tries to safeguard Saroj's individuality, her personality and saves her from a breakdown. When Saroj goes to Delhi leaving Inder behind, it proves to be the saturation point.

Effect of the Storm in the City, Outside of the City

Thus, the storm in the city has had its effect even outside the city. The atmosphere in the city poisons the life of the citizens living in it. The picture of Chandigarh painted by Nayantara Sahgal is not ugly or down to earth, but it is, undoubtedly realistic. She is an

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observer of the drama in the city of sixties of the last century. It was made the joint capital of Punjab and Haryana on November 1, 1966. Not a mere patch work of cement and greenery, it was a biological phenomenon.

Le Corburier aimed at the creation of a poem in architecture, although people have different views about the beauty of this city. There are also some who opine that Chandigarh is a disgrace. The main issue of the controversy lies in the borrowed architecture, design of the city. People believe that Corbusier gave us a third-rate Chandigarh with a miserable, colourless and baseless architecture.

The Physical and the Spiritual

Nayantara Sahgal in her work has described the physicality of the City also. She has described the houses and the complexes of the city, although not elaborately. She has a dig at the planned interiors of houses in Chandigarh, transplanted architecture and the capital complex, especially the legislature building, which is sandwiched between the Secretariat and the High Court. When Gauri visits Inder and Saroj, she is not very much appreciative of Chandigarh.

Although Nayantara Sahgal is all praise for the High Court building, which has immense antique grandeur about it like an ancient temple, yet it is the most magnificent and dramatic building in Chandigarh. The overall effect of the open air at Chandigarh is healthy, still something is wrong somewhere, about its designing and planning or administration. For inhabitants, Chandigarh originally was meant to be an administrative city, as well as a city where those, who lost their houses in the fires of partition of India, were to be settled. These people bought residential plots in the city at quite cheap prices.

When writers like Nayantara Sahgal, Balwant Gargi and Balraj Khanna visited it and lived here during sixties and seventies, the city left a deep impression on them and they tried a few powerful attempts in fiction making Chandigarh as the locale.

The First Novel on Chandigarh in Indian Writing in English

Nayantara Sahgal was the first in the annals of Indo-Anglian fiction to write a novel on Chandigarh. Her novel Storm in Chandigarh is a product of her stay in the city during sixties, when she was trying to release herself from the clutches of Nehru family to fall further into an emotional pit. A semi-autobiographical book, it delineates various shades of characters living in the city during the period when the Punjab was divided into Haryana and Punjab, and Chandigarh was made the Joint capital.

Now being an outsider in the city or having some political, academic and personal reservations, Nayantara cannot be blamed for not dealing with every facet of the city. An analysis of the characters in her Storm in Chandigarh suggests that she knew only those people of the city who belonged to the upper class and came from outside.

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Story of Jit Sahani

These people were not born and brought-up in the city itself, but born outside they came to the city to fulfill their dreams. Sahgal's Chandigarh is "The city of the persons who were born somewhere else and came here in quest of something great and sensational". Jit came to the city with his wife Mara to lead a life of peace here thinking that it would be free of any sort of violence. Living and settling in the city was to him a start from scratch, a second start at life.

Jit Sahni is an industrialist paving his way successfully in the field. He belongs to that class of society, which has got riches to enjoy, and a mild, sophisticated nature for love. But he lacks that down-to-earth quality in his character that makes a man a loving and perfect husband. Undoubtedly there is love between him and Mara but at times they feel like strangers to each other.

In fact, Sahgal has portrayed a society of changing values. With the advancement in every sphere of life, perspectives towards things changed; human relationships also got affected under the complex conditions. With the dawn of independence great change occurred in social, religious, economic and personal affairs of the people:

Partition – Tragic Days and Years

During those crucial years of struggle for independence, of partition and its aftermath, our traditional social frames of reference such as religion, class, caste and family were put to severe test and our emergence at the end of it all as a free nation with secular and democratic standards has indeed been a major break-through to a different order of social perception. It is the depiction of this struggle and the achievement of this new order of social perception that should mark a truly Indian or Indo-Anglican novel.(p.104)

Years of Freedom

In these secular and free years the New Woman is bent upon to lead an independent and self-sufficient life. Mara is happy with Jit, but she also develops a love-relationship with Inder. To lead a life in all its fullness she wants both the softness of Jit and the hardness of Inder. She enjoys all the desired freedom from her husband; leads life in her own style. The couple Jit-Mara represents the educated and rich section of society in which wine is a simple part of culture. When Inder visits them with his sons Bunny and Muff, Jit offers him wine in hospitality and hopes that Bunny and Muff will also like a drink. Mara is both beautiful and intelligent and her relationship with Inder is not to satiate the physical appetite but to feed the inner appetite for fullness in life.

Business Culture

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Inder belongs to that class of businessmen for whom success is counted very sweet. Such persons are blind to the joys and sorrows of others. Moreover, he is a self-loving person hating others and using them like tools. His wife Saroj is a mere thing in his possession; he thinks he can use or drop her anytime he likes to do so. Even with Mara, although he becomes slightly aware of a feeling more than physical, he withholds his self, which becomes the reason of his suffering at the end. Saroj leaves him alone and her act is justified due to his animalistic nature.

Sanctity of Human Relations

Sahgal is concerned with the sanctity of human relationships. She believes that a relationship causes injury and inflicts pain if people 'withhold (hide) their real selves.

The marriage of Saroj and Inder is proving disastrous to Saroj's personality. She has been left with no choices or habits of her own. No happiness for her but always a fear of being misunderstood. In her life, many days pass without even a word with her husband. A supersensitive lady, she is afraid of the drama of the unsaid. There is no smooth communication between her and Inder and their talk inevitably leads to a quarrel.

The loss of her virginity before her marriage is a nightmarish thing for Inder to forget and forgive. The result is that he is not fully involved with her, which she regrets highly. Moreover his thinking is quite old-fashioned; he is not ready to assume a woman equal to a man. He says to Mara in one of his fine frenzy:

Put it in whatever smart new language you like, it's a lot of bilge. A thousand years from now a woman will still want and need a master, the man who will own and command her and that's the man she'll respect.
(p.154)

City with Double Human Standards

Sahgal's Chandigarh, thus, has people with double human standards. People like Inder are materially and socially advanced, yet unable to accept the modern revolutionary human values. The unsatisfactory and unfulfilled relationship leads Saroj to revolt. A bond of lovely understanding is established between Saroj and Dubey. They share similar views due to their similar nature.

In Vishal's company Saroj can express herself very adequately without any tension. Inder cannot tolerate this thing, although he himself has invalid relations with Mara. It is his unsympathetic attitude that forces Saroj to leave him alone and go to Delhi, where she will be joined by Vishal Dubey later on.

These criss-cross relationships in the novel make the reader to contemplate over the question of the sanctity of human values. Dr. Srinivasa lyengar exclaims over the "set" in

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Varun Gulati, M.A., M.Phil., Ph.D. Candidate

Treatment of the City in Nayantara Sahgal's *Storm in Chandigarh*

the novel and remarks that it is like a chapter from John Updike's *Couples*²⁶. But it can be said without doubt that in the delineation of such relationships, Sahgal shows authenticity in her art and realism in her treatment of the city.

Sahgal's Chandigarh is a city of rich and prosperous businessmen, of intelligent New Women, and intellectuals and politicians striving hard to find solution to the problems. The healthy air in the city enriches them physically and mentally. It is not merely a heap of buildings, but a home, an atmosphere, an abode of peace, fulfilling Le Corbuser's dreams of a beautiful, living city. But this city is in a mess, not in a settled condition, as says Gauri on visiting it. Storm has raided its limbs and it lies like a terrorized helpless creature. Storm pawns from the high skies of politics creating waves of unrest in one layer of society.

In personal life of citizens a crisis can clearly be traced. There are critics who say that the crises at the political and personal fronts are not thematically related to each other²⁸. But the fact remains that if there is tension in the air of a place; people living there are also troubled. At least the ordinary inconveniences are inevitable and they make life stuck in vacuum.

It is the stormy situation in the city, which plays a great role in Saroj's bidding farewell to Chandigarh, a "home" to her. Under such critical conditions bearing a child was not safe. What else can be of great fear than this! Moreover Vishal proves a link between the two spheres. Sahgal herself has stated at times that atmosphere works on her powerfully that is why even foretelling of events has been possible for her especially in Storm in Chandigarh and The Day in Shadow. When she was writing the latter the whole political atmosphere of the book became so strong and overwhelming, it almost became another character, with a life of its own.

Modernity Is Confused With the Western Style of Life

Modernity in India is often confused with the western style of life. What confirms to western ways of dressing, eating, drinking and social get-together is regarded as modern.

Nayantara Sahgal also touches tradition and modernity in terms of ethics and morality. Ethics and morality have been given distinct identities and meaning by the modern educated people like Trivedi and Vishal Dubey. For instance, Dubey would not subscribe to what is commonly understood as morality. Trivedi suggestion that Dubey might believe in free love, and that sort of thing makes Dubey laugh. He, while declining his inclination towards free love, declares that he does not accept the established ideas about morality.

In Storm in Chandigarh the novelist has reflected the turmoil in life through the political drama. The novel is a proof her clear thought, vision and maturity. It gives an insight into the life of high ups and delineates the frustration among the young couples in dramatic

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terms. Sahgal shows apt competence in handling the delicate situation. Her artistic effort succeeds in a reliable and competent treatment of the city.

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Phrasal Stress in Telugu

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Abstract

The phrasal stress refers to the most prominent syllable in a sentence. It serves to highlight, focus, contrast, comment, or indicate new information (Hirst, 1977).

The current study thus aims to identify the location of phrasal/sentence stress in Telugu. Thirty right-handed native speakers of Telugu described a picture for about 2-3 minutes.

The utterances were transcribed in The International Phonetic Alphabet and classified into separate intonation units by 2 speech pathologists. Later, 3 speech pathologists independently identified the primary stressed syllable in each intonation unit i.e., the most prominent syllable.

The percentage frequency occurrence of stress on specific syllable position in each intonation unit was calculated. The outcome of the study suggest that phrasal stress is variable and can occur on any syllable in a sentence. However, it more likely occurs on the first 6 syllables.

Introduction

Stress indicates the most prominent syllable/word in an utterance. The default stress in a sentence is also called the phrasal stress or sentence stress. The emphatic sentence stress serves to highlight, focus, contrast, comment, or indicate new information and it contributes to identification of intonation pattern of a sentence (Hirst, 1977).

The stress in an utterance is also reported to occur in certain position in an utterance in some languages. An important feature of English intonation is the use of an intonational accent (and extra stress) to mark the focus of a sentence. Normally this focus falls on the last major word of sentence, but it can occur earlier in the order to emphasize one of the earlier words or to contrast it with something else (Russell, 1997).

Thus the default phrasal stress in English is reported to occur on the last major word (Russell, 1997), where as in Kannada language, it reportedly occurs on the first few syllables (Manjula, 1997).

In Tamil, which is a Dravidian language of India, the stress is reported to occur on the first syllable of a phrase (Ashtamurthy, 2003). Thirumalai & Gayathri (1988) too reported that although there is no word stress in Indian languages, the sentence stress occurs at the beginning of a sentence.

Another type of stress is the contrastive stress which marks comment or psychological predicate in an utterance (Hornby & Haas, 1970). It can occur on almost any element on an utterance. Its occurrence on a particular element is linked to specific situational and contextual aspects of discourse and to speaker-hearer presuppositions. It is related, in particular, to the element he/she wishes to place into focus. Bates and Macwhinney (1979) noted that contrastive stress is the device speakers' use most often when the point of an utterance is to contradict or replace some aspect of the listener's beliefs.

Prosodic prominence/stress has been claimed to be closely linked to the notion of "information structure" of an utterance, reflecting the flow of information and the ordering of new vs. given information (Nooteboom & Terken, 1982).

A common observation is that given information, i.e. information that has already been mentioned or is assumed by the speaker to be known, tends to precede new information. If, for some reason, this unmarked structure of information is deviated, it is usually signaled prosodically, for instance by a focal stress. Another, related generalization is that new information tends to be stressed, whereas given information tends to be destressed (Hirschberg, 2002).

This particular prominence function of prosody signals the listener about new/important information (Nooteboom & Terken, 1982; Nooteboom & Kruyt, 1987; van Dozel &

Koopmans-van Beinum, 2000). However, information structure alone is not the sole instigator of stress.

Terken and Hirschberg (1994) investigated the relationship between stress and the new vs. given distinction in an experiment where the additional factors of syntactic function and sentence position were looked at. They found that when a given item has a certain syntactic function in the context of an utterance, it is just as likely to be accented as an element which is new to the discourse.

In some languages, the syllable that carries stress in an utterance is in part determined by vowel quality i.e., the kind of vowel it consists in its structure. For instance, in English, the central vowels are unlikely to receive stress compared to the peripheral ones (Collins & Mees, 2003).

The research related to the default stress pattern in Telugu is not reported in any of the published studies yet. However, the phenomenon is well established in other 2 Dravidian languages of Kannada and Tamil. Hence the current study intends to study the stress pattern of Telugu which is another major Dravidian language.

Aim

The study aims to identify the location of phrasal/sentence stress in Telugu.

Method

The participants included 30 right handed native speakers of Telugu. All the participants were young adults in the age range of 19-22 years and were either studying graduation or post graduation. The participants did not present any previous history of speech, language or hearing deficits as ascertained by the information provided by themselves. The screening for speech or hearing deficits in all participants revealed also no pathology.

Stimulus

A picture description task was selected. The picture stimulus was a part of standardized test called the Linguistic Profile Test (Karanth, 1980). The picture depicted a 'market scene'. Initially, a pilot study was carried out to confirm:

- (a) that expressive speech of minimum 3 minutes could be elicited from the subjects.
- (b) the possible occurrence of different grammatical classes of Telugu.

Five normal participants narrated the events related to the selected picture stimuli. Analysis of the discourse content revealed that the participants described the picture for about 2-3 minutes and there was sufficient scope for use of various grammatical classes

such as nouns, verbs, adjectives, pronouns, postpositions, and conjunctions. There was also scope for repeated use of some of the grammatical categories. More importantly, the chosen stimulus facilitated generation of a significant number of sentences thus enabling collection of large corpus of speech sample.

Procedure

Recording procedure

Prior to recording of speech sample, informed consent in writing for participation in the study was obtained from all participants and before the actual recording of speech sample the principal investigator demonstrated narration of picture using another stimulus to each participant.

All the participants were given sufficient time to formulate the utterances and get familiarized about the picture to be narrated. The picture stimulus was placed in front of participants. The participants were instructed to observe and verbally describe as many events, things, and activities about the picture.

The speech sample was recorded in a single trial in a quiet environment. The duration of recording extended from 2-3 minutes across participants. The participants' utterances were recorded using Transcend digital voice recorder with a uni-directional microphone placed at a distance of about 10 cm from the mouth.

Analysis

The recorded utterances were transcribed by the principal investigator using The International Phonetic Alphabet (revised to 1993, updated 1996). The utterances were classified into separate intonation units by the principal investigator. An intonation unit (IU) was operationally defined as 'a sequence of words combined under a single, coherent intonation contour' (Chafe, 1987).

The perceptual criteria adopted for demarcating intonation units were: presence of at least one stressed syllable, significant pause between intonation units, phrase final lengthening, anacrusis, and pitch reset (Cruttenden, 1997).

Another judge who was a qualified speech-language pathologist with experience in analysis of prosody also identified the intonation units independently. The item-by-item inter-judge reliability coefficient 'Alpha' for identification of intonation units was found to be 0.9204.

The judgment task was repeated after 2 weeks time by the principal investigator and other judge to establish intra-judge reliability. The item-by-item intra-judge reliability coefficient 'Alpha' for the principal investigator was found to be 0.9404 and for another judge it was 0.9302. Later, 3 speech-language pathologists independently identified the

primary stressed syllable in each intonation unit i.e the most prominent syllable of a given intonation unit.

The judges were aware of the perceptual cues which facilitate identification of stress. The item-by-item inter-judge reliability coefficient 'Alpha' was found to be 0.8604. The judgment task was repeated after one week to establish intra-judge reliability. The item-by-item intra-judge reliability coefficient 'Alpha' for the 3 judges were 0.8805, 0.9103, and 0.8902 respectively.

The percentage frequency occurrence of primary stress on specific syllable position with respect to intonation unit was obtained by noting the occurrence of primary stressed syllable with respect to the syllabic position in each intonation unit. It was calculated as

$$\frac{\text{Total of occurrences of primary stress on specific syllable position in intonation unit}}{\text{Total of primary stress that occurred on all possible syllable positions in intonation unit}} \times 100$$

The percentage frequency occurrence of primary stress on specific syllable position was calculated for each of the judges. This was followed by calculating the average of the results of 3 judges for each participant.

Results

The aim of the study was to identify the location of default stress in a sentence. The phrasal stress was identified independently by 3 speech pathologists in the intonation units of the speech of 30 native Telugu speakers.

The master data of the percentage frequency occurrence of primary stress on specific syllable position in the intonation units of all 30 participants is given in Table 1. It represents the mean of the syllable identified by the 3 judges as carrying stress.

The results revealed variable placement of stress in an intonation unit across all the participants.

The participant 1 (P1) placed the stress with a highest frequency of 15 % on syllable 6, followed by 12 % on syllable 2, 10% on syllable 3 and 16 where as the frequency of occurrence gradually decreased from syllable 10 onwards.

In participant 2 (P2), the syllable 2 was received a higher percentage of stress (24%), followed closely by 21% for syllable 5 and 17% for syllable 4.

In participant 3 (P3), the syllable 7 was stressed more frequently (22%), followed by 19.66% for syllable 1 and 17 % for syllable 3.

The participant 4 (P4) placed stress on the first 5 syllables while no stress was found beyond syllable 10.

The highest percentage of stress was found on syllable 5 (18%) in participant 5 (P5) and on syllable 4 (20%) in participant 6 (P6). In participants 7 to 12, the frequency of occurrence of stress was highest on syllables 4 (20%), 3 (23.66%), 6 (36.20%), 1 (26.08%), 3 (47.60%), 3 (33.33%) & 5 (33.33%) respectively. Similar higher frequency of stress can be observed for other participants also.

Table 2 represents the combined data obtained in all 30 participants. It may be observed that the highest percentage frequency of stress (15.20%) was placed on syllable 3. It was followed by 12.43% on syllable 5, 11.27% on syllable 1, 11.22% on syllable 6, 10.84% and slightly less 9.94% on syllables 2 and 4, respectively. The variability of primary stress placement is clearly depicted in Figure 1.

Table 1: Average percentage frequency occurrence of primary stress on specific syllable position in the intonation units of all 30 participants.

S	Participants																														
	P	P	P	P3	P4	P	P6	P	P8	P9	P1	P1	P1	P1	P1	P1	P1	P1	P1	P1	P2	P2	P2	P2	P2	P2	P2	P2	P3		
	1	2			5	7				0	1	2	3	4	5	6	7	8	9	0	1	2	3	4	5	6	7	8	9	0	
1	8.33	3	19.66	25.66	6	15.66	-	14.33	11.06	26.08	4.76	3.03	19.44	19.29	10	24.44	4.16	10.41	15.86	3.70	10.52	-	27.77	4.73	4.76	33.33	12.12	-	-	-	
2	12	24	8	20	9	36	6.66	4	13.20	2.66	-	6.44	19.78	15.6	6.6	-	2.08	14.58	3.17	22.27	12.0	9.5	-	28.50	16.66	29.92	3.03	-	-	-	
3	10	8	17	14	1	5.33	-	23.66	8.30	11.33	47.33	33.10	11.03	14.03	20	13.32	10.41	20.83	9.52	11.5	1.75	33.26	16.14	26.30	15.15	16.16	14.14	11.11	-		
4	8	17	3	15	6	15	20	13	2.76	10.13	7.04	6.06	-	1.75	3.33	6.66	4.16	2.08	9.52	22.33	33.76	23.5	5.5	14.20	7.14	-	-	00	-	16.66	
5	5	21	8	16	1	-	6.66	16.33	8.30	7.10	11.71	33.10	11.10	12.12	16.16	11.10	14.16	16.11	11.11	14.02	-	-	23.73	9.52	3.03	15.15	20.20	14.14	16.16	-	
6	15	7	11	-	1	8	7	16	36.20	10.34	11.85	6.44	19.27	12.66	22.50	12.5	6.27	6.27	12.5	7.0	3.70	4.7	5.53	4.72	12.12	27.27	00	3	10.10	11.11	
7	5	13	22	-	1	2.66	10	6.00	-	8.96	4.76	-	2.76	10.10	6.66	4.16	4.16	9.52	11.35	4.74	22.47	4.73	11.3	90	-	-	-	-	27.73	-	
8	8	-	5	5	3	10.33	7	6	2.76	2.66	7.04	3.03	-	5.26	13.33	-	6.25	6.25	4.76	3.70	14.02	-	-	-	7.14	-	21.21	8.33	-	-	-
9	5	-	-	2	9	-	20	-	8.43	6.00	2.38	-	-	7.01	-	-	2.08	-	1.58	7.40	1.75	14.20	5.55	-	-	6.06	3.03	-	23.73	11.11	
10	2	-	-	5	-	2.66	-	-	5.43	4.00	2.38	3.03	11.17	1.75	-	-	12.50	4.16	11.10	-	3.50	9.46	5.55	-	4.76	3.03	-	4.16	9.50	-	
11	3	2	3	-	-	5.33	-	-	-	1.33	-	-	2.76	-	-	-	0.08	2.08	14.28	-	7.01	-	11.10	4.73	-	6.06	-	-	14.23	-	
12	-	3	-	-	3	-	7	-	-	-	-	3.03	2.76	-	-	-	2.08	2.08	-	-	-	-	-	-	-	-	3.03	-	4.73	5.55	
13	-	-	3	-	-	-	-	-	-	1.33	-	3.03	-	-	3.33	6.66	4.16	4.16	-	3.70	-	-	-	-	4.76	3.03	-	-	9.50	-	
14	3	-	-	-	-	-	-	-	2.66	1.33	-	-	-	-	-	-	2.08	-	-	-	-	-	-	2.38	-	-	-	-	9.50	-	
15	3	-	-	-	3	-	7	-	-	-	-	-	-	-	-	-	-	-	1.58	-	-	-	-	-	-	-	-	-	-	-	
16	10	-	-	-	-	-	-	-	2.66	-	-	-	-	-	-	-	2.08	6.25	-	-	-	-	-	-	-	-	-	-	-	-	
17	2	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	
18	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	2.22	-	-	1.58	-	-	-	-	-	-	-	-	-	-	-	

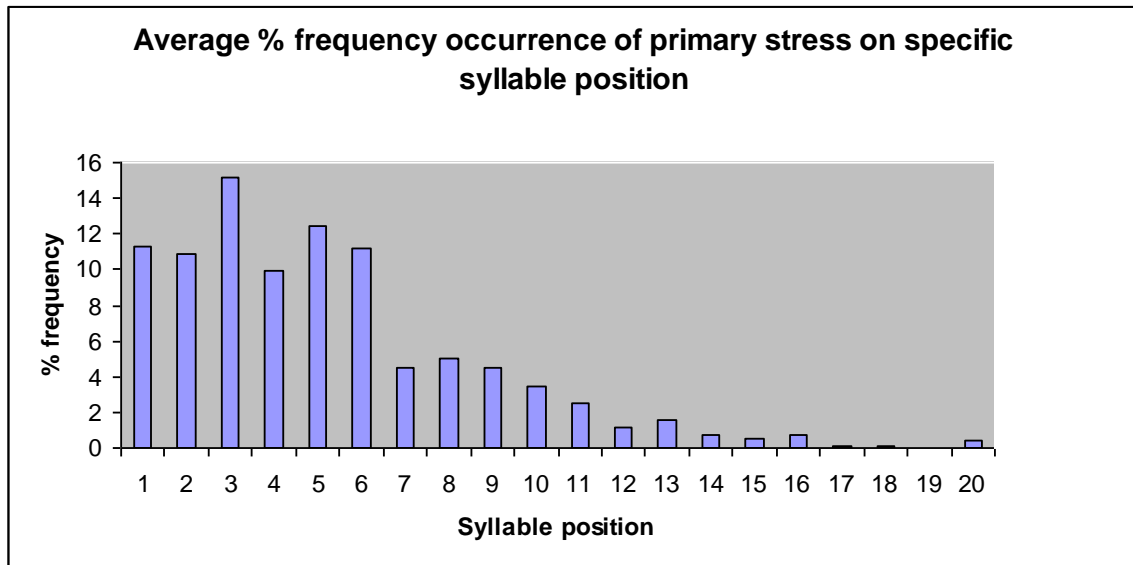
1	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-
9	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-
2	-	-	-	-	-	10	-	-	-	-	-	-	-	2.2	-	-	1.5	-	-	-	-	-	-	-	-
0	-	-	-	-	-	-	-	-	-	-	-	-	-	2	-	-	8	-	-	-	-	-	-	-	-

SP – Syllable position; P - Participant

Table 2. Combined average percentage frequency occurrence of primary stress on specific syllable position in the intonation units.

Syllable Position	Average % occurrence of stress
1	11.27
2	10.84
3	15.2
4	9.94
5	12.43
6	11.22
7	4.54
8	5
9	4.54
10	3.5
11	2.56
12	1.2
13	1.55
14	0.69
15	0.48
16	0.69
17	0.06
18	0.12
19	0
20	0.46

Figure 1. Combined average percentage frequency occurrence of primary stress on specific syllable position in the intonation units.



Discussion

The results of the study provided the database related to stress placement in a sentence in Telugu. The study revealed certain curious results concerning placement of stress.

The important outcome is that speakers of Telugu exhibit variable stress pattern in a sentence. It is not constant a constant phenomenon. The variability may be due to various factors that influence stress placement. Some of the factors may be the possibility of new versus given information (Nootboom & Terken, 1982; Nootboom & Krut, 1987; van Dozel & Koopmans-van Beinum, 2000), the vowel quality occurring in the phonetic environment (Collins & Mees, 2003), and also the grammatical category of the word stressed. Usually the content words are more frequently stressed than the function words.

Secondly, the stress occurred more frequently within the first 6 syllables of intonation unit. Even among those 6 syllables, it is the third syllable that was received prominence. The possibility of occurrence of stress decreases from left to right of the utterance. It is least on the syllables that are in the terminal portion of utterance.

The results are quite similar to those reported by Thirumalai & Gayathri (1988) for Indian languages, Manjula (1997) in Kannada and Ashtamurthy (2003) in Tamil. It differs from English in which the stress generally occurs on the terminal syllables (Russell, 1997).

Conclusion

Based on the results of the current study it may be concluded that in Telugu the default sentence stress is variable and can occur on any syllable in a sentence. However, it more likely occurs on the first 6 syllables.

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**Stress Among ELT Teachers: A Study of Performance
Evaluation from a Private Secondary School in Haryana**

Mayur Chhikara, Ph.D.

Abstract

The study examines aspects of C.B.S.E. inspection and school based supervision meant for ELT teachers as carried out at a private school in Haryana. Data were gathered from administrators, teachers and students through interviews, critical incidents and relevant documentation. The study points out that a combination of the two supervision systems offers benefits that a single system cannot. It highlights the problems and the dilemma ELT teachers find themselves in when faced with two systems of summative nature. The study concludes that C.B.S.E. inspection and SBS can co-exist. They must be a foil for each other and not copy functions.

Keywords: *SBS*(School based supervision); *ELT*(English Language teaching); *C.B.S.E.*(Central Board of Secondary Education); *Haryana*(A state in India).

Introduction

It is a never ending quest to provide quality education that meets student's and society's needs while balancing educator's professional needs within finite monetary constraints. In a country like India where English is a second language, much more is expected from Language in India www.languageinindia.com

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Mayur Chhikara, Ph.D.

Stress among ELT Teachers: A Study of Performance Evaluation from a Private Secondary School in Haryana

ELT teachers in a private school. Teacher accountability, centralized and decentralized teacher's inspection, school based supervision (SBS), site based supervision, administrative control, professional control, community control and comprehensive control are some of the measures to check ELT teacher's potential.

In recent years, educational systems of various countries have experimented with different methodologies in an attempt to optimize an ELT teacher performance (English is second Language of communication in these countries). SBS (School based supervision) has become the most important inspection system to assess an ELT teacher where English is not a native language.

The centralized system relies on inspection by which inspectors, drawn from the country's senior teaching staff, visit schools, observe classes. They gather inspection data and evaluate teacher performance. But in school based supervision, inspection is held at regular intervals. Time period for inspection in SBS may vary from interval ranging from a week to fifteen days mostly. Control of curriculum, teaching methodology, teacher assessment, and even finance remains in the control of localized government or management of the school.

As ELT teachers, we are subjected to whichever system our legislative or administrative body dictates. For most part, we are not important to change the system and therefore bound to make the best of the system imposed. Regardless of whatever system is applied, a method of ELT teacher evaluation is necessary. However, teacher appraisal systems should be directed towards improvement and not termination.

Indian Private School System and ELT Teacher

As is most countries, one of secondary education's prime goal is to prepare students for entry into universities and defense forces and other such powerful organizations, Indian schools are no different. ELT teachers direct their energy to prepare students for group discussion, declamation and English language aptitude test which have become mandatory to enter some of the above mentioned organizations.

There is prime difference between teacher in the public and private school system. The public school ELT teachers are part of the civil service branch of Indian government, and, once accepted, there is little likelihood of dismissal, whereas private school ELT teachers are hired on yearly contracts that require more credentials and greater performance levels.

As English has become the most preferable Language in Indian society for growth, stakeholders in a private school have imposed higher demand for improved ELT teacher performance, therefore, the 'school-based supervision system' has been enacted by school stake-holders to update and maintain the quality of teachers. Within this process

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organizational members, such as the principals and/or departmental heads, have assumed the responsibility for evaluating teachers.

To sum up, ELT teachers at private schools are responsible for the C.B.S.E. to maintain professional accreditation and to the school administration to keep their school position.

The Focus of This Case Study

This case study was conducted at one private school to review the effectiveness and impact of those systems only on ELT teachers. The following research questions were imposed as the basis of the study:

1. How is C.B.S.E. inspection and SBS of ELT teachers perceived by the administrators, department assistant head, ELT teachers and students in terms of weaknesses and strengths?
2. What impact do these systems have on the teaching and learning process, teacher development and overall school improvement?

Methodology

Case study methods and procedures were used in research. The participants were

- Members of the administrative board (2);
- The principal;
- All assistant heads(2) and department heads (1);
- ELT teachers (12)
- Students (100 out of 2500 approximately)

Three qualitative data collection techniques, namely interview, critical incident and the related document review were used. Each interview schedule consisted of twenty questions reviewing the perceptions and impacts of C.B.S.E. inspection of ELT teachers and SBS.

Moreover, the principal and teachers were asked to transcribe their thoughts regarding ELT what they considered successful and unsuccessful supervisory experiences on a critical incident' form. All document related to ELT teacher performance evaluation like school documents, including desired aims from an ELT teacher, school prospectus, ELT teacher diary, school based training programs, administrative documents and student's instructor evaluation form, were reviewed.

Data were subjected to 'content analysis' to explore the patterns of perception and the school's supervisory process and practices. The data were labeled using descriptive codes

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to simplify the complexity and then sorted into manageable units. The patterns were identified based on these labels and were assimilated into broader categories. The major topics and themes helped identify the concepts and central ideas. The data gathered through critical incidents were analyzed in the same manner. Documents archival records, physical and cultural artifacts were used to validate support and explore the qualitative data.

Results

Effectiveness of C.B.S.E. inspection and school-based supervision meant for ELT teachers

C.B.S.E. inspection of ELT teachers. Even though legislatively mandated, C.B.S.E. inspection was criticized by the interview subjects regarding the inspector quality and the nature of the processes. ELT teachers considered inspectors as perfectionist, judgmental and incompetent. Inspectors were considered domineering. It is stated that rather than evaluation, the review turned from the teacher's qualifications to inspector's discussing their own qualifications and experiences.

Teachers contended that inspectors dominated discussions and even interfered with lessons in progress. ELT teachers also stated that inspectors were prejudiced due to information given then by the principal before the evaluation. ELT teachers contended that inspectors did not have a constructive attitude; one teacher stated:

Most of the inspectors are not qualified ELT senior teachers. They don't know about the real level of English in Haryana and type of the students in classes. Inspectors will only find faults according to their own strange notions about ELT teachers in Haryana.

Further, inspectors were cited as being 'incompetent' regarding subject matter and their inspection ability. Teachers stated that inspectors showed little knowledge of current ELT teaching practices and methods, and did not follow universally accepted inspection procedures. One teacher explained:

There should be an efficient feedback to improve the system. After getting job of an inspector, they rarely care for this. They find only faults. Inspectors do not place any effort on improving the system.

Inspection process. Regarding the nature of C.B.S.E. inspection of ELT teachers, the process was viewed as biased, rather than formative. The numbers however, are against the inspectors. There are not enough inspectors meant for inspection review. If an inspector is meant for inspection of ELT teachers, it may be possible, not only possible

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but happens also that he will be inspecting teachers of others subjects also of which he is having little knowledge and vice versa. Sometimes it also happens, an inspector recruited for the inspection of other subject teacher than English will inspect English teachers as additional responsibility given to him by C.B.S.E. One teacher emphasized:

The inspectors rarely judge the natural context. They observe each teacher once or twice during his professional tenure. Evaluation is done with minimal observation.

ELT teachers contended that they are judged on certain traits, characteristics, styles or behaviors only important to C.B.S.E. C.B.S.E. stresses particularly on four skills to be developed by an ELT teacher which are reading writing listening and speaking. C.B.S.E. hardly gives training to ELT teachers for developing these skills. Most of ELT teachers thought that appointment of these inspectors is influenced by political preferences and not competency.

Along these lines, the study indicated that teachers did not believe in the current inspection. They contended that inspectors had based teacher evaluation according to their own political preferences, although it is C.B.S.E.'s written policy that inspectors should not be biased by political or religious affiliations and judgments should be made solely on teacher performance. The teachers also believed the C.B.S.E. inspection to be subjective due to ill-defined written criteria. They also felt that greater priority is placed on the required paper work, rather than in class performance.

School based supervision system meant for ELT teachers

The data reveal that SBS system was considered necessary by the respondents for various reasons. First, serving in a private school, the administration felt obliged to respond to high parental expectations. English is a global language. Multinational companies require excellent communication skills. It results in high expectations from ELT teachers. Similarly, teachers agreed that management, in order to satisfy the expectation of the parents, should recruit qualified ELT teachers. Even with the common agreement on the necessity for an SBS system most subjects expressed the following concerns.

Lack of purpose in teacher evaluation

ELT Teachers stressed that the school does not have a clear written teacher evaluation policy. They contended that lack of clarity created discord between the principal and teachers over the perception of the evaluation of ELT teachers. The principal admitted that the primary goal of the teacher evaluation was to improve English teaching quality by 'weeding out' those ELT teachers who offer little or no future for school benefit.

The teachers saw the system as being ‘intrusive’, appropriate only for administrative purposes, such as contract renewal, and not at all formative. ELT teachers complained that there was no ‘standard criterion’ as to who was to be used during the evaluation, what was to be evaluated and what kind of instruments were to be used during evaluation. However, the principal did not view lack of standard criteria as a weakness since ‘even the C.B.S.E. does not have consistent written criteria’.

Poorly performed class observation

All ELT teachers mentioned that class performance observation did not conform to the pre-observation, observation and post-observation stages. ELT teachers complained that they were passive participants in the evaluation system. They contended that the principal determines when visits will be conducted without their consultation, and mentioned that there was always an element of stress and over reaction by both students and teachers during the observation. The principal’s presence caused teachers to take a centre stage approach in order to demonstrate or act out their expected behavior. It is the common belief that the principal’s intrusive monitoring and physical presence modified the setting and resulted in false impressions.

In contrast, the principal perceived his unstructured class observation as an opportunity to see the natural atmosphere of the class. The principal felt that, if informed beforehand, the ELT teacher would place extra effect on the lesson.

Students’ Perspective

From the students’ perspective, they didn’t count these visits either as strength or a weakness since it made little difference whether the principal came announced or unannounced; they felt that they had to behave themselves in either situation. The ELT teacher, as they saw it, will treat them based on their performance and behavior during visit. Therefore, senior students indicated that it is inevitable that both their teachers and they themselves change their behavior in a positive manner during visits, whereas juniors saw their teachers as respected figures and were more uncomfortable during the principal observation. All teachers and students said that the principal didn’t stay longer to have a contextual understanding.

Lack of feedback and reinforcement

The overall teacher perception of feedback is that ‘if the principal is satisfied with the teacher’s performance, no feedback is offered’. However, teachers did not approve the ‘no problem, no feedback’ approach, some even saw this attitude as insulting. They stated that even effective ELT teachers wanted their performance to be recognized and reinforced by the administration.

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In general, the data reveal that there is no written feedback, but only some form of verbal feedback. The principal argued that as long there is minimal verbal feedback, there is no need to show a written document to the teachers. It was his belief that when people are presented their weak points in written form they become disappointed and their positive attitude and performance decrease. Contrary to this, all ELT teachers expect individual verbal and written feedback, rather than anonymous examples.

Contract Renewal

From the data it appears that contract renewal is the only reinforcement for the ELT teachers. Teachers explained that during this time their frustration is extremely high. The administration renews the contracts in April, and if a teacher's contract is not renewed, they have difficulty in securing another position. The data show that the attitude towards teacher evaluation and follow-up decisions on contract renewal causes uneasiness and 'invisible' competition among teachers. ELT teachers stated that attitude towards the evaluation system could become so negative and emotional that nothing positive was achieved for the teachers or the instructional process.

Lack of student and parent input into the evaluation process.

Teachers accept student involvement in the ELT evaluation process. However, the students' objectivity is of concern to the teachers. They contended the student's maturity level did not permit objective evaluation, and further, that the 'student's instructor evaluation questionnaire', administered by a school counselor on an annual basis, had inadequate format and content ELT teachers' evaluation.

Even students agreed that this questionnaire was poorly designed. They believed that they could evaluate teachers in terms of subjective matter knowledge and class effectiveness. However, their concerns were different from those of the teachers. First, some students worried about potential negative treatment from the ELT teachers if they honestly responded to the questions. Secondly, they believed neither the counselors nor the teachers took the forms particularly seriously, and indicated that even if they tried to evaluate their ELT teachers objectively, nothing would change, and they were not informed regarding results.

Parental involvement is seen by the administration and staff only to occur when parents have a problem with a particular teacher and, therefore, lend little basis to these periodic assessments.

Impact of these systems on ELT teaching and learning context, ELT teacher development and overall school improvement as far as English is concerned.

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Most ELT teachers content that C.B.S.E. inspector has little or no impact on the teaching and learning context. They resented this inspection and viewed it as non-academic, a hindrance. Inspection reports, however, do in some instances have positive results. The principal stated that these reports, though administrative, acknowledge individual ELT teacher performance.

This acknowledgement is shown by issuance of letters of outstanding performance; the school recognizes these letters as an achievement on teacher's part and gives credit for having received such documents during contract renewal. This inspection is concerned with administrative side of the school, and therefore as contended by the teachers, did not add significantly to their improvement. C.B.S.E. inspection is meant to improve and maintain minimal educational levels, it failed to foster a program leading to competent teacher improvement.

School Based Supervisory Practices

In terms of the school based supervisory practices, ELT teachers believed the school procedures did not exemplify good methodology. The diversity of opinions on this issue result from various views on the purpose of supervision and the role assigned to the supervisor. Teachers contended that the supervisory practices are only an administrative assessment identifying weak ELT teachers and making only personal decisions.

The current ELT teacher supervision is viewed by the teachers as having a negative impact due to its 'summative' nature. They pointed out that the system causes fear of dismissal, frustration and unneeded competition among teachers. Some teachers expressed the opinion that good teachers maintain their own quality attributes without control and that this self control is part of being a professional.

The teachers and some of the administrators concluded that supervisory practices create tension and unhappiness among most teachers, and felt that these practices are useless. However, there is a group of teachers who believed these impacts, ultimately and surprisingly, could lead to a positive impact on teacher development and school improvement; teacher development relates closely to the level of a given teacher's personal desire to enhance their personal and professional maturity.

The teachers stated that, based on the fear of dismissal, the 'professional' development is the teacher's desire for enrichment of knowledge, improved teaching techniques and awareness of improved opportunities.

All respondents agreed that: 'improvement in ELT teaching and learning processes with quality ELT teachers will inevitably lead to overall school improvement'. Because of its

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private status the school must maintain a strong staff in terms of their subject knowledge, with a positive teaching attitude and commitment to school improvement. It is the common feeling that if the ELT teachers are strong in a particular school, then that school will attract more students, and that, in turn, the school's administration earns more profit and can provide more benefits to the ELT teachers, which results in added improvements in the school. This is a constructive cycle.

Discussion

When comparing centralized and school based supervision systems, it is apparent that each system has both strengths and weaknesses. The literature suggests that a combination of 'internal self evaluation' and 'external inspection' tends to be more effective than a mono-inspection method, so long as they do not duplicate each others function. The private school sector has implemented its own 'supplemented inspection' to meet market demands of results oriented stakeholders. The private school sector has shown, statistically, higher university entrance rates when compared to public schools.

The school's administration expounded one goal as to focus on instructional improvement of ELT teachers; however, supervision's prime aim is to rid the organization of incompetent ELT teachers due to competition from other private schools. Neither C.B.S.E. nor the school gives feedback to ELT teachers. They pass judgment to keep a teacher in stress as methods of assessment are not clear.

Unfortunately, the coalescence of the two systems, with its double-edged sword effect, fails to provide any developmental feedback. Neither goes any further than checking the necessary managerial feedback and using the system to maintain institutional control. Both supervision systems are founded on negative reinforcement.

The ELT teachers are compelled to compete for a place in the school, even without incentives and merit pay have been passed over in favor of threats and dismissal. All of these motivators lead to stress and fear among staff. These fears manifest in teachers undertaking self-improvement is an effort to assure continued employment. Even the mere fact of inspection raises anxiety levels which may lead to physical and emotional problems.

Recommendations

This study recommends that a modified system be implemented as a pilot study in a portion of the private schools sector (Figure 1). It would be one that will meet the mandated central inspection system and grasped the benefits of the SBS ELT Evaluation system.

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C.B.S.E. ELT evaluators should continue to conduct its inspection of schools' from its administration viewpoint and also institute a program through which head of the departments should be trained and certified as ELT evaluators by C.B.S.E. in modern ELT techniques and evaluation methods.

The schools must perform their own evaluations. Based on these evaluations, the school would then undertake a program to address the individual needs of ELT teachers and school development.

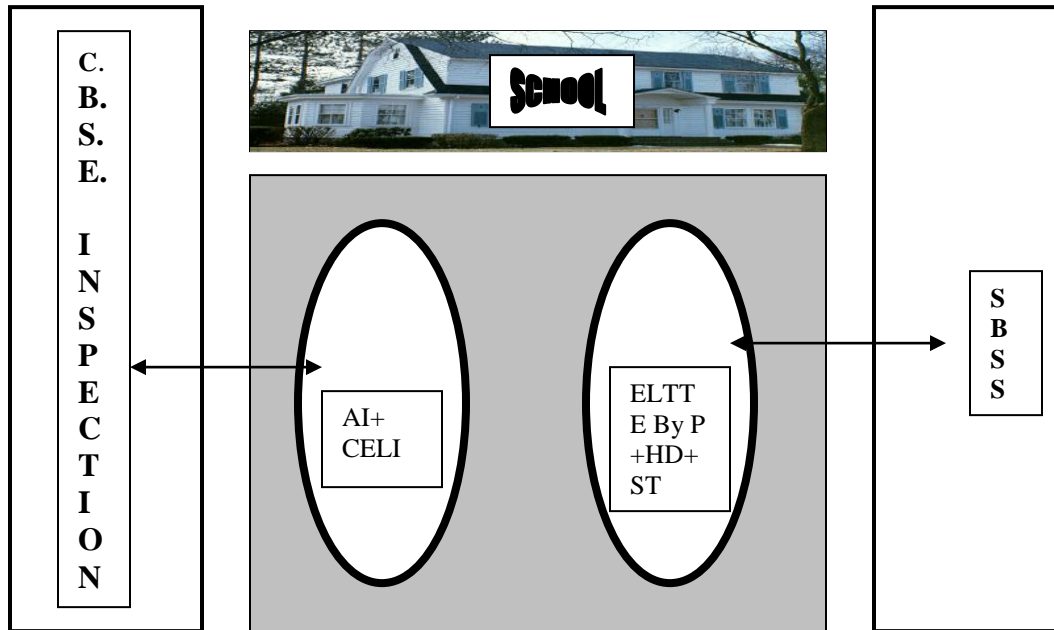


Figure 1 . Combination of C.B.S.E. inspection and SBSS (**AI** = administrative inspection; **CELI** = certification of English language inspector at school (senior ELT teacher); **ELTTE** = English language teacher's evaluation; **P** = principal; **HD** = head of the department; **ST** = senior teacher of English language; **SBSS** = school based supervision system)

The evaluators of English teachers would be better equipped to tailor inspection schedules, have intimate knowledge of their teachers and provide comprehensive reports listing teacher strengths and weaknesses based on effective teacher literature. These reports may be used by the school to implement a program of teaching methods for ELT teachers. The reports would be shared with the teachers, to address their concerns over 'no problem / no feedback'. Senior teachers from the same department who would be subjecting knowledgeable as inspectors may supplement the principal who is chief

evaluators of every teacher in bringing clear picture of teacher performance evaluation reports.

Further, the developmental approach would provide the school with the opportunity to shape its own direction and offer the ELT teachers a feeling of accomplishment and advancement. Supervision would have direct involvement in shaping, skills and teaching methods that were deemed most effective to their specific system. This holistic approach could be tailored to provide time-based 'snapshots' of the existing system, while allowing local analysis of specific performance, progress and achievement for future reference.

If the pilot study was found effective, the C.B.S.E. could use the model as a carry over to the remaining private schools, thereby relieving some of the imbalanced mix of inspectors to teachers. This, in essence, would bring the whole school system up to a higher level from ELT point of view which is need of the hour in rural schools. By doing so nationwide, data and national performance, based on university entrance, could be gauged and local needs addressed. As in other countries, the quality of those who inspect in India would be raised, their techniques and methodology improved.

Conclusion

The need for an ELT operating SBS in all schools is important for quality education. Even if no more than a monitor, its presence assures that there is an authority to which educational activities are accountable. The key, however, is the balance by which the ELT supervision system attains the goals set for the individual school. A balanced system is certainly desirable, if equilibrium is to be achieved when uniting to divergent methodologies such as the centralized and decentralized inspections.

In order to complement each other, one of the two systems cannot duplicate the other. The C.B.S.E. ELT evaluation system is a mandated system and hard to changes, whereas school-based systems are a creation of change school under both the centralized and decentralized tracts must have a vision and political determination to set high goals for themselves and be willing to make those changes which benefit students, as well as teachers.

Changing the educational policies of a country is a difficult process. India is no exception to this case, and is not at the stage where drastic shifts in both social and political mentalities regarding ELT education can be readily assimilated into the existing bureaucratic system. If the C.B.S.E. is based on summative policy for ELT, then the SBS should assume a quasi formative policy. By doing so, a balance may be achieved and, ultimately, the working system has the best of both the worlds.

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**Willa Cather's Portrayal of the Pioneer Virtues in Alexandra Bergson
with Reference to *O Pioneers!***

S. Latha Venkateswari, M.A., M.Ed., M.Phil., Ph.D.

America is at heart a frontier nation, newly born, created out of wilderness. Its character and spirit can be traced back to and accounted for, by its frontier origins.
- Mary Panicia Carden.

Early Settlers

Early in the 19th Century, people in large numbers migrated to the U.S. due to poor working and economic conditions in Europe and elsewhere. These first settlers faced innumerable difficulties as they had to start their life from the scratch. Yet, the possession of the pioneer qualities such as adaptability, adjustability and survivability made them contribute “to the building of a nation by providing a constant source of inexpensive labour, by settling in rural regions and industrial cities” (Fonner 33).

Sufferings of Immigrants

Being an immigrant, Willa Cather, an early 20th Century American novelist, centers her writings on the sufferings of the immigrant population and the transplanted Americans living on the prairies of Nebraska, Kansas and Colorado. In her early novel *O Pioneers!* Cather extols the pioneer virtues of the central character Alexandra Bergson to show how an immigrant woman achieves a unique status in her adopted land where other farmers failed in their attempts and returned to their native places. This paper analyses the pioneer

virtues that were considered essential for setting up a new life at the frontier in a historical perspective.

Homestead Act

1862, the Congress in America passed the historical Homestead Act that promised the family head with 160 acres of land on condition that they should build a home, improve the barren land and do farming for five years. In turn, they were charged \$18 dollars. Hence, between 1865 and 1880, nearly one fifth of the first generation Czeck farmers of European origin and the Bohemians migrated to the U.S.

Along with this, the opening of the railway line farther into Nebraska territory in 1865 lured the Eastern people to the U.S. Thus, people settled more in Kansas and Nebraska. However, life was not easy for them as the grasshoppers invaded the area and destroyed much of the crops between 1874 and 1877.

As a result, the frontiers experienced drought, bad credit policies and fall in the prices of agricultural products that forced them to leave their farms and return to the East. Cather uses this historical background in O Pioneers! to explain the struggle of the pioneers in building new lives in a hostile and unfamiliar atmosphere.

Alexandra Bergson's Pioneer Qualities

Cather, in *O Pioneers!* lists Alexandra Bergson's pioneer qualities, that helped her in overcoming the adversities faced by the first settlers on the prairie. Alongside, Cather juxtaposes the strength of Alexandra and the weakness of other immigrants who yielded to the hardships. To begin with, Cather illustrates how rough weather and unproductive land at the frontier marginalized the immigrants on the Great Divide in Nebraska.

Cather explains this condition through Alexandra's father, John Bergson, who after years of struggle "had made but little impression upon the wild land he had come to tame. It was still a wild thing that had its ugly moods...Its Genius was unfriendly to man" (O Pioneers! 10). Through these lines, Cather hints at the truth that the barren land did not respond to the coercive and dominant attitude of men.

Dedication to the Land and Farm Life

Alexandra dedicates herself to her land and farm life. In fact, her oneness with the land enhances Alexandra's acumen for building a new life on the prairie. Having understood Alexandra's potential, her father Bergson makes her the head of the family with the hope that her "strength of will and the simple way of thinking things out" (*O Pioneers!* 13) will change the destiny of his land and children. True to a pioneer, Bergson establishes his individualism by breaking the tradition of a patriarchal society that makes the son the

head of the family as Fowler says: “the special idea of the mysterious ability of the paterfamilias to continue the family and keep up its connexion with the genius” (18).

Spontaneous Love and Control of Emotions

Alexandra, through her spontaneous love and care for the land brings in dramatic changes and fulfils her father’s desire of building up their property. Indeed, her innovative ideas and dedication to the land raise the status of their family. She is resolute and resembles her creator in suppressing her femininity under “a long man’s Ulster coat” (*O Pioneers!* 2) with the belief that “achieving in the world was a male prerogative” (Lahiri 96).

Alexandra hardly expresses her emotions and tries to control it with the fear that it may take away the strength needed for accomplishing her goals. She relies on her ability as well as hard work in extracting more work from her brothers Oscar and Lou with a view to developing their land. Though Oscar and Lou lack intelligence, they follow their sister’s words and “worked like an insect, always doing the same thing over in the same, regardless of whether it was best or not” (*O Pioneers!* 31) thereby trusting Alexandra’s ability and skill.

Open to Ideas

Alexandra is open to ideas and follows the advice of the people who possess rich knowledge about farm work regardless of their position. The urge to learn new techniques and try them on their land makes her visit people of different places. Along with her brothers, Alexandra visits old Ivar, a Russian man, whose love for nature and animals make people call him an eccentric. It is through his guidance Alexandra learns about increasing the life span of hogs and how to treat the domestic animals.

Alexandra is so captivated by Ivar’s serene life that she offers him refuge in her residence when he loses his prosperity. This incident not only proves Alexandra’s attachment to the purity of life, but also her interest in enhancing the knowledge of farming in Ivar’s companionship as well.

Patience and Determination

The weather and the yield are not always the same in the prairie. It results in “drouth and failure” driving the farmers to debts that make them feel that, “the country was never meant for men to live in; the thing to do was to get back to Iowa, to Illinois, to any place that had been proved habitable” (*O Pioneers!* 26). Initially, Alexandra too feels depressed but then her communion with nature “fortified her to reflect upon the great operations of nature and when she thought of the law that lay behind them, she felt a sense of personal security” (*O Pioneers!* 39). In fact, it strengthens her and gives her the revelation that she can get a better yield by cajoling the land instead of showing the conquering approach.

Patience and determination are mandatory for building up a new country. But, the immigrant farmers of Hanover succumb to the external pressures and surrender their attempts to make the land better. During crisis, survival becomes more important to them than improving their land. Hence, they sell their lands and get back to their old jobs.

But, Alexandra remains steadfast in fulfilling her father's dream and plants sweet potatoes since they have the capacity to thrive "upon the weather that was fatal to everything else." Though her brothers force her to migrate like other farmers, Alexandra patiently analyses the situation and explains to them the avenues open before them for survival. In this context, she refers to Fuller, an educated man who knows about the nuances of agriculture. She says: "I wish that man would take me for a partner...If only poor people could learn a little from rich people!" (*O Pioneers!* 32). Finally, Alexandra succeeds in her attempt not by coercion but through persuasion. The distinct quality of Alexandra is that she never imposes her choice on others but convinces people before taking up a decision.

Innovative

A pioneer must be brave, intelligent, hard working and ready to face challenges. Alexandra exhibits these qualities when she takes her brothers to the river farms to make them understand the possibilities of developing their land. Further, she explains to them the benefits of mortgaging their homestead and buying more land. Though her brothers hate "experiments and could never see the use of taking pains" (*O Pioneers!* 24), they trust Alexandra's fore vision and dare to take risks. With united efforts, Alexandra and her brothers change the barren land into a fertile one that ultimately results in the multiplication of their wealth.

Success Comes with Hard Work, Intelligent Planning and Trust

John Bergson's children attain success in their attempts and thrive well under the leadership of Alexandra, whereas other immigrant farmers fail in their endeavors. Thanks to Alexandra's possession of the pioneer qualities outlined by the historian Frederick Jackson Turner such as "Individualism, Innovativeness, Openness to new experience, Mobility, Self-reliance, Faith in 'Technology', Trust in quick-working relationships, Personal openness, Sincerity, Sense of effectiveness, Belief in the purity and values of rural areas", she manages difficult situations, protects her father's property from getting sold and fulfils his wish of proliferating their land.

Along with her brothers, she puts in strenuous efforts that change the Divide and it becomes "thickly populated...The rich soil yields heavy harvests; the dry, bracing climate and the smoothness of the land make labor easy for men and beasts" (*O Pioneers!* 41).

Refuge in Tradition and Spirituality

Alexandra faces the odds in her life by taking refuge in tradition and spirituality. For instance, she reads The Swiss Family Robinson to her mother and brother Emil that infuses her with confidence and prevents her from losing hope. Like other Swedes, she knows by heart the long portions of the Frithjof Saga that fills her with the necessary strength to tackle the difficulties in life. Similarly, when her spirits fail, she makes Ivar read Bible and tries to overcome her agonies.

Cather respects old customs and values and acknowledges it through Alexandra. Alexandra does not forget her past in her affluence. When she builds a rich house, she keeps the “old homely furniture that the Bergsons used in their first log house, the family portraits and the few things her mother brought from Sweden” (*O Pioneers!* 46) in her sitting room. Contrary to the attitude of the immigrants, who extremely dwell in the past and welcome their ruin, Alexandra uses her past and the memories related to it for deriving strength that is necessary to handle tough circumstances.

Vision is Vital for Success

Through *O Pioneers!* Cather proves that the pioneer vision is vital for the success of farmers. Besides, it is essential for the farmers to understand the condition of their land in the present, past and foresee the types of crops that will give good yields in the future. Alexandra succeeds in her attempts because she places her faith in the land and establishes spiritual union with it. Moreover, she believes that her destiny is inseparable from the land and dedicates herself to the land.

Alexandra survives the harsh Nebraskan ambiance as she transcends the restrictions imposed on her by the patriarchal society. Her dedication and devotion to the land give new meaning to agriculture and it highlight the role of the pioneer women in the development and construction of the American nation.

Transcending Gender

Interestingly, Alexandra reflects the Hindu concept of Lord Ardhanarisvara, “the lord who is half woman” (Goldberg 1). By giving the right part of his body to his wife goddess Parvati, Lord Shiva possesses both masculine and feminine qualities. Similarly, Alexandra exhibits her masculine qualities while working on the field and her feminine qualities in her motherly care and affection to which the land responds in an amazing manner. Consequently, she becomes a successful farmer and creates an identity for herself that is quite impossible in the field dominated by men. Thus, Alexandra – the pioneer woman transcends gender, community and race in achieving a unique status in her life.

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Man-Woman Relationship in
Nayantara Sahgal's *Mistaken Identity*

Ms. Jimmy Sharma, M.Phil.

Abstract

The oeuvre of Nayantara Sahgal's fiction is widely acknowledged for her political inclinations with political ambience of then society with the life and experiences of political personalities of elite class. Her fiction is closely interwoven with the fabric of interpersonal relationships set in the political and social milieu of India.

Dimensions of human relationships pervade all her novels and thus need to be examined minutely. Man-Woman relationship holds a vital place in these relationships and the novelist deals with this dimension of relationship with full concern and broad perspective.

Emancipation in Love Relationship

Sahgal advocates the importance of emancipation in a love relationship and urges modern woman to represent herself and her will to quench her inner thirst. She delineates the predicament of modern woman caught in the web of relationships which throws challenge to prove her worth and individuality.

One of the first internationally renowned female writers, she bagged many awards. She received the Sinclair Prize (Britain) for fiction in 1985, Sahitya Akademi Award in 1986,

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and Commonwealth Writers Award (Eurasia) in 1987. She was also a Fellow of the Woodrow Wilson International Centre for Scholars, Washington from 1981 to 1982.

Mistaken Identity

Her novel *Mistaken Identity* (1988) illustrates this fact as it lays emphasis more on man-woman relationship inside and outside the ambit of marriage. It also depicts myriad hues of various human relationships. She takes up the gender issues (Child marriage, female infanticide, polygamy and equality of women) in Man-Woman relationship (of husband-wife and lovers) and other issues of universal brotherhood with only one religion, that is, of humanity (as depicted in relationships of prison inmates) and other political, social, cultural issues in various other relationships like those of parents-children, lawyer-client and teacher-student.

Sahgal touches upon the Meerut Conspiracy case of 1920s to set political background for her story and relates the story of a aimless son (Bhushan) of a minor raja during the British rule when he is charged with treason and is thrown into jail. His identity is mistaken along with other jail mates and they are detained in jail, lost in the wilderness of the absurd kind of a trial where nothing is certain. For a few years, he stays in jail and introspects on his own life and the situation of his country in religious and social contexts.

This paper aims to discover myriad hues of the most crucial human relationship, that is, Man-Woman relationship, present in the novel.

Women and an effeminate protagonist

Bhushan, the male protagonist, is a unique and unusual character who has got a different upbringing which instils feminine qualities in him. He has various remarkable relationships with women, which bring about a change in his views and perception. He is obsessed with his first lady love, Razia; he shares "a tender close companionship" (149) with a Parsee girlfriend Sylla, a purely sexual relationship with another girlfriend, Willie-May, and in the end, he marries his cell-mate Yusuf's daughter about whom he feels: "I'd never been able to resist a woman's beauty or the culture of Islam." (238)

Bhushan calls Razia a "wild fantasy" and reckons himself her "destiny" (65), but Razia has no special feelings for Bhushan. The novelist confirms this, saying:

"She was not in love with Bhushan Singh. This is clear from the beginning. You read that she is anxious to get back to her class. She enjoys herself, but she is not besotted. He is besotted."¹

When their affair is discovered, terrifying riots break out in Vijaygarh. Many people are killed and mutilated, but Bhushan stays safe from it all. He is kept at home and then sent

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first to Bombay and then to America. But he cannot escape the clutches of Razia's infatuation. Razia, on the other hand, washes off the memories of Bhushan and later on wins the attention of a Turkish diplomat who likes her style and marries her.

However, it is remarkable to see him all devoted to her. He searches for her when he does not even know her whereabouts. As the novelist states in an interview:

"The love that has him (Bhushan) in thrall is his obsession with Razia ... Bhushan Singh spends the rest of his life obsessed with his search for Razia."²

Sylla, modern free-spirited woman and Bhushan

Sylla is another significant character in the life of Bhushan, who has "a swift flowing relationship" (35) with her. Bhushan is fully dependent on her as he declares:

"I'm nothing but a tadpole ...I'll never grow to maturity without you."(6)

Sylla is free-spirited, assertive, flamboyant and a typical independent inhabitant of upper class Bombay. She is a modern girl who is full of enthusiasm. Just like Bhushan's mother, Sylla also proves herself to be an influence in his life. Sylla has no redundancy in her. She is presented as a young Parsee woman with a westernized outlook. Bhushan says:

"I was Sylla's (mistress). I was more feminine, more gentle and compliant than her. I was the one who waited at home for her visits. She came when she wanted to... I was the one who loved to linger, loved to perform small services for her..." (150)

He describes their relationship, saying: "We took turns being aggressor or pacifier, flirting with the idea of marriage, not wanting it, wanting it. We never simultaneously wanted anything."(151) Sylla is unable to understand him at two fronts -- his obsession with Razia and his support for Hindu-Muslim unity. Finally, avoiding emotionalism and being a realist, Sylla decides that she cannot commit herself for ever to Bhushan.

Bhushan's imprisonment helps her to understand that he could never be the love of her life. He is lost in himself. She calls him a "Narcissist". (156) She is a modern girl who cannot adjust to a "walled up" (30) existence at Vijaygarh. When she decides to get married, she opts for the lawyer, Nauzer Vacha, not Bhushan Singh, perhaps because Nauzer can give her what her grandmother has hoped for her -- a future. Nauzer, as contrasted to aimless Bhushan, looks ahead in life and is a man with ambition.

Willie May – Relationship has a Beginning and an End

Another important relationship is explored before the reader when Bhushan's father sends

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him to America where the young man comes in contact with Willie May. She is attracted towards him for his oriental looks. Like Sylla, she, too, is upset with his obsession for Razia. She scolds him, saying that Razia is "a woman who wasn't there, a woman I hadn't seen, heard or felt for three years, if that wasn't the darndest, weirdest, nonsense."(128) With her, Bhushan shares a delightful, purely sexual relationship. The novelist herself describes their relationship:

"She teaches him to drink cocktails out of a teacup during Prohibition in the US and to do the Bunny Hug, the Turkey Trot and all the other fashionable ballroom dances. This relationship has a beginning and an end."³

She is an outspoken, western girl who openly declares her views on the topic of sex that "everybody needs sex. Sex is good for you. We'd go crazy if we didn't get enough of it." (128)

Courageous Hero or Some Caveman?

Willie fantasizes being loved by a courageous hero or some caveman. The moment she comes in contact with a man of her choice, she runs, without delaying, off to marry him. She always gets what she wants. Bhushan comments that "she was divinely happy."(176) Thus, this relationship of two young lovers portrays an adolescent yearning for physical pleasure.

Reversing Roles of Man and Woman

Bhushan's search for the ideal of womanhood comes to an end only after his marriage with comrade Yusuf's daughter. Though the novelist has not mentioned her name anywhere, yet the influence of Yusuf's daughter upon Bhushan is immense. The novelist has given a new dimension to their relationship by reversing the conventional and typical roles assigned to husband and wife by Indian society.

Sahgal tries to bring to the readers' attention that a woman can also perform administrative and other activities outside the home. Bhushan, now, continues his writing work for hours together every day. He recounts the truth of what "had attracted us to each other...is her heart went out to a frightened poet, and mine was bewitched by a sign of the times."(238)

The Ranee: A modern woman evolving out of traditional baggage

There is another important couple in the novel -- the Ranee and Raja of Vijaygarh. Raja, the father of Bhushan, has married thrice. Ranee, the mother of Bhushan, is ill-treated and despised by her husband. She is intense, illiterate, but intelligent human being. Through their relationship, the novelist attacks the parochial and discriminatory rules and

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regulations of patriarchal society.

On the one hand, the society puts certain restrictions on women like the *ranee* to remain isolated in their Zenana, while on the other hand, it encourages the Raja's ostentatious life style and approves of his bigamous marriages under the ruse that he has waited for nine years after the birth of his only son and neither a boy nor a girl has been born to Bhushan's mother or the 1908 wife. It is ironical how a woman is subjected to various restrictions and tortures, while a man is free to do whatever he wishes to do.

Life Is a Punishment

Ranee is a silent observer and her life is a punishment, given so garishly and graphically. Destiny, however, has secured some secret happiness and emancipation for Bhushan's mother. She chooses to elope with the right man, Yusuf, in whose company she spends the rest of her life.

With Yusuf's arrival, there comes a sea change in her life. From a mere helpless spectator, she now articulates her likes and choice. The *ranee* who has endured silent indifference of her husband, now needs neither the approval of a decadent society, nor the consent of an apathetic husband for taking her decision. She ultimately creates a stir in the orthodox society of early 20th century and elopes with her communist lover. As

Bhushan puts it:

"Early one morning she left the family mansion...she walked out to star in the most sensational scandal of the generation. Society has not forgiven this liaison between an illiterate ranee and her communist lover, and the shameless public exhibition they make of it." (238)

The novelist puts forth the modern view of living where women should be given full freedom to express their individuality and escape from suffering and injustice.

Conclusion

The novel weaves a beautiful, realistic and convincing fabric of man-woman relationship in a subtle manner. The novelist highlights the significance of a man's influence on a woman's life and the vice-versa. This influence conditions the working of the person's psyche.

Bhushan Singh, the narrator and Sahgal's mouthpiece, encounters various women in his life and thus, undergoes varied experiences and reaches maturity towards the end of the novel. Ranee, Sylla and Razia are the ones who emerge out sensible modern women because of their interpersonal relationships. Once they meet the right partners of their

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respective lives, they get a ray of life and hope out of their listless and drab life. The novelist, thus, promotes man-woman's mutual love and understanding with due respect to each other's individuality and presence of throb of life in their hearts without confining to futile social and cultural imposition.

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**Classroom Management and Quality Control -
An Action Research**

T. Jayasudha M.A., Ph.D.

Introduction

Classroom reforms with Quality methods are assumed to enable teachers solve their individual classroom teaching problems to foster better learning in the learner. Most of the institutions that are sought after these days are those that provide need-based “quality” education. Hence any institution that wants to survive the competition should go for Quality to attract learners. The key factor in any Quality system is to satisfy the needs of the customers, clients or learners in this case. This research aimed to identify the gaps in the system and try alternative strategies to increase the learners’ employability prospects.

The writer of this paper involved herself in observing classroom behaviour of the learners and she wrote notes about her own teaching to collect information to be used to improve or alter her own or learners’ behaviour. Lesson plans, self-observation and self-evaluation records enabled her to reflect on classroom teaching and remedial processes.

An Action Research Program

Indian English usage through newspaper articles, reports, magazines and the like were used in the language curriculum to expose learners to the language as this would enable the learners empathize with the text at ease and unconsciously imbibe the vocabulary, structure and the meaning. This research sensitized the learners to the Indian variety of English through the language materials that were used in the classes other than those that were prescribed.

Quality as Tool for the Action Research and Classroom Management

It was realized that to adopt theories and texts and deliver them to suit the Indian socio-cultural context, a suitable standard framework was a must. Quality management principles have been adopted by the leading institutions of the world to provide quality education.

- fitness for use (Juran)
- conformance to requirements (Crosby)
- Product or service which helps someone and enjoys sustainable markets (Deming)
- Provisions to internal and external customers of innovative products and service which fully satisfy their needs. (Xerox)

(Liston 11)

ISO, which is International Organization for standardization to promote the development of standards, testing and services has been deployed in the study. The following clauses have been used:

Quality System (2)

Design Control (4)

Process Control (9)

Control of Non-conforming product (13)

Corrective Action (14)

Quality Records (16)

Steps Taken

A Quality manual was evolved to implement the principles in everyday classroom teaching. The objectives for a particular course form its Quality Policy and it includes the needs of the learner. Design control includes Design Input and Design Output, and lesson plans are intermediaries that are actually used for the course delivery.

Classroom teaching was planned through lesson plans and evaluated through self and peer evaluation. Collaborative teaching/ learning has been identified as a crucial component in second language teaching/learning. Any non-conformity in the course content or delivery is documented through Process Control.

Documentation enables easy access to information and avoids irrelevant issues. Changes in curriculum too can be documented as Design Changes with the purpose and objectives clearly stated for easy identification and retrieval at a later stage. Some of the principles that Quality system promotes and stands for, and are relevant to the present study are:

- Goals and objectives: to meet learner needs and market needs.
- Standards: employability should be ensured.
- Teaching and learning: program should be pedagogically sound and need-based.

- Evaluation: should have met the goals at the end of the course.

Quality methods were chosen as they are

1. client focused
2. process-oriented
3. prevention of defects oriented (not detection of errors)
4. systematic and methodical
5. directed towards continuous improvement
6. holistic in approach.

Records

Quality records can help as a teacher's plan is recorded, observed and evaluated by the teacher himself/herself, observed and evaluated by peers and co-teachers if the teacher is willing. The individual teacher can check how far the class had been effective with the teacher's own evaluation and the evaluation of the peers. The Quality records serve not only the practising teacher, but the co-teachers as well, as it recorded and available for reference. Quality control can be used as a tool to check effective course design, delivery and for restructuring syllabi.

Framework

Course Details

- Title
- Year in which the course was offered

Changes in the course

- Revision or restructuring with reasons

Course Objectives

- Method
- How to help achieve objectives

Links to external community

- Benchmarking with other institutions

Student Profile

- Level of the learner

Resources

- Library/infrastructure

Costing

Graduate outcomes

Classroom Management

Classroom Management focuses on three major components: content management, conduct management and covenant management.

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Classroom Management and Quality Control

When Quality Management principles are involved, the process of delivering products poses a problem in measurement and methodology when they involve teaching or research. It is interesting to note that the Communicative Method lays emphasis on the “process” rather than the “product” or “outcome”.

Hence this research looks at the effectiveness of the process of course delivery and the process of learning.

According to specialists in the field of education, classroom management aims at encouraging and establishing student self-control through a process of promoting positive student achievement and behavior. Thus academic achievement, teacher efficacy, and teacher and student behavior are directly linked with the concept of classroom management.

Action Research and Case Studies

Needs analysis – learner, and market needs, learner’s background study, product vs process orientation and case studies are the basis for the Action Research study.

Action Research is defined as

Teacher initiated classroom investigation which seeks to increase the teacher’s understanding of classroom teaching and learning, and brings about a change in classroom practice. (Richards et. al)

Why Action Research?

Reflection on one’s own practices can trigger a deeper understanding of teaching. Evaluation of one’s own teaching is possible through reflection. Then change becomes inevitable and it enables teachers feel confident in experimenting different options in the process of teaching.

Types of Action Research

There are two principal kinds of Action Research and classroom observation can have a role to play in both. The first type is largely rational-reactive. The investigator looks at what is happening in the classroom, usually with a specific focus on something known to be a problem or in need of improvement, and then draws up a program to react to, or remediate, what has been discovered. The second type is more intuitive-proactive, which means that the researcher or prime movers know, or they think they know, what needs to be done. A proactive approach is like syllabus design.

Tasks were designed with Nunan’s framework with Goals, Input, activities, Teacher Role, Learner Role and Settings as guidelines. Tasks were designed on a seven-point scale variety, pace, interest, collaboration, individualization, personalization, choice and open-endedness. Tasks that call for specific answers like multiple choice questions, fill in the blanks are close-ended ones, while completing sentences, picture composition, interpreting graphic texts like Venn diagram or pie charts are open-ended.

Data for the Research

Observation is a very important technique of data collection though it is very expensive and time-consuming. Two types of observation were employed in the present research. Market survey analysis and needs assessment data were gathered by random sampling rather than through any specific method and so are subjective in nature and are “simple observation data”. Questionnaires, lesson plans, self-observation, Quality records, etc., are not totally subjective and so are “systematic observation data”.

Surveys and questionnaires are very useful to a teacher researching on the classroom methods as they enable the researcher gather information about the effective dimensions of teaching and learning, preferences, motivation and requirements for employment. In recent years, the importance of learner’s perspective is recognized in virtually all modern approaches to language learning.

Concepts such as attitude, motivation, self-confidence and anxiety are frequently invoked in discussions of what makes a successful language learner. Learners have needs which influences their learning process.

The most obvious way to ask the learners about their needs is through questionnaires. An alternative means of getting learners’ views is through observation and interviews. This research used questionnaires to elicit information from the learners. The evolving job opportunities and the needs of the hour to make graduates employable were observed.

Advantages of Action Research

Generally, an Action Research is carried out in roughly four stages:

1. Planning
2. Action (Lesson Report and Execution)
3. Observation (to check effectiveness)
4. Evaluation

Action Research enables the teacher to reflect on his/her own practices which in turn triggers a deeper understanding of teaching. Critical reflection involves examining classroom teachings to discover gaps between what is taught and what is learnt. The lesson plan is in Action Research, the action plan for teaching. It should not be mistaken for what actually happened during the teaching as it is only a plan which records the features of the lesson effectively.

Thus the need to reflect on how far the objectives outlined and listed in the lesson plan were effective becomes imperative. As Action Research promotes change, reporting the effects of the change before and after the change are necessary.

Usefulness of Action Research

Action Research is very useful as:

- content and method are interlinked.
- theory is derived from practice.
- the approach is bottom up.
- content is learner-centered and tasks are graded and are challenging.
- It is relevant to the social set-up of both the learner and the teacher.

Usefulness of Case Studies

Case studies are conducted to evaluate teaching and learning outcomes. They enable us form insights into the learner's relative abilities and their mode of learning. Research on teaching has been producing case studies – rich and thick descriptions of classroom events ranging in duration from a few moments to an entire year.

Case studies can serve a number of valuable purposes for teachers, including illustration of concepts and theoretical models in context, providing opportunities to analyze and reflect on real classroom events from a variety of disciplinary points of view and illustrating how the perspective held by the researcher shapes and limits the form and content of the resulting case study.

All processes are recorded and so serve as second language theory for future practitioners.

Procedures Adopted for This Study

Three batches of learners were taken for study. The texts that were already prescribed were adapted to enhance better learning. The lessons were divided into simpler units based on the entry level of the learners. The lessons and teaching items were graded in the order of difficulty to enable easy learning. The lessons were also translated when necessary (Grammar Translation) as most of the learners were first generation learners and have no guidance outside the college premises. More time was devoted to the process of writing, as it is the only skill that is tested but has traditionally been neglected or taken for granted.

Learners were motivated to attempt to write on their own whenever possible and rote-learning was discouraged. Slow learners were given special attention and paired with peers to enable them perform better.

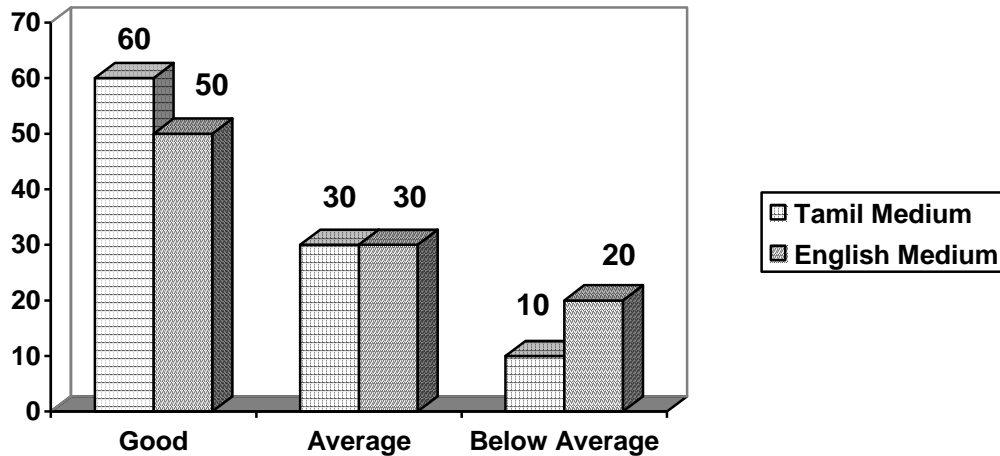
A statistical analysis of the learners' performances was done at the end of the course to assess the teacher's teaching and learner's learning. The level of the learners at the end of the course was compared with the entry level.

A statistical analysis of the three batches of learners was recorded as case studies wherein the effectiveness of the approach was studied. A questionnaire was distributed to the administrative heads of five government colleges in Chennai. It focused mainly on policy matters and classroom teaching. Questions ranged from learner background information, continuous assessment, bridge courses, and entry tests to the feedback on whether part II foundation English course had met the

objectives. 40% of the respondents felt that the foundation English courses had not fulfilled the objectives.

Case Study 1: Evaluation: Mathematics EM+TM students

Sixty percent (18 out of 30) of the vernacular medium learners improved in their communication skills. They were able to read and comprehend texts on their own at the end of the course. The written communication skill also improved as the learners were observed to commit fewer errors. The learners still were shy to speak in public, but a few of them improved on the job once they were employed.

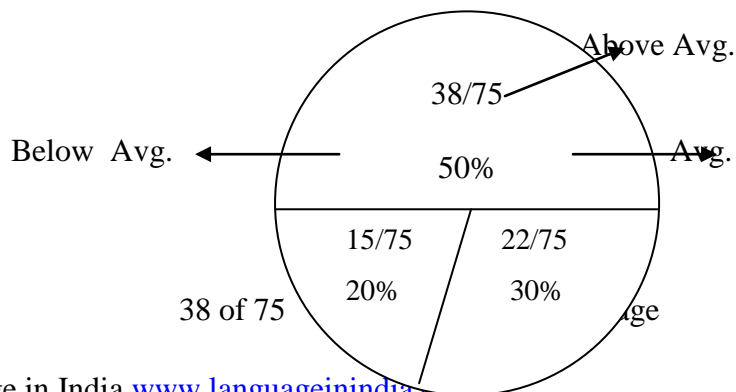


Case Study 2: Evaluation: English Literature students

The performance of the learners was very good. In both the semesters the pass percentage was very high. Forty-three out of forty five learners passed in the first semester with 96 percent pass percentage and all the learners passed in the second semester with 100 percent pass percentage. The learners cultivated the habit of reading newspapers and the Newspaper supplement ‘Young World’ when they had time to visit the college library.

Case Study 3: Evaluation: History EM+TM students

At the end of the course, nearly 50% of the learners improved their communication skills.



22 of 75	30%	Average
15 of 75	20%	Below average

Generally the pass percentage of History learners in general English ranges from 40-50 percent. But this batch produced nearly 73 per cent of result in both the semesters. When learners were given visuals to be interpreted in the verbal form, it was observed that they were confident only when they had described the visual in detail and elaborately without avoiding even the minutest details. The range of expressions available to the learner was conditioned by the learner's knowledge of the language and the external world.

Overall Observations

Mostly the learners were found to use the strategy of over-elaboration. They resorted to be 'over-informative' as they lacked confidence to communicate. They seemed to operate with the following motto according to Blum-Kulka and Olshtain:

The less confident that you are that you can get the meaning
across, the more words and contextual information you use.
(176)

This over-elaboration of the learners provided extra opportunities to identify the intended personality or referent when it was played as a game between groups to improve learners oral communication skills (Catch 20 game). It had its defects in that it at times distracted the listener due to elaborate description of some minor features. Sometimes words from L1 (Vernacular) were used when they did not know L2 (English) equivalents.

Some of the other strategies that learners used to communicate in the classroom are:

- a. Circumlocution: to describe the properties of the target object or action.
- b. Approximation: to use a term which shares a number of semantic features with the target lexical item.
- c. Literal Translation: word for word translation from L1 (Vernacular).
- d. Mime: use of non-verbal means of communication.
- e. Topic avoidance: when learners did not have any choice of words, they simply avoided talking and remained silent.

Group activities were preferred to increase the quantity of learners' language use, as it enhanced quality of language that the learners' used (range of functions and collaboration), as it provided more opportunity for individualized inspection, as it is a less threatening environment which provided greater motivation for learning through peers. Reformulation of writing tasks helped a lot as it served as a positive feedback which replaced the narrow idea of traditional correction which is an exercise in futility.

Problems Faced

Conducting an action research is not a very easy process. Though it involves only the individual researcher, it can be done only when there is at least limited freedom in the institution where it is conducted. The institution where the research was conducted does not encourage a teacher to handle a class single-handed. It was with intense struggle that the part II classes of case study 1 and case study 3 had to be adopted for the action research.

The learners were used to many teachers handling the part II English classes. Hence they were very unhappy, in the early stages, to meet the same teacher over and over again. It took nearly a month for the researcher to impress upon the learners of case study 1 that the class was adopted not only for the teacher's benefit but for theirs as well. Once the learners were convinced about the new methodology, there was no looking back at all.

As the study was a process-oriented one, communication was given priority – fluency was more important than accuracy. When marks were awarded for effective communication, (though grammar was imperfect) the teacher was taken to task on two occasions. The issue was raised at the department level where the evaluation strategy was discussed and condemned by many senior co-teachers. Fortunately, the performance of the learners in the university examinations answered all the doubts raised by the co-teachers. There were not so many problems when the second and third case studies were conducted.

Conclusion

Second language teaching is a highly problematic and challenging area of research. As it involves a large number of learners, teachers, time, money and the future of the learners and teachers, planning, decision-making, sound practices and innovation are very important.

Instead of relying on tradition, popular practice, popular opinion or trial and error, it is necessary for teachers to draw information on “rational inquiry, systematic investigation, and if possible controlled experiment”. (Stern 57)

Political and sociolinguistic factors in the different contexts in which English is taught in India should be considered along with question other questions relating to the process language education.

Language teaching theories do not all explain Indian English language learning/teaching contexts. However, through empirical action research we notice that acquisition of English skills is helped for the following reasons:

- Traditional approach to ELT (through literary texts).
- Failure to consider learner's heterogeneous nature in choosing texts.
- Choice of culturally inappropriate texts.

- English being reduced to a subject.
- Needs of learners and market have been ignored.

The shift from a monolithic view of the Western theories as the only available resources to an understanding of teaching and learning English in culturally and linguistically plural contexts in India is a must. A liberation from the age-old practices is necessary as there has been an unprecedented increase of learner and users of English in the post-1947 period, and as purposes for which English is used have dynamically changed..

As Kachru observes:

The pedagogical issues concerning the teaching of English are also slowly moving away from the imported methods and models. There is a greater attempt to seek locally appropriate answers to methodological and pedagogical questions. (201)

Any improvement in language teaching for the Indian learners can be brought about through planned hypotheses testing, experimentation and classroom reforms.

Action Research is small-scale research done by the concerned teachers themselves in their own classroom to seek solutions to particular problems. It is the most useful one as it focuses on a particular situation; without bothering about either policies that have already been adopted or policies that would be adopted in the future. It centers around a particular situation taking into account not only the sociological context, but also the psychological aspects and the external and cultural factors that affect and shape language learning.

Problems identified with the existing system are:

1. Texts are purely English (literary)
2. Texts are memory based. So pupils fail in grammar and composition.
3. Teachers of English are not English graduates at the school level. So English is taught as a 'subject'.
4. English has no importance in the school curriculum. English is given value only after graduation.
5. Classes are large. Teachers are unable to give individual attention to learners.
6. English hours are at the fag end of the day when learners are totally worn out.

The study revealed that learners who had the motivation to learn were those who were from the vernacular medium. As their L1 base was reasonably good, their Interlanguage had developed and enabled them to learn English better through their vernacular. The learners of II B.Sc., Mathematics taught using the Tamil medium

represent this category. The English medium learners of the same batch were found to neglect the vernacular as they assumed that they did not need the vernacular as they knew English. Unfortunately, they were not very good at English too. As the learners were not open-minded, they failed to acquire English skills as their Tamil medium counterparts did.

The learners of case study 3 (History EM + TM) failed mostly because their proficiency in the vernacular itself was below average. The social reasons for their condition were identified as their very poor socio-economic background. Most of them hailed from families of daily wage workers and had been educated in schools that did not provide them the necessary input.

Psychological distance is yet another reason for this batch of learners to be low performers. They had hardly listened to anyone speak in English even in their English classes at school. Those who spoke to them in English, therefore sounded alien and foreign. This shows that the more distanced a learner is from the target language, the less the learner will be able to learn the language. This further necessitates that such learners' should be provided with unlimited exposure to the target language. The exposure should also be experiential, rooted in the socio-cultural context and real-life oriented.

Language teaching should not be separated from real-life and natural impulses of learners. Language teaching should concern itself with the life of the learners as one's observations, perceptions, feelings, emotions and imagination shape the language habits of the individual and are affected by it. Unvarying use of limited vocabulary will dampen the learner's mental growth, deaden skillful use of imagination and creative power. There should be increase in the pupils skill in handling language as a medium of expression than mere mechanical writing – précis, summary, grammar, paraphrase, and essay writing. Learners need to be:

- i. Trained in handling language as a medium of expression.
- ii. Encouraged to think clearly and independently.
- iii. Given enough opportunities to be exposed to language in use so that they use it effectively.
- iv. Taught to use words and structures without bothering about accuracy.
- v. Taught to deal with everyday usage of language.

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**Hermann Hesse's *Siddhartha* -
A Dualist Spiritual Journey**

S. B. Bhambar, M.A., M.Phil., Ph.D.

The Eastern Connection

The Nobel Prize winner German poet and novelist Hermann Hesse's *Siddhartha* depicts the duality of spirit and nature, body verses mind and the individual's spiritual search outside the restrictions of the society. Flesh and spirit are two conflicting components in all of Hesse's novels.

His novel *Siddhartha* is about the Enlightenment of the East, the glory of Atman, the self and self-realization without mixing in Western thought. India was one of the most influential conditioning factors in Hesse's childhood. He was deeply affected by the spirituality of India, as he himself mentions: "From the time I was a child I breathed in and absorbed the spiritual side of India just as deeply as Christianity" (Zilkowski, 1965: 147). His *Siddhartha* is the manifestation of it. Henry and Garland Mary observe "In *Siddhartha* Hesse gives poetic expression to Indian philosophy" (Henry, 1976:381). Thus, the whole book has symbolic undertone that provides the novel its final meaning.

Symbolic Images

The provision of symbolic or metaphorical images within a work of art is essentially a matter of invention or of technique. Hesse has used certain symbols and images to convey his vision of spirituality. In *Siddhartha* through the journey of Siddhartha a whole range of the philosophy and thought of the East is subtly explored as a way of life, as a breath of existence by Hesse. Through the journey of Siddhartha Hesse makes us

have an over-view of both the cultural and religious codes of our land. Symbolism in one form or another has been used by nearly every great novelist and poet.

According to W.H. Alden, “A Symbol is felt to be much more before any possible meaning is consciously recognized, i.e. an object or event which is felt to be more important than reason can immediately explain” (Auden, 1950: 21). This is true with Hesse. The true success of Hesse’s symbolic presentation of ideas is that it stimulates the unconscious or sub-conscious apprehension of ideas. It takes us to different heights and depths of meanings.

A Transcendental Vision

In *Siddhartha* Hesse presents a transcendental vision where Siddhartha’s journey acquires a symbolic undertone and the spiritual quest theme culminates into a transcendental experience which is quite difficult to communicate in ordinary words. Hesse, an eminent personality in the sphere of German literature had an innate zeal to help ordinary people move towards some awareness of the depths of spiritual development which forms the central symbolic theme of the novel *Siddhartha*.

In spite of living among adverse conditions and various kinds of temptations Siddhartha ultimately reaches his goal of self-realization. As already mentioned earlier this process of self-realization or spiritual fulfillment is quite difficult to convey in ordinary words. Hesse has turned to nature symbolism to communicate the same. This lends the novel a deep spiritual vision. Hesse projects it through the use the symbols and images. The major symbols used by Hesse are namely water, river, and the symbolic names of characters as well as other similar devices.

Spiritual Conflicts and Self-realization

The self-realization of Siddhartha becomes possible only after intense spiritual conflicts and moral awareness. Many obstacles and distractions come in the way of Siddhartha’s spiritual journey, which are dispelled finally. Siddhartha attains spiritual liberation and balance of mind only after self-examination, self-exploration and heart- searching, which is very similar to the Hindu belief as explained in Patanjali’s Yoga-sutras. His *Siddhartha*, thus, shows the influence of Indian thought and sensibility. Henry and Garland Mary express the same view: “In *Siddhartha* Hesse gives poetic expression to Indian philosophy” (Henry, 1976:381). Thus the whole book has symbolic undertone that provides the novel its final meaning.

Symbolism of the title *Siddhartha*

First of all it is necessary to make it clear that the title of the novel *Siddhartha* itself is symbolic. Gautam Buddha’s original name before becoming enlightened was Siddhartha, but the protagonist Siddhartha depicted in the novel is not the great prophet Goutama, the

Buddha. He is a type of Buddhist Everyman. But the title itself determines the character of the novel.

There is no doubt that Hesse has intentionally given the title *Siddhartha* to the novel. Thus the protagonist Siddhartha emerges as a 'Buddha image' in the novel. The title itself is symbolic of the search for the fundamental truth of life, the Reality embedded in the complex fabric of existence. Through the spiritual journey of Siddhartha a whole range of the philosophy and thought of the East is subtly explored as a way life, as a breath of existence.

In the novel Siddhartha is presented as an intellectual pilgrim in the quest for reality, the quest for truth, the search for the eternal verities implicit in India's great spiritual heritage. The life journey of Gautama Buddha, the great and that of Siddhartha, the hero of the novel, are remarkably identical. Siddhartha, thus dramatically re-enacts the spiritual adventure of Gautama, the Buddha in his quest for truth.

Hindu Stages of Life

Paul Edwards observes "In Hinduism, the high caste Hindu's life is divided into four periods first, he is a pupil or student, second, a householder and family man, third, he begins to relinquish his family ties, to be become a *vanaprastha*, (literally "forest dweller") finally he becomes a *sannyasin*, devoting himself entirely to the spiritual quest" (Edwards , 1976 : 4) In Hindu way of life these four stages are called the four ashrams- *Brahamchary ashram*, *Grahashta ashram*, *Vanprastha ashram* and finally *Sansyans ashram*.

Adopting Hindu Stages for the Evolution of Buddha

In the novel Hesse has symbolically presented the different stages of Siddhartha's spiritual development by the various roles he takes on; wanderer, husband and merchant, and hermit. These stages represent *brahmacharya* (bachelorhood) *grahashta* (householder), *vanprastha* (detached life) and *sannyasa* (life of renunciation) through which Siddhartha first attains his identity with perfection, fit to attain salvation. He passes from his egoistic identity through a series of failures, loses it and attains the ideal spiritual identity in selfless service (*nishkamkarma*).

It is the process of surrendering the personal ego to the almighty spirit that is something central in the Hindu philosophy. After surrendering the personal ego the man is supposed to dedicate the rest of his life to the service of the society because man cannot abandon any action.

Significantly enough, Hesse has indicated clearly that the two major characters of the novel namely Lord Gautam Buddha, the great and Vasudeva have already gone through the four stages of life (four ashrams), and have surrendered their personal egos to the

almighty spirit. Yet vasudeva continues to work as a ferryman because of the necessity of *karma* but his *karma* is a *nishkama* (selfless dedicated service to society).

Merging of the Personal Ego with the Spirit

Hesse has significantly and very skillfully depicted this symbolism of the four ashrams and merging of the personal ego with the spirit in the novel. Siddhartha with his *niskamkarma* (performing actions, without any desire for the fruits) transforms into yogi following the ways of Vasudeva.

Thus in the novel Vasudeva's selfless service is symbolically shown to be equally valuable way for self-realization similar to the various ways shown by Lord Krishna in the *Bhagavad-Gita*.

Striving for the Higher Values of Life

Since the childhood, Siddhartha strives for the higher values of life. It is really true that "things exist in their essence even before they are materially realized and named" (Desai, 1995: ix). His striving for higher values of life itself symbolizes his spiritual quest. The lines "he had begun to feel the seeds of discontent within him [- - -] his soul was not at peace" (5), and, he wanted "to become empty, to become empty of thirst, desire, dreams, pleasure and sorrow to let his self die. [- - -] to experience the peace of an emptied heart, to experience the pure thought" (12), show his striving for higher values of life.

The Role and Process of the Unity of All Things

One cannot have the spiritual fulfillment unless his ego merges into "the unity of all things" (110). To have the spiritual experience one should have to surrender his self, and become merely a part of everything else. In this context Roy observes "Spiritual exploration leads to the struggle of the soul to purify it and transcend the temporal and seek the Eternal. He does not reject life or the world; he rather loves both because in them he observes the immanence of God" (Roy, 1979: 247).

Hesse has intentionally presented Siddhartha as an egoistic boy. As a boy the egoistic Siddhartha feels that theoretical knowledge of scriptures or mere verbosity of Vedanta would not lead one toward God or self realization. He leaves home and joins the ascetic Samanas, with whom he spends three years and realizes that asceticism and yoga are only leading him away from himself. This is his second misfortune or failure.

Then he goes with Govinda, his friend, to hear the teachings of Gautama, the Buddha. Even there his goal remains unfulfilled. He realizes that the Buddha has learned to recognize *Atman* but this realization is not something that can be conveyed in words.

Buddha as an Example

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So, rather than worshipping the Buddha like his friend Govinda, Siddhartha only sees the Buddha as an example of what he may become later in life. It is very significant to note that this meeting of the two Siddharthas (one the hero of the novel, and second the Buddha) communicates to the readers the symbolic significance of the title of the novel.

This episode in the novel is highly symbolic. It is symbolic in the sense that during his brief stay at the Buddha's grove, Siddhartha learns that he must become his own teacher. Thus the first stage of his life – student or pupil – is over.

Sansara

The second stage of his life is depicted in a town named *Sansara*. Hesse has presented two more symbolic characters – Kamala and Kamaswami living in a symbolic city – *Sansara*.

Sansara is, according to Hindu philosophy, full of temporary sensuous pleasures of the body attached with the evils and suffering. Significantly enough, Hesse has given symbolic names to the two major characters in the *Sansara* episode, namely, Kamala and Kamaswami. These two names indicate sensuous bodily pleasures.

Crossing a river on a ferry he reaches a large city – *Sansara* where he falls in love with Kamala, a famous courtesan, and wins her love and admiration. Kamala helps him and he becomes a wealthy merchant, earns huge profits and squanders money in fulfilling his carnal desires.

The seekers of truth are believed to pass through a very critical transitional stage before they attain perfection and so the life 'fulfilling his carnal desires' is a necessary step before he attains the fulfillment.

Songbird in a Small Cage and Ultimate Release

Hesse has purposefully given the name to the town as *Sansara*. However, even the life in *Sansara* does not satisfy him. After some years he realizes that this path was just as futile as that of asceticism that his luxurious life has lulled his true self to sleep as perniciously as the exercises of yoga had done before.

One night he dreams about Kamala's "rare songbird in a small golden cage" (67). Here golden cage is the image of *Sansara*. The bird is trapped in the cage, though the cage is made of gold. In the same way human being is trapped in *Sansara* which is as attractive as the golden cage. Siddhartha's life in *Sansara* is no more significant than the life of the bird in the golden cage, since both are trapped and kept away from the eternal joy.

Thus, the image of ‘songbird in a small golden cage’ is highly symbolic. He goes up to the cage and looks inside, finds the bird dead and throws it away on the road. At the same moment, he is filled with a sense of loss within himself, as if “he had thrown away with this dead bird all that was good and of value in himself” (68).

Now, he feels that his own goodness and purity has died with the bird and he becomes sad. He laughs at the absurdity of what he has become. Kamala’s dead songbird makes him believe that it is his self that has been killed due to his own ignorance and pride.

Now he learns that the game of *Sansara* and steals secretly away from the city and returns to the river, which he crossed years ago to reach the town. The concept of crossing the ‘world of *Sansara*,’ suggests release from the allurements and dangers that the sensory world holds for Siddhartha, the seeker.

Crossing the Ocean of Sansara: A Pervasive Symbol

This symbol or concept is all pervasive in Indian philosophical literature. Indian ordinary language is full of sayings that relate to the ocean of *sansara*. Every time *sansara* is mentioned, the need for making earnest effort to cross this deep and wide ocean is also emphasized. In both *Mahabharata and Ramayana* and in classics of traditional worship verses, there are plenty of references to the endless process or endless journey of crossing the ocean of *sansara*. In the episode of Kevat, Kevat prays Rama to grant him a safe passage across the ocean of *Sansara*, for a safe spiritual voyage back to the soul’s permanent abode in heaven.

When Siddhartha breaks his way out of the world of *Sansara*, this also reminds us in fact Buddha’s life story.

In order to search for happiness, Siddhartha Gautama left his home, wife, children and every worldly luxury. Siddhartha, too, leaves Kamala and all other things, for people like Buddha can’t love the world of family, wife and children. Now, Siddhartha decides to stay by the river and try to learn, to understand himself again, leaving him once again in his original state of innocence with the added dimension of knowledge of good and evil.

A Success in Failure

It is a ‘success in failure’ or glided success for that becomes the beginning of the final loss of his proud identify. Evil is a necessary stage in the process of realization of good.

In this context Paul Edwards’s observation is noteworthy:

“Evil is explained as the ground eliciting the self-will of man in order to awaken him to the distinction between good and evil which originally united in one identify. Thus evil is

a necessary stage in the progress toward the total realization of good. Imperfection in being is perfection in the process of becoming” (Edwards, 1967: 308).

Thus Siddhartha of Hermann Hesse relinquishes his family ties and becomes a *vanprastha* (forest dweller).

The River That is Perennial

The last and very significant symbol that Hesse has used in the novel is the ‘river’.

At the riverside, under a coconut tree, Siddhartha falls into a deep sleep. His friend Govinda, now a Buddhist monk, on his way to the town sees him and wakes him up.

All this is highly symbolic from the mystical point of view. Any awakening is fortunate regression to childhood. Any awakened man is reborn and like a child. Siddhartha feels as if he has been reborn into another life. Thus the ‘deep sleep’ is highly symbolic. The soul must pass for its purification before it attains “illumination” which is followed by its union with the Divine.

The Deep Sleep

Now, Siddhartha is renewed and changed. His pride and arrogance are destroyed now. A new Siddhartha has awakened from his sleep. He does not regret the sinful life he led in the *Sansara*, for it was necessary in order to learn from his own mistakes. His inward voice has been right for “no teacher could have brought him salvation” (81).

Why This Coconut Tree?

The ‘deep sleep’ of Siddhartha under the coconut tree proves to be a turning point in the life of Siddhartha. Gautam Buddha received the intimations of the immortality under the famous tree called ‘*Bodhivriksha*.’ In the same way, the hero of the novel Siddhartha receives the intimations under the coconut tree on the bank of the river.

It is interesting to note that Hesse adopts the coconut tree. The purpose, perhaps, is to indicate the universality of the experience our hero Siddhartha undergoes. Coconut tree is a rarity, if not totally absent, from the traditional geographical territory associated with the *nirvana* and subsequent spiritual ministry of Gautama Buddha. Hesse does use the same geographical territory, or at least we feel so. Then suddenly, the coconut tree is the tree under which our hero Siddhartha goes under deep sleep, perhaps indicating the universality of the possibility of this experience anywhere around the world.

Adding Further Complexity to the Experience and Personae

This parallel symbolism is further developed by Hesse in the form of the significant meeting between Siddhartha and his friend Govinda. The very name 'Govinda' suggests Lord Krishna, because Govinda is another name of Lord Krishna. What is more suggestive and symbolic is that the man who has awakened Siddhartha from his deep sleep is Govinda and nobody else. This is significant. It is likely that Govinda, the disciple of Lord Buddha might have brought the blessings the Buddha to Siddhartha when he tried to awaken Siddhartha.

The whole context and the relationship between and among three major characters namely Siddhartha, Govinda and the Buddha are highly symbolic that provide the novel its spiritual grandeur. This has been enhanced by adding one more character to this symbolic relationship in the form of Vasudeva.

The River as the Guru

In the novel the river emerges as his teacher, his guru. He learns from the river "that there is no such thing as time" (88). Thus the river becomes the symbol of 'timelessness'. The river teaches him of how everything moves in a cycle, a thing he had not understood when living amongst the people. He learns from the river that the present only exists.

Even after the long sleep at the riverside and after listening to the voices of the river Siddhartha tries to go back to *Sansara* in search of his own son. It is here the river plays its most significant part in the life of Siddhartha. This time when he sees the reflection of his father's face in the river and when the river laughs at him he crosses the last hurdle in the pursuit of spiritual reality.

It is this final part played by the river that makes Siddhartha to accept and welcome Vasudeva's symbolic retirement in the woods. Thus the role of the river in the life of Siddhartha is of vital importance in the journey of Siddhartha towards the spiritual realization.

Thus the symbol of the river in novel is a vital device Hesse has used to convey his vision of life.

The Three-fold Function of the River in the Life of Siddhartha

The symbolic part played by the river in the life of Siddhartha is of three fold nature.

First, when he sees his reflection in the river the river prevents him from committing suicide.

Secondly, the river communicates the intimations of immortality to Siddhartha through Vasudeva, because it is Vasudeva who teaches Siddhartha how to listen to the voices of the river.

Thirdly, finally, when Siddhartha is tempted to go to *Sansara* again in search of his own son, the river laughs at him.

What is more significant is that the river presents the image of his own father (to whom he had left when he was a child like his son) when he looks into its water. After staying with Vasudeva near the river and only after his ego is destroyed, Siddhartha realizes that *Atman* is his sense of self as it connects to the rest of the world.

Thus, the part played by the river is highly symbolic.

The Significance and Impact of Kamala's Death

As the episode of the boy is invested intentionally by Hesse the episode of Kamala's death, too, has its own significance. After Kamala's death Siddhartha is not sad as "In this hour he felt more acutely the indestructibility of every life, the eternity of every moment" (94). Everything is eternity to him now. He understands that Kamala's death is simply a part of greater cycle. He understands it and remains peaceful.

Govinda's Meeting with Siddhartha

Further, the last meeting between Siddhartha and Govinda is also symbolic. It is invested by Hesse to convey his perception of spirituality. It is interesting to note here that Govinda has remained a devout follower of Buddha for many years and remains unchanged, forever seeking to understand the meaning of life because he has followed another's teachings rather than discovering knowledge for himself. Because of his individual journey, Siddhartha reaches the same enlightenment that Buddha has achieved.

Thus Siddhartha has become wise, while Govinda remains ignorant. Finally, Siddhartha finds peace and wisdom, recognizing that everything in the world is a recurring cycle. He experiences the same enlightenment as the Buddha by experiencing the world for himself instead of following others teachings. He achieves the absolute state of bliss, Nirvana, by listening to the river.

Thus he achieves the spiritual peace. His journey in search of spiritual quest is over. The earlier Siddhartha torn by the inner struggle ensuing from his spiritual hunger at last achieves 'absolute peace'. He comes very close to the ideal of the *Sthita Prajna* of the *Bhagavad-Gita*. He attains spirituality through the belief in river, i.e. nature.

Methodological and Logical Composition

Hesse's readings in Oriental literatures and philosophy, his tour of India (1919), his preoccupations with religious India, and his perceptions of the gospel of *Gita*, Vedanta, and Upanishads and Buddhism are presented in *Siddhartha* symbolically. The whole novel is composed methodically and logically. The four stages of Siddhartha's life

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suggest the methodology and logic Hesse has used to convey his spiritual perception. He has followed a definite method and definite discipline by which he has developed his characters in the novel.

Positive Philosophy

Siddhartha is an artistic embodiment of the affirmative vision of life. In the novel Hesse expresses a positive philosophy of life which controls and affects the thematic and technical aspects. The central philosophy of the novel is an affirmation of transcendental principles like Truth and Beauty through a delineation of pursuit and practice of higher values like love, compassion and the concurrent negation of lower material values.

Thus, the acceptance of higher values and the concurrent negation or rejection of lower values naturally pave the way for the attainment of the highest 'joy' or 'bliss'.

Siddhartha feels a supreme kind of 'joy' of life when he is reunited with nature. In *Siddhartha* there is an experience of ultimate joy of life which corresponds to the 'joy' or 'bliss' of life taught by all the saints, prophets, philosophers and mystics of the world. The novel, thus, affirms the highest ideals of life thereby assuming the stature of an epic.

Hesse seems to suggest that 'you cannot teach or learn wisdom, you must earn it on your own, by way of your own path'. Truly, a leaf out of Buddha's teaching. That's why he says, 'knowledge can be communicated but not wisdom; wisdom is not communicable.' One must be his own teacher based upon one's own experience. It is essential to experience everything oneself.

Anyone may potentially become as enlightened as the Buddha, as the potential Buddha exists in everybody. Siddhartha loves 'stone' because love is the most important thing to have in the world, to love a person, a place and the world. The spiritually enlightened Siddhartha loves the 'stone' because in the stone he observes the immanence of God, a pantheistic view, adumbrated in Hindu philosophy.

But even here the basic spiritual perception of Hesse is the process of losing the self or ego in order to qualify oneself and then experience the spiritual bliss by merging the ego with the spirit of nature. Hesse indicates that the spiritual blissful experience is to be acquired by the individual concern with special efforts and for that the individual has to qualify himself or herself for that spiritual fulfillment. The reality experienced by Gautama made Gautama a fully enlightened one, a Buddha. It cannot make a Buddha unless one realizes it for oneself. In the same way the reality experienced by Jesus made Jesus the Christ not anybody else.

Each individual has to experience the truth, the reality. Hesse is of the view that if you want to experience the truth, then the truth must be within the framework of your body.

Govinda, Siddhartha's friend, remains stagnate in spite of following the Buddha for many years because 'the truth' was not within the framework of his body.

Siddhartha, in a sense, is a novel of pilgrimage, of people's quest for some sustained power or peace in nature which stretches back to prehistory. This pilgrimage involves an alienation from society, since the purpose of the journey is to attain a new relation to nature as the springhead of energy, peace and a meaningful life. The conscious act of getting cut off from society helps the persona in the novel to get related to the cosmic power of nature and get regenerated through it with reinforced life.

Hesse's spiritual perception makes one to remind Wordsworth's theory of poetic pantheism.

Theologically speaking, *Siddhartha* is more a blend of Hindu and Buddhist views of life and religion. As there is a lot of similarity between the two religious faiths, the novel takes advantage of this similarity and the author tries to weave a story that adopts both the views. However, there are also dissimilarities between the two faith systems, but these differences are not focused or highlighted.

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**Impact of Dramatics on Composition Skills of Secondary
School English Language Learners in Pakistan**

Muhammad Rashid Hafeez, Ph.D. Candidate
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Abstract

This paper, a part of a Ph.D. thesis in progress, aims to compare the relative efficacy of the grammar translation method (GTM) and dramatics in developing composition skills of secondary school English language learners. Pre-test post-test control group design was used to collect data.

The sample consisted of 138 secondary school students, and was randomly assigned to the control and the experimental groups on the basis of a pre-test. After the treatment, a post-test was administered in order to measure the difference of achievement. The rating scale for measuring different components of composition was developed and validated before the actual test.

The t-test was used to find out the significant difference between the means of the two scores at the selected probability level i.e. $\alpha=0.05$. It was found that the students taught through dramatics performed significantly better than those taught through GTM. The study recommends that dramatics should be frequently used to develop creative and original writing among the learners of English.

Key words

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Introduction

English has held sway in Pakistani linguistic scene for almost 150 years, a hundred years before the country came into being. It has the status of an official language in Pakistan. Though there was a provision in the Constitution of the Islamic Republic of Pakistan (1973) for the adoption of Urdu as the Official language (Article 251), it has not yet materialized into a reality.

Granted that a dominant majority of people are not well versed in English, there is at least a wish to learn the English language “because it is an upper-class status-marker, and facilitates, or at least gives hope of, moving into the national or even the cosmopolitan elite” (Rahman, 1998:230).

The teaching and learning of this language has carried on since the British times. However, those who are fluent in it could not be more than three to four percent of the population (Rahman, 2002). These chosen few come mostly from the elite class, and thus English becomes a medium of stratification (Mustafa, 2009). Being cognizant of “social stratification of elite and non-elite”, emerging from the opportunities to learn English, Government of Pakistan (2009: 27) envisioned that “opportunities shall be provided to children from low socio-economic strata to learn English language”.

An important aspect of language learning/teaching is the choice of method for teaching a foreign language. In most of the Pakistani schools, English is taught through the traditional grammar translation method. It is in these schools that ‘children from low socio-economic strata’ learn English. These children have a lower level of proficiency in all aspects of English including composition. They are often seen lacking when required to write an original creative piece of composition. It remains to be seen whether a change in method of teaching the composition skills will improve the situation. However, it would be appropriate to see how composition is taught at Pakistani schools before venturing on to discuss a new method.

Teaching Composition in Pakistani Schools

The Government of Pakistan (2006) set the standards for all the language competencies that it envisioned the students and teachers to meet.

The standard set for achieving the writing competency states that “all students will produce with developing fluency and accuracy, academic, transactional and creative writing, which is focussed purposeful and shows an insight into the writing process” (ibid:8). Contrary to this, most of the English learners in Pakistani government schools cram the composition units to get through the class exams.

Most of the classes in Pakistani schools are of a large size in which it becomes difficult for the teachers to pay attention to the needs of the students (Azhar, 2004).

Chughtai (1990) expresses his grief over the inability of the students in using the grammar of the language. He also observes that the students lack command over the structure of the language and with a majority of the students, vocabulary, in particular, is a big problem. The secondary level students lack understanding of the language and are unable to communicate properly in the language.

The present syllabus does not help in developing speaking and writing skills of the students (Azhar, 2004).

Position in Government Schools

Many of the government schools teachers use the traditional Grammar Translation Method for teaching the second language (Warsi, 2004; Hussain, 2005). From the viewpoint of examinations, this approach has certain advantages for it tries to equip the children with sufficient knowledge to get through the examinations. Nevertheless, it fails to develop in the students the necessary competence required to communicate effectively in English (Rahman, 2007).

Mansoor (1993:182) recommends: “Learners need to be met by a course of functional communicative English which pays attention to functional as well as structural aspects of language”.

The Need to Evaluate the Effectiveness of Communicative Approach in Pakistan

There was, thus, a need to estimate the effectiveness of communicative approach to language teaching to develop composition skills among the English language learners in Pakistan. Drama is one of the techniques associated with communicative approach. A brief description of the use of drama in language teaching ensures.

The Use of Drama in Language Teaching

The use of drama is of one of the most prominent techniques among the various methods associated with communicative language teaching. Drama provides the language teachers with an opportunity to integrate various components of communicative competence (Goodwin, 2001). It has now been established that the teachers can benefit from the use of drama in all fields of language teaching because drama involves not only the body but also the mind. The incorporation of the body and mind results in the production of vocal symbols as well as the bodily gestures (Wagner, 2002).

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Wessel (1987) feels that a teacher can make use of drama games from the textbook and s/he can also enrich the syllabus by creating some of his own. He believes that introduction, interviews, Questions/Reporting, accusation, description and narration can all be taught through the active use of drama.

O’Gara (2008) undertook an experimental study to gauge the effectiveness of using drama to teach verb tenses to English as foreign language Italian school students. Though the results are hardly replicable due to very small class size and an enviable socio-cultural background of the students, the study concludes that the use of drama to teach tenses is more effective compared to the use of traditional methodology. O’Gara found that the students taught through drama were more enthusiastic than their counterparts in the control group.

Berlinger (2000) explored the possibility of using drama to develop expression in English. Taking a class of twenty five students, and devoting half an hour, two days a week, Berlinger shows how meaningful communicative activities could be created out of script-based improvisations.

During the activity, the stage is made up of only the available resources, desks and chairs. A pair of students, comes up to the stage and begin the activity with lines about any situation. The situations, as well as the lines, are elicited from the class.

Once begun, the activity continues for half an hour or so with every pair of students participating. Berlinger concludes that drama “motivates them (the learners) to generate imaginative and detailed ideas, greatly expand their vocabulary, actively practice language skills and attain far greater fluency” (2000:3).

The teachers can read stories for the students that contain some new vocabulary items. The teacher can also demand of the students to act out the action that is related to the new vocabulary item in order to make it more meaningful (Ping-Yun, 2003).

Another way could be making the students write a few vocabulary items and then asking them to prepare a skit using these words. A rather challenging situation might also emerge if the students are divided into groups and one of them writes vocabulary items whereas the other makes a skit.

Borge (2007) comes up with findings from an action research carried out at a German classroom. It was found that the first year students of German had the least interest in learning through drama whereas the use of drama was quite successful with the second and third year students. Borge feels that one of the reasons may be that the students in the second and third year were familiar with one another.

Pin-Yung (2003) refers to Crumpler and Schneider (2002) who conducted a cross study analysis of children's writing from five classrooms using process drama. The teacher and the students read "Where the Wild Things Are" written by Sendak. After the reading, the teacher put the students in the wild settings assuming wild roles. Then the teacher and the students discussed their feelings about the activity, jungle and journey, and the new things they had learnt. Having done that, the teacher asked the students to pen down their experiences. The activity revealed that the students took a great interest in the writing activity. All the other classes responded in the similar manner.

Advantages of Teaching Language Through Drama

Heldenbrand (2003:29-32) reviews the research on using drama in teaching English and highlights several advantages of teaching language through drama which include

1. Drama is fun.
2. Drama is a relaxed and informal way to learn English.
3. Drama helps to learn new vocabulary and expressions in their proper environment.
4. Drama helps in proper pronunciation and intonation in English
5. Drama builds confidence in the learner's ability to speak English.
6. Drama builds a better understanding of culture
7. Drama motivates the student of English
8. Drama removes the focus from English textbook
9. Drama involves the whole person as a total physical activity

The use of drama also helps in lowering the affective filter among the English language learners (Dodson, 2000). There is an increased chance for the students to participate in the classroom discussions, to be responsible for their learning and to give vent to their expressions through body movements and gestures which ultimately results in low anxiety language learning. As learning through drama is fun, "drama lightens the academic mood but enlightens the learner" (Heldenbrand, 2003:29).

Psycholinguistic Perspective of Drama for Language Teaching and Learning

Stern (2006) in her study tried to lay a theoretical basis of the psycholinguistic perspective of drama in L2 learning. Starting with an assumption that drama helps in developing communicative competence, Stern concluded that the use of drama resulted in heightened self-esteem and advanced levels of motivation. It logically follows that drama helps in lowering the affective filter.

Miccoli (2003) investigated the effects of drama on the students of English as foreign language in a Brazilian University. She used drama in an oral skill class and claims that it brought about changes in the perspective and behaviour of not only the learners but also the teacher.

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Cheng (2007) undertook a study to investigate the students' perception of drama activities in an advanced university English major class. Students' feedback was solicited after drama activities. Majority of the students felt that drama was useful for oral skills development. Moreover, the students appreciated the fact that they could work with peers who acted as scaffolding for their learning. Drama was also found to be a motivating agent for interaction. The study concludes that through the drama activities, the students get extensive speaking practice.

Reluctance on the Part of the Teachers

There might be some instances where the teachers are fearful of using the drama activities in their classes. Quite a number of reasons might account for such a fear some of them may be lack of knowledge about “how to use activities, limited resources, time constraints, a fear of looking and feeling foolish.....” (Royka, 2002:1).

Methodology

As the study was designed to compare two different teaching methods, pre-test post-test control group design was considered appropriate to collect data for the study. Moreover, observation of the two groups during the treatment was also used to collect data. The data from the quantitative and qualitative research tools were triangulated to compare the two teaching methods. This paper, in particular, deals with the comparison of drama and grammar translation method in developing composition skills among the secondary school English language learners.

Population and Sampling

Population of the study consisted of the secondary school English language learners learning the Punjab Text Book Board Syllabus in District Khushab of Punjab province in Pakistan. 138 students from the Government Technical Model High School Jauharabad (Khushab) were considered as sample for the study.

The Experiment

The group was administered a pre-test before the treatment. The test was validated by a panel of experienced teachers. The groups were then randomly assigned to two groups i.e. the experimental group and the control group. After the random assignment, the students were taught for a period of 10 weeks. During this period, the students covered not only the composition section of the syllabus but also the textbook. It was ensured that both the groups were taught by teachers with almost equal qualification and experience. After the treatment, a post test was administered to the whole group.

The difference of achievement, if any, between the two groups was assessed by administering a post-test. The t-test was used to compare the means of the two groups to find out whether there was a difference in achievement of two groups.

Great care had to be taken in the selection of the course content for the study because it might have had an adverse effect on the end-term performance of the students. This was perhaps the most important ethical issue of this study. So only those composition items were selected that were relevant to the end-term assessment. The composition section, during the treatment, included two letters two paragraphs and two story writing activities. Each class consisted of sixty nine students which is quite usual in the Pakistani perspective. There was a possibility to pick a relatively smaller class. Nevertheless the idea was dropped in lieu of the fact that it could not have been replicable in large classes.

Observation

During the treatment, observation data was collected from both the classes to record whatever was obtaining in the classrooms. The method of non-participant observation was chosen so as not to interfere in the normal class proceedings.

Results

In this section, results of the study will be described in two portions. The first portion describes the results from observation whereas the second portion describes results from the post-test comparison of the two groups.

Results from Observation

In the control group, the prescribed Grammar, Translation and Composition book was used for the development of composition skills. The teacher asked the students to prepare their essays, paragraphs and stories from the book. The students memorised the given composition. Every fortnight, the teacher asked the students to reproduce a paragraph or story that he had asked them to prepare. Almost all the students reproduced identical paragraphs or stories. The teacher marked all the papers and returned these to the students after pinpointing the lexical and grammatical mistakes.

As against it, students from the experimental group were required to knit up the stories that were to be enacted as dramas. They were more enthusiastic in writing the dramas than in enacting them. This was primarily due to the fact that usually the students are engaged in writing more than in speaking. As the teacher was well aware of the situation, the enthusiasm did not surprise him. He directed his attention to the grammatical aspect of language. The teacher visited all the groups that were involved in writing. He encouraged them to ask questions about the problems they were facing. The teacher explained the grammatical complexities involved in the writing and suggested measures

to improve these. Once the final draft of the stories was prepared it was handed over to the concerned group so that they could write their dialogues.

After the first two weeks, the students were asked to write the material at their homes and give it to the teacher the following day.

Results from the Post-Test Comparison of the Experimental Group and the Control Group

Data collected through post-test scores of the two groups was analysed through applying the independent sample t-test. T-test for independent samples was computed through SPSS XVI.

The questions on composition were marked in accordance with a rating scale developed specifically for the purpose. The rating scale was helpful in negating the rater bias and ensuring reliability in marking. Five dimensions were developed for raters' consideration while marking. These dimensions included grammar, vocabulary, organisation and unity, ideas and development and mechanics. Credit was awarded to the students whose writing was either grammatical correct or acceptable, who had no or very few errors of vocabulary, who composed well-knitted pieces or digressed a little but were mostly logical, who expressed the ideas clearly or were able to get their message across, and who had no or very few errors of mechanics.

The scores were analysed in terms of three categories i.e. the Whole Group, the High Achievers and the Low Achievers. The purpose was to estimate the relative effectiveness of each method in developing composition skills with different academic abilities. Given below is a description of the three hypotheses and the results.

Hypothesis 0 No. 1: There is no significant difference between the achievements of the experimental group and the control group in post test in the Composition.

Table 1
Whole Group Post-test: Composition

Groups	N	Mean	Std. Dev.	Std. Error Mean	T	Df	P
Control	69	6.55	2.180	.262	-2.206	136	.029
Experimental	69	7.35	2.064	.248			

The results revealed, as evident in Table 1, that was a marked difference between the post test scores of the control and the experimental group. The experimental group had a higher mean score than the control group. The difference between the two means is significant at the selected probability level i.e. $p=.05$. So, the null hypothesis “There is no significant difference between the achievements of experimental group and the control group in post test in composition” is rejected and alternate hypothesis that, “There is a significant difference between the achievements of experimental group and the control in post test in composition” is accepted in favour of the experimental group.

Hypothesis 0 No. 2: There is no significant difference between the achievements of the High Achievers of the experimental group and the control group in post test in the Composition.

Table 2

High Achievers Post-test: Composition

Groups	N	Mean	Std. Dev.	Std. Error Mean	T	Df	P
Control	35	7.71	1.363	.230	-3.340	63.871	.001
Experimental	35	8.69	1.051	.178			

As findings tabulated in Table 2 suggest, there was a noticeable difference between the performance of the high achievers of the control group and the experimental group. High achievers from the experimental groups had a high mean than that of the control group. The difference in the mean scores of the two groups was significant at the selected probability level i.e. $p=.005$. So the null hypothesis i.e. “There is no significant difference between the achievements of the High Achievers of the experimental group and the control group in post test of Composition” is rejected and the alternate hypothesis i.e. “There is a significant difference between the achievements of the High Achievers of the experimental group and the control group in post test of Composition” is accepted in favour of the experimental group.

Hypothesis 0 No. 3: There is no significant difference between the achievements of the Low Achievers of the experimental group and the control group in post test in the Composition Section.

Table 3

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Low Achievers Post-test: Composition

Groups	N	Mean	Std. Dev.	Std. Error Mean	T	Df	P
Control	34	5.35	2.228	.382	1.218	66	.228
Experimental	34	5.97	1.946	.334			

The results indicate that the low achievers of the experimental group had a higher mean score than the low achievers of the control group. However, this difference was not significant on the selected probability level i.e. $p=5$. So, the null hypothesis i.e. “There is no significant difference between the achievements of the Low Achievers of the experimental group and the control group in post test of Composition” is accepted.

Discussion

The primary aim of conducting this study was to estimate the effectiveness of dramatics in developing composition skills among the English language learners in Pakistan. Another objective was to find out whether there existed a significant difference between the achievements of the two groups taught through grammar translation method and drama. To achieve the desired end, three hypotheses were tested.

It was found that the use of drama resulted in astounding success. The learners showed more interest in learning and that was manifest in their performance. The results are similar to those obtained by McNaughton (1997). Earlier on, they simply memorised the essays and the stories but during the treatment they had a chance to live through the language and come up with original, creative language.

A good number of students acquired the present and past simple tense unconsciously. They had been unable to grasp these tenses for a long time. A change of method helped them acquire what might have seemed improbable. They made the maximum use of the opportunity afforded to them for performing the stories that they had earlier on been cramming. This endorsed the findings drawn by Crumpler & Schneider (2002)

The fact that the low achievers of the experimental groups did not perform significantly better than the low achievers of the control group may be due to the fact that in large classes the teachers cannot pay due attention to all the students. Those who were active participants in the activities were always the high achievers.

It was, no doubt, difficult for the teacher to fully satisfy the demands of such a large class in a short time. A class of about sixty students would require at least five days completing

a composition unit through drama. A class of forty students would have suited the purpose and made the task of the teacher much easier.

Nonetheless, this difficulty in coping up with a large class amounts to nothing when compared with the achievement of the students and the interest they showed in learning. The teacher, though he had volunteered to teach the experimental group, was always complaining that the class size was too large for drama activities. This was in line with the results obtained by Azhar (2004).

It was also found that dramatics aroused more interest among the students than the grammar translation method. The students in the control group were supposed to memorise pieces of composition which they reproduced when required by the teacher. As against it, the students of the experimental group were involved in creative writing.

Though the high achievers of the experimental group performed significantly better than their counterparts in the control group there was no significant difference between the low achievers of the two groups. The finding that there is no significant difference between the achievements of the low achievers of the control and experimental group is contrary to the findings of Robertson & Good (2003) who found that students with low literacy levels improve their writing ability in role play environment.

The teacher, in a typical Pakistani classroom, will not find electronic gadgets or even flannel boards and charts to improve his/her teaching techniques. However, s/he should not feel handicapped if s/he is not provided with all the A.V. aids. Teaching through dramatics does not demand a lot of aids. S/he can make an effective use of the blackboard for writing stage directions.

Conclusion

Despite the success of the drama method in teaching composition, it seems opportune to concede that most of the Pakistani government school classrooms are overcrowded. There is very little space for movement because the rooms are full of desks. Smaller classes could make the use of drama more effective.

However, the teacher can change the English language learning situation for the better if s/he accepts it as a challenge. S/He has no control over the textbook selection, curriculum development or physical facilities but s/he can change his/her method of teaching to get better results from his/her students.

A necessary pre-requisite for learning and teaching through drama is keeping the affective filter lower. If the anxiety level is high, the students will be unable to learn and perform.

Getting the best out of the students is the ultimate aim of the use of drama in teaching a foreign language and for that the teacher has to continuously encourage the students to come up and shoulder the responsibility for their own learning. S/He has to convince the students that they are not supposed to act like professional actors. The students must enjoy their performance and language learning should be made a pleasurable rather than a tedious and mind-numbing experience.

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**Narrative Technique, Language and Style in
R. K. Narayan's Works**

S. Gunasekaran, Ph.D.

The Nature of Narrative Technique

Narrative technique is one of the most important aspects of imaginative literature. According to Angus Ross a discussion of the nature of the narrative and the mode of narration can carry us to the heart of the 'meaning' of a work of fiction (qtd. Ramana 156). The author may sometimes speak in his 'own voice' or employ character or characters or narrator agents to tell the story. "The nature of the narrator—his reliability, position in relation to story... the point of view, focalization, tone and language—are very important choices for author in shaping a narrative and its meaning" (Ramana 117). The present paper analyses the narrative technique, language and style of Narayan for a better understanding of his art and its meaning.

The Humorous Tone

Narayan is a born story teller. He has no interest in complex socio-economic issues or questions of technique or form. For him only the story matters. He narrates the story both at the superficial level where the locale is dominating, and at the deeper level where general truths are incorporated in artistic terms. He tells the story with the ease of a raconteur. The very tone of his narration gives rise to humour. His narrative strategy is simple and traditional.

P.S.Ramana observes: “His narrators do not display any great variety. In terms of the implied values and attitudes, the narrator is always reliable and bears a very strong imprint of the author. He tends to focus on the comic and the ironic only” (125).

Third Person Narrative

Most of the short stories are third person narratives where the vision of the unobtrusive narrator is broadly limited to one character or incident only. He often gives the ‘inside views’ of the characters and speaks from a slightly higher moral position. But there is no attempt at moralizing. He remains detached and observes the characters in an uninvolved and amused manner. The narrative stance is not consciously planned by the author, but is rather a natural sequence of the personal and ideological preferences of the author (Ramana 134).

Reportorial Quality

One of the dominant features of Narayan’s short stories is the reportorial quality that one finds in them. Before beginning his literary career, Narayan had worked as a news reporter to *The Justice* and has been a regular contributor of his stories to the popular newspaper *The Hindu*. Thereafter some of his stories are of the magazine—type having a kind of newspaper origin.

Colorful Vignettes

Moreover they have either simple plots or are at least colourful vignettes and sketches. In some of the stories Narayan makes use of the Talkative Man as his objective reporter whose narration from his personal experience imparts verisimilitude and credibility to the stories.

In all these stories, the first person oral narration is reported by a third person narrator who begins with the cryptic introduction: “The Talkative Man said”. In A Night of the Cyclone, the third person narrator comes back at the end of the story to finish it.

In The Tiger’s Claw and The Snake Song the introductory narration by third person is slightly longer and he finishes the story after the reminiscent narration of the talkative man has ended. Narayan makes use of first person passive participant narrators in stories like Uncle, Annamalai and A Breath of Lucifer, while in stories like The Second Opinion, At The Portal and An Accident the first person passive participant narrators are just observers of action. But the change in the person of the narrator does not alter the narrative structure of the story in any significant way. “All the first person narrators of Narayan are as reliable as the third person narrators” (Ramana 133).

Ancient Oral Tradition

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Narayan's Talkative Man can be said to be a reincarnation of the ancient Indian oral story-teller. He has an easy flow of words, like the traditional story—teller, and speaks at a basic level and needs an essential receptivity from his audience. In his novel Talkative Man, Narayan gives a brief account of him:

They call me Talkative Man. Some affectionately shorten it to TM: I have earned this title. I suppose, because I cannot contain myself. My impulse to share an experience with others is irresistible, even if they sneer at my back. I don't care. I'd choke if I didn't talk, perhaps like Sage Narada of our epics, who for all his brilliance and accomplishments carried a curse on his back that unless he spread a gossip a day, his skull would burst. (1)

Straight Forward Narrations

All the novels of Narayan, except The Guide are straight forward narrations. "Uncomplicated by chronological disjointedness or multipoint of view"(Uma Parameswaran 52). Narayan employs first person narrators in novels like The English Teacher, The Man-Eater of Malgudi, Talkative Man and A Tiger for Malgudi while he makes use of third person narrative in all the other novels except The Guide, where both the first and the third person narratives are employed.

In The English Teacher the protagonist Krishnan is the narrator. The choice of the first person narrator adds immediacy and conviction to the narration, and the reader becomes emotionally involved and tends to accept the experiences of the protagonist.

In Mr.Sampath and The Man-Eater of Malgudi, Srinivas and Natraj respectively are Narayan's narrator agents who help the reader to understand the main characters through their comments and to an existent influence the course of events.

In The Bachelor of Arts, with in the third person narrative, the reader comes upon the interior monologue in which Chandran the hero argues with himself. In Grand Mother's Tale Narayan himself is in the role of the Talkative Man. It is the story of his own great-grand mother, told by his grandmother whom he fondly calls Ammani.

"A Horse and Two Goats", the title story of the collection published in 1970, illustrates how the manipulation of narrative strategy can mould almost any material into an easy-paced humorous narrative, typical of Narayan. "The story is a fine illustration of the way narrative technique can impose meanings upon a story which appear totally alien when the events are studied in an abstract form" (Ramana 126). The first sentence itself sets the typical easy-paced and relaxed tone of the narratives:

Rural Scenario

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Of the seven hundred thousand villages dotting the map of India, in which the majority of Indians five hundred million live, flourish, and die, Kritam was probably the tiniest, indicated on the district survey map by a microscopic dot, the map being meant more for the revenue official out to; collect tax than for the guidance of the motorist, who in any case could not hope to reach it since it sprawled far from the highway at the end of a rough track furrowed up by iron-hooped wheels of bullock-carts. (5).

Attitudes toward Villages and Villagers

The narratorial rhetoric of the above lines conditions the attitude of the readers towards the village and an ordinary villager. Narayan's detached, humourous and ironic tone established the ordinariness and the insignificance of the village. The anticipation raised about the motorist wanting to reach Kritam is ironically dashed as the reader learns about the state of the link road. In the second sentence Narayan describes the village and explains the meaning of the word 'Kritam' which in Tamil means 'coronet' or 'crown' on the brow of the sub continent (5).

A detailed analysis of the story shows that

Narayan manipulates various narratorial devices like focalization, narrative distance, variations in the degree of involvement and position of the narrator in relation to the story, narratorial commentary, discursive and digressive mode of narration, verbal humour and irony to evoke such a pattern of signification that the story is read basically as presentation of the comedy of harmless misunderstanding. (Ramana 127).

An Omniscient Narrator

The Financial Expert has an omniscient narrator, but most of the novel is focalized through Margayya. Through authorial comments Narayan offers information about Murgayya's life before the narrative began, or in periods within the story time, but not covered by the novel.

Moreover we see Margayya from the perspective of his clients, neighbours and relatives. Quite often the narrative takes the form of an interior monologue or stream of consciousness technique. The scene in which Margayya returns home after his first encounter with Dr. Pal is a good example in which Margayya thinks about the strange man, his book, the priest's injunction and his own future. The past, the present and the future are very skillfully blended:

This man wanted to put in pictures—what a wicked fellow. It'd be most awkward... Why was Dr. Pal interested in the subject? Must be an awful

rake...Some of the chapter headings came to his mind. He realized with a shock what line his thoughts were pursuing, and he pulled them back to the 'verse': the priest had told him to let his mind rest fully on its meaning while repeating it. Unknown to him his thoughts slipped out and romped about—chiefly about the fruits of the penance he was undertaking...He visualized his future...(56).

Capturing the Flow of Thoughts

Narayan captures the flow of Margayya's thoughts and thus makes the readers realize how intensely he reacts to a life of deprivation and how much he wants to rise above his circumstances. Narayan's narrative technique also makes the reader aware of the real emotions Margayya goes through, as well as the mask that he puts on for the everyday world, thereby ensuring tolerance for his follies.

Similarly, there is another scene towards the end of the novel in which Narayan's narrative method takes us into the consciousness of Margayya's wife Meenakshi, when she is reacting to a quarrel between her husband and her son Balu. Here Narayan's narrator moves deftly in and out of the minds of his characters, testifying to the skill with which he manipulates narrative perspective and utilizes the technique to further his thematic concerns.

Dual Narrative Structure

In The Guide Narayan makes use of the dual narrative structure. The novel opens in the third person with Raju taking refuge in the neglected village temple where he meets Velan. In the first six chapters the point of view alternates between the third and the first person narration.

The first person narration gives the reason for Raju's lonely wanderings, and also about his past, while the third person narration is used to describe the present—how Velan mistakes him for a holy man and the subsequent events that lead to Raju's enforced fast. Chapter seven to eleven is in the first person narrative where Raju relates his story to Velan in order to show that he is not a holy man. The last chapter, narrated in the third person, portrays Raju's enforced martyrdom. Nirmal Mukherji points out that

the dual narrative structure and the consistently braided time scheme contributes towards a better and deeper understanding of the hero who is both a swindler and a holy man. By alternating the two time scheme at sharp intervals, Narayan has been able to bring into focus those aspects of Raju's character which are essential for the analysis of the inner confusion... Within these sections of Raju's confessions are embroidered the strands of the narrative which are related by the omniscient author. (372-73).

Narrative Strategies Adequate to His Distinctive View of Life

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Narayan is, indeed, a careful craftsman who has devised narrative strategies adequate to his distinctive view of life. The above analysis shows that although Narayan's novels appear to be simple, he adopts complex narrative techniques and is capable of experimenting with narrative perspectives, time schemes, and different levels and voices of narration.

The above analysis shows Narayan as a traditional storyteller for whom stories come naturally and do not have to be shaped in any way. Narayan's narrator is often a detached and amused observer of events, whose emotional involvement with the story is minimum. His first and third person narrators show little variation among themselves and carry an unmistakable imprint of their creator.

Fakrul Alam observes that Narayan is a "conscious craftsman, a novelist who believes in the concept of appropriate form, a subtle manipulator of point of view, a writer whose devices can never be taken for granted, a master of the art of fiction" (9).

Presenting Indian Consciousness through the Medium of English

The problem of presenting Indian consciousness, of presenting reality as seen by Indian eyes through the medium of English, has always been a formidable one for the Indian writer. But Narayan's work "is an original blend of Western method and Eastern material and he has succeeded in... making an Indian sensibility wholly at home in English art" (Walsh 1971, 3).

Narayan does not experiment with the English language in any obtrusive way. Through skilful use of the language, Narayan has succeeded in depicting the customs and manners of a particular region. William Walsh observes that Narayan's style

is limpid, simple, calm and unaffected natural in its run and tone, and beautifully measured to its purpose. It has neither the American purr of the combustion engine nor the thick marmalade quality of British English, and it communicates with complete ease a different and Indian sensibility. (1971, 7)

Narayan asserts that he has chosen to write in English because it came to him very easily. He once told William Walsh:

Until you mentioned another tongue I never had any idea that I was writing in another tongue. My whole education has been in English from the primary school, and most of my reading has been in the English Language...I am particularly fond of the language. I was never aware that I was using a different, a foreign, language when I wrote in English, because it came to me very easily. (1971, 7)

Narayan's familiarity with the popular Western magazines like Strand, London Mercury, Harper's and The Atlantic must have helped him to avoid the pedantic and the archaic. His early journalistic career must have taught him the virtues of crispness and precision. He is never tired of stressing the flexibility, charm and excellence of the English language as a medium of expression. According to him English is no longer an alien language in India. He says:

For me, at any rate, English is an absolutely Swadeshi language. English of course, in a remote horoscopic sense, is a native of England, but it enjoys, by virtue of its uncanny adaptability, citizenship in every country of the world. It has sojourned in India longer than you and I and is entitled to be treated with respect. It is my hope that English will soon be classified as a non-regional Indian language. (Aspects 20)

Arguing in Favor of English Getting Assimilated in Indian Soil

Narayan further argues that whatever be its official status, English must get assimilated in soil of India and grow again from it (Aspects 20-21). He even visualizes "a Bharat brand of English", "which will have a Swadeshi stamp about it unmistakably like the Madras hand-loom check shirt or the Tirupathi doll" (Reluctant Guru 57).

Narayan's English

Narayan undoubtedly writes English with a distinct Indian colouring, which makes its presence felt in a number of ways. One can make an extensive analysis of Narayan's use of Indianisms, which include words from Tamil, Sanskrit and Hindi, as for example, 'Dhoti', 'Pyol', 'Jutka' 'Salt' etc. Translations of Tamil expressions like 'worshipping room', 'dinning leaf' and 'sitting plank' as well as certain coinages like 'led about by a nose-rope like a bullock' and 'half-arm shirt' can also be found in his works, apart from compound words like 'semi-interest', 'bull-calf', 'dung-cake', betel nut-spittle', 'nose-screw', 'stitching master', 'foreign-returned people', slow-witted', 'red-tapists' and collocations like 'even if I have seven births, I won't be able to repay my debt to you' and 'what sin have I committed to observe these harsh words'.

Narayan makes use of direct translations from Indian idioms and expressions such as 'My professor will eat me up', 'to the dust pot with your silly customs' and 'The unbeaten brat will remain unlettered'.

P.S. Sundaram points out some of the awkward expressions like "I and the baby will travel down quite safely", 'what is wrong in it?' and 'what have you done for dinner' (133-34).

Professor Kantak compares Narayan prose style to a “one stringed instrument” which lacks amplitude. He also underlines the fact that Narayan’s use of the English language is extremely limited:

He does not seem to interest in exploring the fuller, deeper possibilities of the language he is using. Word or Phrase rarely glints with compression or suggested meaning. They are just—their own declared selves. The sentence has a certain structural monotony. It is always the same subject—predicate—object—complement ensemble with a few subsidiary appendages of phrase and clause and occasional inversion. (134)

An Inattentive, Quick Writer?

Uma Parameswaran observes that Narayan is careless. “There are a number of sentences in every Narayan novel that can be markedly improved by simple changes in syntax or diction. The truth is that he never rewrites, never revises” (60). Narayan himself once told Ved Mehta: I am an inattentive, quick writer who has little sense of style” (79).

Narayan’s style is impressive when fused with humour, but on other occasions it becomes dull and uninteresting. It is true that Narayan’s language is simple and conventional. Purity and simplicity characterize his diction. He is wary of abstractions and employs concrete vocabulary that make a direct appeal to the senses. His stories are distinguished by ease, naturalness of language, and smoothness and shortness of sentences.

Genuine and Simple – The Triumph of the Common

Like the traditional Indian story-teller, Narayan has an easy flow of words, and certainly does he entertain but not at a brisk, rollicking pace. The laughter he evokes is genuine and simple. Like the traditional story-teller he instructs in a mild way, but does not indulge in social criticism. He is not a great novelist in the sense of a western tradition, but “he affirms the average” and at the end of each novel one can find “the triumph of the common in spite of the invasion of it by the eccentric” (Parameswaran 48).

Such a positive vision is Narayan’s contribution to modern fiction. Ramesh Shrivastava argues that the simplicity of Narayan’s prose style originates not from his simple vision, but from his incapacity to write a multi-dimensional prose (203). He is not capable of depicting intensity of emotions or imaginative or evocative descriptions. S.C. Harrex observes that comedy of manners is an important aspect of Narayan’s comic style and it is not confined to an isolated novel or story (114-15). He exploits, for humorous purposes, social conventions and moral codes, religious custom and ritual, and communal attitudes.

Narration and Ironic Sense

Narration and ironic sense are Narayan's forte. The smooth flow of narration is often suddenly broken by an "ironic thrust, which proves all the more effective by contrast" (Naik 138). In describing places and persons, Narayan practices an admirable economy and concentrates on concrete details, which give verisimilitude. The personal appearance of his characters is sparingly done and he gives a brief description of the significant aspects and leaves the rest to the reader's imagination.

The above analysis of the language and style of Narayan shows that the simplicity of his style is consistent with the simple honesty of his vision. He lacks poetic imagination and he is content with describing the external details without penetrating beneath the surface. His art shows no progression, for he confine him selves to his limited range and theme. He knows his limitations and seldom ventures beyond. This quality turns many of his weaknesses into qualified virtues.

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Diasporic Crisis of Dual Identity in Jhumpa Lahiri's
The Namesake

Sujata Rana, Ph.D.

Interpreter of Maladies: Complexities of Diaspora

Having born of educated middle class Bengali parents in London and grown up in Rhodes Island (USA) Jhumpa Lahiri beautifully and authentically portrays the diaspora experiences in her first collection of short stories, *Interpreter of Maladies* (which won her the Pulitzer prize for fiction in 2000) as well as her first novel *The Namesake* (which spent several weeks on New York Times bestseller list).

On Defining Diaspora

Before analyzing the experiences and maladies of the diasporas presented in Lahiri's novel, an attempt is being made here to define the term 'diaspora', the related crisis of dual identity and various hazards experienced by them in the process of settlement in the new country-- their cultural dilemmas and displacement; the generational differences; transformation in their identities with the new demands; and the new possibilities and new ways of thinking.

The word 'diaspora' has been taken from the Greek, meaning "to disperse." Bill Ashcroft, Gareth Griffiths and Helen Tiffin define 'diaspora' as "the voluntary or forcible movement of peoples from their homelands into new regions....." (Ashcroft 68).

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Robert Cohen describes diasporas as the communities of peoples living together in one country who “acknowledge that the old country-- a nation often buried deep in language, religion, custom or folklore--always has some claim on the loyalty and emotions”(Cohen ix)

Diasporas thus live in one country as community but look across time and space to another. The migrant diasporas and their descendents experience displacement, fragmentation, marginalization and discontinuity in the cultural ‘discourse’ of the subject countries.

Living in-between Condition

This living ‘in-between’ condition is very painful and marginalizing for the diasporas. There is yearning for “home,” to go back to “the lost origin” and “imaginary homelands” (Rushdie9--21) are created from the fragmentary and partial memories of the homelands. They face cultural dilemma when their cultural practices are mocked at and there is a threat to their ethnic and cultural identity. They stand bewildered and confused, nostalgic and homesick and show resistance also to the discourse of power in various forms. In the following generations these confusions, problems and yearnings become less intense as they get influenced by the culture of that country and also adapt themselves to it.

Though the children born to migrant peoples enjoy better settlement and place in that country but “their sense of identity borne from living in a diaspora community [is] influenced by the past migrant history of their parents or grandparents” (McLeod 207) .

Changes in Attitudes

During their stay in the new country and in interaction with the representative culture the subjectivities and modes of thinking of the diasporas also change and they too intervene in the cultural discourse of the dominant culture. Thus there comes a considerable change in the outlook and identities of diasporas with the changed global economic, political and cultural scenario.

Identity Crisis

The identities of diaspora individuals and communities can neither be placed only in relation to some homeland to which they all long to return nor to that country alone where they settle down in. They, by all means, face the crisis of hybrid or dual identity, which makes their existence all the more difficult. This is an experience universal to all Indian diaspora, irrespective of their caste, region and religion (which they so strongly and fanatically clung to during their stay in India).

The Indian Diaspora

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Second in number after the Chinese, the Indian diaspora consists of more than 15 million individuals through the world, gathered especially in Great Britain and in the US. And Indian diasporic literature arresting global attention today, is usually by and about educated migrants or their descendants. It deals with issues like alienation, nostalgia, identity crisis, discrimination etc. It operates in a cultural space haunted by heterogeneity, and attempts to reconcile with alien realities. A literary maze concerned with questions of equality and identity, it attempts assimilation with host country and culture. All diasporic fiction, thus, is replete with issues related to location, movement, crossing border, original home and adopted home and identity.

A Chronicler of Diaspora

Among others Jhumpa Lahiri is famous as the acclaimed chronicler of the Bengali-immigrant experience. The majority of her stories are about exile, about people living far from home and moving to new world. Both *Interpreter of Maladies* and *The Namesake* explore the ideas of isolation and identity, not only personal but also cultural. When their cultural and ethnic identity is blurred in a foreign land, their personal identity, signified strongly by their name also stands vulnerable to change. The characters in both the works frequently encounter crisis of identity, which is tied to inabilities to reconcile the American identity with their Indian identity.

***The Namesake* – Living in Two Worlds Simultaneously**

The Namesake is a documentary of immigrant's lives who feel displaced and homesick, floating in an anonymous island, far away from home. The vital question for them is that of identity and their ongoing quest for it. The novel, which came out in 2003 grabbed instant recognition and fame and was made into a Hollywood movie later.

Before going into details of the plot to discuss the theme of diasporic conflict of dual identity in *The Namesake* it would be helpful to mention Lahiri's own remarks. In an interview released by Houghton Mifflin Company Lahiri says that the novel is definitely about those "who are culturally displaced or those who grow up in two worlds simultaneously" Talking about the predicament of immigrants Jhumpa Lahiri says: "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, are more explicit and distressing than for their children".

The Autobiographical Vein

The novel definitely has an autobiographical vein as Lahiri's experience of growing up as child of immigrants resembles that of her protagonist, Gogol in the novel. In the same interview she says: "I wanted to please my parents and meet their expectations. I also

wanted to meet the expectations of my American peers, and the expectations I put on myself to fit into American society. It's a classic case of divided identity."

Everything is in a Name: Agonizing Story of Gogol

Like Gogol her pet name inadvertently became her good name. She has two other names on her passport and her birth certificate. But when she was enrolled in school the teachers decided that Jhumpa was the easiest of her names to pronounce. Talking about the diasporic crisis of dual/hybrid identity Lahiri, in the same interview, reflects: "The original spark of the book was the fact that a friend of my cousin in India had a pet name Gogol. I wanted to write about a pet name/ good name distinction for a long time. It is almost too perfect a metaphor for the experience of growing up as the child of immigrants, having a divided identity, divided loyalties etc."

Our Identities and Our Names

Our names definitely signify our identities. In a conversation with Mira Nair, director of Hollywood movie on Lahiri's novel *The Namesake* Jhumpa Lahiri says, "The names we have, there is so much about them: who are we and they are the one world that exists that represents us. And yet we don't choose them. These are from our parents." Addressing the themes of immigration, collision of cultures and importance of names in *The Namesake*, Lahiri demonstrates how much of a struggle immigration can be.

According to Dubey, "The immigrant experience is complicated as a sensitive immigrant finds himself or herself perpetually at a transit station fraught with memories of the original home which are struggling with the realities of the new world"(Dubey 22). This constant struggle is portrayed in *The Namesake*, as first generation immigrants and their children struggle to find their places in society. As the Ganguli parents, especially Ashima, struggle with adapting to a different culture than they are used to, their children (Gogol and Sonia) struggle with trying to respect their roots while adapting to American society.

Complexity of Names in Bengal

Bengali children are given two names: one that is a pet a name, used only by family and close friends, and one that is good name, used by the rest of the society. At birth, Gogol is given a pet name as his official name sent in a letter from his great grandmother in India, gets lost in the mail. Upon entering kindergarten, Gogol is told by his family that he is to be called Nikhil, a good name, by teachers and the other children at school. Gogol rejects his proper name and wants to be called Gogol by society as well as his family.

This decision made on the first day of kindergarten causes him years of distress as it was also his first attempt to reject a dual identity. The importance of a namesake and identity

is brought up throughout the story and becomes a concept that is central to the novel. Throughout his life Gogol suffers from the uniqueness of his name.

Gogol's Life Story

In Bengali families "...individual names are sacred, inviolable. They are meant to be inherited or shared" (Lahiri 28). However, Gogol spends his life living in the United States where children are often ashamed of their differences from others. During adolescence, Gogol desires to blend in the American society and to live unnoticed. Other Americans never view him an American, however, even though he is a native born citizen. This presents a struggle between two cultures.

The Ganguli's wish is to raise Gogol and his sister with Bengali culture and values. But, Gogol and Sonia grow up relating mostly to their peers and surrounding culture in the United States. They face the diasporic crisis of dual identity as they fail to reconcile their ethnic background with American culture. When he leaves for college, Gogol rejects his identity completely and becomes Nikhil (his long lost proper name that he rejected as a child). He dreads his visits home and his return to a life where he is known as Gogol.

Gogol is not just a name to him; it signifies all his discomfort to fit into two different cultures as he grew up. His father, Ashoke Ganguly, named him Gogol due to the circumstances of his survival of a train wreck during which he was reading the work of the Russian writer Nikolai Gogol. The rescuers found him lying injured in the rubble of the wreck due to the piece of page from Nikolai Gogol's book he was still clutching in his hand.

To Ashoke, the name of Gogol signifies a beginning, a survival and everything that followed that terrible night of train crash in India. But it is difficult for Gogol to understand the emotional significance of his name. He is afflicted from birth with a name that is neither Indian nor American nor even really a first name at all. Being away from home at college makes it easy for Gogol to live as Nikhil in an American culture. He does so happily for many years, detaching himself from his roots and his family as much possible.

Frustration of Being Different from Others

Though Gogol and his sister Sonali (Sonia) are born and raised in the U.S. they feel the frustration of being different from most of the kids they know. Some mock their names, some vandalize their mailbox with derogatory terms and some just find them funny. When his high school class reads "The overcoat," a short story written by the Russian writer Nikolai Gogol, Gogol is extremely ashamed of his name.

Despite his parents' efforts to keep him "indianized," Gogol starts behaving like his American friends and doing the same things that they do. For example, his parents didn't

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know about him secretly smoking with his friends, or him going to late night parties. Despite all of that, he manages to get good grades and gets into Yale University. There he learns about his namesake, Nikolai Gogol, and that he was a mentally unstable pariah and starts to hate his name. Because of this, he changes it to Nikhil in order to distance himself from all the bindings of his family and shun all their expectations. He gets attached to a white American girl, Ruth but they soon separate after Ruth spends both spring and summer terms in England studying literature.

Gogol's Affairs

Gogol's second affair is with Maxine, an Anglo-Saxon American ethnicity and a member of a liberal and very wealthy Manhattan family. He starts to live with her family and gets closer to her family and moves away from his own. Although they love each other, they eventually break up when Gogol returns after performing all the Bengali rituals on his father's death. They have a fight over Gogol's struggles regarding the emotional complications related to his father's death.

Gogol's final, but again unsuccessful attachment is with Moushumi Mazoomdar, a childhood friend from another Bengali family. After his break up with Maxine, Ashima talks to Gogol on starting a relationship with Moushumi, particularly due to their shared cultural background. Although she grew up in England, Moushumi shares a great deal in common with Gogol and the two eventually marry. However, their marriage breaks up when Moushumi starts having a sexual affair with her old love interest, a man named Dimitri.

Free from All Demands?

Lahiri takes Gogol back to his family in the last chapter of the book. They spend Christmas together. He begins to think of his family's history as a series of accidents from his father's train crash to his doomed marriage.

The book ends, with him thinking that he is now free to do what he pleases without the expectations of either his family or the demands of American society. It is not necessarily a happy ending, but one with a hope, nevertheless.

Lahiri's *The Namesake* is about a Calcutta family, settled in America but attempting to do the best they can by not only transforming into true Americans but at the same time retaining their Bengali customs and heritage. The writer skillfully investigates the intricacies of the diasporic feelings of strangeness, the conflicting ways of life, cultural bewilderment, the struggles of assimilation and the intervening ties between generations. The parents struggle with raising their children in America while maintaining their

culture. The children struggle with being American, but still having parents who are from India, thus facing the crisis of dual identity.

Gogol finally learns that the answer is not to fully abandon or attempt to diminish either Indian or American culture, but to mesh the two together. The diasporic crisis of dual identity faced first by his mother, Ashima, then in a more intensified manner, by him finally gets resolved when Gogol realizes that his identity is embellished by both cultures. He does not have to be one or the other; he does not have to choose. He is made up of both, and instead of weakening his pride, his identity is strengthened by this. Coming out of his turmoil Gogol is able to stand on his feet and is no longer ashamed of himself or the way he has lived his life till then. He has assimilated himself in American culture and values, at the same time retaining his parents' Indian heritage and is now proud of his name Nikhil Gogol Ganguly and all that it means.

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Sujata Rana, Ph.D.

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**To Teach or Not to Teach Grammar isn't the Question Any Longer -
A Case for Consciousness-Raising Tasks**

**Anindya Syam Choudhury, M.A.,
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Abstract

The paper focuses on one of the major debates in language pedagogy: whether grammar is to be taught or not, and comes to a conclusion that though an over-emphasis on grammatical forms may prove to be a hindrance in the path of the development of a learner's ability to communicate fluently, not teaching grammar at all is not a viable option. In this context, the paper argues for an interesting contemporary option put forward by many methodologists, that of "Consciousness-raising" and tries to show how this can be integrated in the task-based approach to the teaching of grammar.

Introduction

The word "grammar" often conjures up in my mind the image of Tony Lumpkin, the character in Oliver Goldsmith's play *She Stoops to Conquer*, singing the following song:

*Let schoolmasters puzzle their brain
With grammar, nonsense, and learning...*

Here Tony Lumpkin equates grammar with nonsense, and one wonders whether one could be so contemptuous of it. However, there is no gainsaying that linguists, teachers and methodologists and all those concerned with grammar and grammar pedagogy have been puzzling "their brain" trying to ascertain the meaning of grammar, its domain, its

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role in language learning and the methodologies that should be used in teaching it, or whether it should be taught at all.

Grammar in English Language Teaching: The Pendulum Swing

There has always been a pendulum swing regarding whether grammar should be taught or not. Before the advent of Communicative Language Teaching (CLT) in the 1970's, for instance, grammar was in a position of domination in language education, with curriculums being organized around it. However, the supremacy of grammar was questioned when developments in the field of Sociolinguistics in the seventies challenged the traditionally established notions about the nature of language and language learning.

One of the primary reasons for the rejection of a narrow focus on grammatical forms and structures in language learning was the blurring of the notion of 'correctness' of language, thanks to the investigation of language varieties. Also, Chomsky's theory of linguistic competence was critiqued by Dell Hymes (1972) who believed that the former paid no attention to the importance of communication and cultural considerations. Hymes went on to put forward a broader concept of 'communicative competence', which drew attention to language use in social context.

No doubt these developments had a tremendous impact on language teaching, and one of the spin-offs was that these led some theorists, methodologists, teachers and syllabus designers to go overboard so much so that many started advocating a 'no grammar' approach in second and foreign language teaching and learning. An extreme position of this kind is exemplified by Newmark (1971) who pointed out that "the teaching of grammar is neither necessary nor sufficient for learning a second language. That it is not necessary is proved by the first language learner's success without it. That it is not sufficient is proved by the second language learner's lack of success".

Failure of Traditional Methods of Teaching Grammar: Reasons

One wonders whether grammar per se can be blamed for the "lack of success" of the second language learners. The failure actually stems from the inadequacy of the methodologies that have traditionally been used to teach grammar, the methodologies which have failed to recognise the crucial distinction between teaching *about* language and teaching the *use* of language which in turn has led to a sort of an unbridgeable chasm between the true goal of language teaching and the means employed to achieve the goal.

The true goal of all second language teaching, as Rivers (1983:33) points out, and nobody would disagree with her, is "to produce students who can communicate about anything and everything in the second language, comprehending and creating at will novel utterances that conform to the grammatical system of the language (whether in speech or writing)".

What this entails is that we, as the teachers of English, should facilitate what Rivers (1983: 33) calls "free and unfettered language use, by providing our students with the linguistic means to create novel utterances through a carefully designed and presented

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program they can digest and enjoy”. But traditionally, the language teacher has been focusing primarily on the “means” only, failing to recognise the need to “encourage students to use these means immediately, frequently, and pleasurably to express meanings they themselves wish to communicate, at the level of expression of which they are capable.”

For instance, the language teacher traditionally has been teaching discrete points of grammar in separate lessons, focusing mainly on the formal features of the language at the expense of encouraging students to use the language. This could be regarded as, what Wilkins (1976) calls a ‘synthetic’ approach in which “different parts of the language are taught separately and step by step so that acquisition is a process of gradual accumulation of parts until the whole structure of language has been built up” (Wilkins 1976: 2).

This sort of an approach, perhaps, has its germ in the belief that the purpose of all teaching is to simplify learning and one way of doing that is to break down the contents into smaller parts and then present them in a sequential and graded manner. This ‘linear’ approach to language learning is explained well by Nunan (1996) where he likens it to the construction of a wall.

“The language wall”, Nunan points out, “is erected one linguistic ‘brick’ at a time. The easy grammatical bricks are laid at the bottom of the wall, and they provide a foundation for the more difficult ones. The task for the learner is to get the linguistic bricks in the right order: first the word bricks, and then the sentence bricks. If the bricks are not in the correct order, the wall will collapse under its own ungrammaticality”.

However, as Nunan (1996) points out, Second Language Acquisition (SLA) research has shown that “learners do not learn one thing perfectly one at a time, but learn numerous things simultaneously (and imperfectly)”. He takes an “organic” approach, likening language development to “growing a garden”, pointing out that “the linguistic flowers will not all appear at the same time, nor will they all grow at the same rate. Some will even appear to wilt, for a time, before renewing their growth.”

Hence traditional language teaching has been found to be flawed on at least two counts: first, for treating language learning as a system of, to use Rutherford’s words, “accumulating structural entities” (Rutherford: 1987), and second, for neglecting language use.

This inconsistency between the goal of second language teaching on the one hand, and the views regarding second language learning and the instructional actions of the teachers teaching the second language on the other, has led to a great dissatisfaction in the pedagogical circles because the methodologies adopted have not been able to yield the hoped-for results. This dissatisfaction, perhaps, was at the root of such reaction against grammar teaching as we find in Newmark’s remarks.

The Rise of CLT and Grammar Teaching

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The rise of CLT in the 1970's – the 'strong' version of which shunned grammar teaching altogether, believing that grammar would somehow take care of itself when the learners engaged themselves in communicative activities – also occasioned a reaction against grammar teaching.

This non-interventionist position with regard to grammar teaching was also given weight by Krashen's **Input Hypothesis** (1985) in which he claims that what is "necessary" and "sufficient" for second language acquisition is comprehensible input in the target language, thereby implying that grammar instruction is not required. This hypothesis of Krashen along with his 'monitor model', where he controversially distinguishes between the processes of 'acquisition and 'learning', have gone a long way in influencing the advocates of the 'strong' form of CLT.

Empirical Evidence in Favour of Grammar Teaching

Though people have tried to show that explicit grammar teaching is the bane of second and foreign language teaching, numerous studies have proved it beyond doubt now that grammar-focused instruction is indeed required for increasing the proficiency of second and foreign language learners.

For instance, the detailed study of the French immersion programmes by Swain (1998) point to the fact that comprehensible input alone is not sufficient for second language acquisition. In these programmes, immersion students, many of whose mother tongue was English, received instruction in the classroom almost entirely through French (and hence the word "immersion") and thereby got extensive exposure in the target language. However, despite this, Swain found a profusion of non-targetlike features in the productive language skills of the immersion students.

As she points out, although the immersion students were able to get their meaning across in their second language, they often did so "with non-targetlike morphology and syntax" (Swain, 1998: 65).

Another study, conducted by Lightbown (cited in Devaki Reddy, 2006), points to the significance of grammar-focused instruction. Lightbown conducted an experiment with two groups of *English as a Second Language* (ESL) learners — one group received comprehensible input through listening and reading without any teacher intervention, and the other group had the guidance of a teacher and were also given ample opportunities for language production.

It was found that the group which had the guidance of a teacher, who made the students aware of the various grammatical structures in meaningful contexts, performed better than the other group. These studies and many other similar ones resolve one of the great dilemmas of language pedagogy: whether or not grammar teaching is required. Surely then grammar-focused instruction is a necessity.

Grammar Teaching Alright, but of What Kind?

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Just because we think that grammar teaching is essential, are we justified in using the traditional grammatically structured syllabuses (which are still ubiquitous in India!)? The answer is a loud ‘No’, because these kinds of syllabus and the teaching which accompanies them do not produce communicative competence.

These are good enough only for presenting explicit rules and paradigms, providing as they do little or no scope for language learning activities in which communication among learners can occur. So between the two extremes – traditional grammar teaching in which grammar rules are presented as models to learners in a linear fashion on the one hand, and the “strong” version of CLT which neglects grammar teaching altogether on the other – is there a middle-ground position possible, a position where learners could be involved in communicative tasks with a focus on meaning while at the same time there would be an ample opportunity to focus on form as well?

Consciousness-raising: A Middle-ground Option

The notion of ‘**Consciousness-raising**’ as proposed by Rutherford (1987) is an interesting contemporary middle-ground option whereby much of the technical grammatical jargon and formal analysis associated with traditional grammar teaching are avoided but at the same time, learners are made aware of which structures are ungrammatical or inappropriate by providing them with grammatical or appropriate counterparts.

It is perhaps pertinent to point out here that in an acquisition poor environment (vis-à-vis English) like ours where a supportive learning environment outside school is almost non-existent, it is important for us to provide adequate linguistic support to our students. This is important in order to stop pidginisation from occurring and also to prevent the fossilisation of certain erroneous forms.

Consciousness-raising can be considered to be, as Ellis (2002: 168) points out, “ an attempt to equip the learner with an understanding of a specific grammatical feature — to develop declarative rather than procedural knowledge of it.”

Ellis then describes the main characteristics of Consciousness-raising activities which include:

- i. “an attempt to *isolate* a specific linguistic feature for focused attention”,
- ii. providing the learners with “*data* which illustrate the targeted feature” or
- iii. supplying the learners with “an *explicit rule* describing or explaining the feature”,
- iv. expecting the learners to “utilise *intellectual effort* to understand the targeted feature”,
- v. clearing “misunderstanding or incomplete understanding of the grammatical structure” by providing “further data and description or explanation” which would lead to “*clarification*”, and
- vi. making the learners “articulate the rule describing the grammatical structure” although “this is not obligatory”.

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Ellis is, however, cautious in emphasizing that though “the main purpose of Consciousness-raising is to develop *explicit knowledge of grammar*.” This is not the same as “*metalingual knowledge*”.

Metalingual knowledge is, of course, a spin-off of the traditional, didactic, and transmissional style of grammar teaching which over-emphasises analysis of formal features and which entails the use of a lot of grammar terminology, in the maze of which the poor learners seem to get lost.

Ellis argues well for Consciousness-raising but he doesn't forget to point out that it “is not an alternative to communication activities, but a supplement” (2002: 174).

This realization is important because if we are to achieve our original goal, i.e., “to produce students who can communicate about anything and everything in the second language”, the focus has to be on communicative tasks. At the same time, however, we will have to ensure that focus on form is made an integral part of the communicative tasks so that accuracy is not sacrificed at the altar of fluency.

My Approach to Language Teaching

My approach is centred on tasks, which are a useful way of cognitively involving the learners because here they learn by ‘doing’ something. However, when learners are set tasks in order that they attain communicative competence, grammar and vocabulary are not thrown away but the students are given opportunities to use grammatical forms intelligently in order to complete tasks successfully.

In one of my PGCTE practice teaching classes at EFL University, Hyderabad, in 2007, for instance, I intended to focus on the difference between the use of the modals *must* and *have (got) to* on the one hand, and *should* and *ought to* on the other. The difference that I had in mind was that between the ‘logical necessity’ meaning of *must* and *have (got) to* and the ‘tentative inference’ meaning of *should* and *ought to*. But instead of explicating the rules straightway, I gave the learners a few examples and tried to elicit responses from them regarding the difference in meaning in the following sentences:

1. He must be very rich.
2. He has (got) to be very rich.
3. He should be very rich.
4. He ought to be very rich.
5. He is very rich.

There were all kinds of response (some of them were, of course, accurate!), but wasn't I successful in involving the learners in doing something to learn that thing?

The learners were, infact, making that “intellectual effort” to understand the targeted feature which Ellis talked about. Together we then tried to work out a rule: one difference is that in the case of the first two sentences, the speaker seems to have confidence in the

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truth value of his or her statements although he or she is not absolutely certain, whereas in the case of the next two sentences the same confidence seems to be lacking – there seems to be a tentativeness in the speaker’s tone. In the last sentence, of course, the speaker is absolutely sure of what he or she is saying.

In this way, the targeted linguistic feature was raised to the ‘consciousness’ of the learners. But I wanted to create a communicative task, in which the learners would get an opportunity to use the linguistic feature for communication besides, of course, the other structures which were required. I divided the class which comprised twenty students into two groups.

The two groups were given a packet each, containing an object of which the other group was not aware. Hence there was a communication gap between the two groups. Now the task was that each group had to ask five questions to the other group regarding the objects inside the packets and then guess what the packets contained.

Obviously, no direct questions like “What is there inside the packet?” were allowed. Many responses from both the groups had sentences with *must* and *have (got) to* expressing ‘logical necessity’ while many others had *should* and *ought to* expressing ‘tentative inference’.

All the while I avoided taking an overtly instructional role, although I was always there, almost playing the role of group participant sometimes. The task was great fun to do and, therefore, I believe it was motivating. It could be said that this model of language teaching is an attractive one as it liberates people from the drudgery of traditional ‘transmission’ approach to language teaching and learning in which the learners, rather passively, acquire knowledge from the teacher.

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Cognitive Flexibility in Children with Learning Disability

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Abstract

A child with learning disability may have underlying abnormality in cognitive processing that often precedes or is associated with learning disorders. If language and the learning difficulties are the result of slow processing speed, then the differences in cognitive flexibility measures are expected in children with learning disability in comparison with age matched peers. Hence the present study was attempted. Participants consisted of 12 children with learning disability and 12 age matched typically developing children in the age range of 9-10 years.

The experimental set comprised of a set of 20 pictures in 4 lexical categories (fruits, stationary items, animals and body parts). The stimuli was then inserted and presented to the participants using DMDX software in such a way that four pictures of the same lexical category appeared one after another on the computer screen following one from a different lexical category.

Participants were instructed to name the pictures immediately upon the presentation of the stimuli. Participant's response latencies were measured from the application of a stimulus to the detection of a response through naming. Differences between the reaction time for the fourth item and the fifth item was calculated to obtain a cognitive flexibility index.

Results of the independent t-test revealed statistically significant differences between the two groups for the cognitive flexibility index at $p < 0.01$. The obtained results were attributed to the deficits in the attentional process and the knowledge representation yielding a prolonged cognitive block in children with learning disability.

Key Words: Learning disability, Processing speed, cognitive flexibility index

Introduction

National Joint Committee for Learning Disabilities (NJCLD)(1981; 1985) defined 'Learning disabilities' as a generic term that refers to a heterogeneous group of disorders manifested by significant difficulties in the acquisition and use of listening, speaking, reading, writing, reasoning or mathematical abilities. These disorders are intrinsic to the individual and presumed to be due to central nervous system dysfunction.

Even though a learning disability may occur concomitantly with other handicapping conditions (e.g., sensory impairment, mental retardation, social and emotional disturbance) or environmental influences (e.g., cultural differences, insufficient/inappropriate instruction, psychogenic factors), it is not the direct result of those conditions or influences.

Learning Disorders are diagnosed when the individual's achievement on standardized tests in reading, mathematics or written expression is substantially below that expected for age, schooling and level of intelligence.

The learning problems significantly interfere with academic achievement or activities of daily living that require reading, mathematical or writing skills. There may be underlying abnormality in cognitive processing (e.g., deficits in visual perception, linguistic processes, attention or memory, or a combination of these) that often precede or are associated with learning disorders.

Processing speed is one of the measures of cognitive efficiency or cognitive proficiency. It involves the ability to automatically and fluently perform relatively easy or over learned cognitive tasks, especially when high mental efficiency is required i.e., for simple tasks requiring attention and focussed concentration, and it relates to the ability to process information automatically and therefore speedily, without intentional thinking through.

Catts, Gillispie, Leonard, Kail, Miller (2002) investigated the role of speed of processing, rapid naming and phonological awareness in reading achievement. Measures of response time in motor, visual, lexical, grammatical and phonological tasks were administered to 279 children in third grade. Measures of rapid object naming, phonological awareness, and reading achievement were given in second and fourth grades.

Reading group comparisons indicated that poor readers were proportionally slower than good readers across response time measures and on the rapid object naming task. These results suggest

that some poor readers have a general deficit in speed of processing and that their problems in rapid object naming are in part a reflection of this deficit.

Savage, Frederickson, Goodwin, Patni, Smith, Tuersley (2005) found that poor readers performed significantly more poorly than chronological age-matched peers on digit naming speed, spoonerisms and nonsense word reading. King, Lombardino, Ahmed, (2005) reported that children with developmental dyslexia performed significantly slower and less accurately than controls on computerized tests of sight word reading, nonword decoding, and spelling recognition. Miller and Poll (2009) reported that college students with a history of language and/or reading difficulties had slower reaction time in comparison to normal controls. Within the affected group of students, better language skills were associated with faster reaction time.

Cognitive linguistic flexibility is a measure which refers to the ability to shift cognitive linguistic set, aptitude, thought, or attention in order to perceive, process or respond to situations in different ways (Eslinger & Graten, 1993).

It has been dichotomized into reactive flexibility and spontaneous flexibility that may be differentially impaired in persons with communication disorders.

Reactive flexibility is the ability to free shift cognition or behavior in response to changing tasks or situational demands.

This shifting occurs when either external task conditions or self initiated decision require an alternative to the current response be chosen and executed. Different tasks and situations require different type of reactive shifts and presumably different underlying cognitive processes.

Spontaneous flexibility represents the ability to produce diverse ideas, consider response alternatives and modify plans. Semantic spontaneous flexibility is often described as divergent thinking which emphasizes variety, quantity and relevance of information. Naming something quickly and accurately is an essential part of efficient spoken language. It happens so often that most speakers are unaware of its complexity unless the process goes wrong. Also the ability of an individual to free shift the cognition in response to the changing demands varies from individual to individual.

Need of the study

Children with learning disability are slower to process information than normally developing children. The slowing affects processing in all cognitive domains, not just language. So the differences in cognitive flexibility measures can be expected in children with learning disability. There is hardly any focus on this aspect in the literature and so the present study was an attempt in this direction.

Aim of the study

To compare the cognitive flexibility in children with learning disability and age matched typically developing children.

Method

Participants

Participants were divided into two groups. Clinical group consisted of 20 children with learning disability in the age range 9-10 years. These children were formally evaluated and diagnosed to have learning disabilities based on Diagnostic and statistical manual (DSM-IV) by an experienced psychologist. All of these children were receiving therapeutic intervention from psychologist and speech language pathologist at the time of the testing. Control group consisted of 20 children in the age range of 9-10 years with no history of speech, language and neurological disorder. All the participants in both the groups had normal or corrected-to-normal vision.

Materials

The experimental set comprised of 20 pictures of 4 lexical categories (fruits, stationary items, animals and body parts). Later, these words were transferred and stored in DMDX software. The stimuli was then inserted into a single sequence and presented to the participants such that four pictures of the same lexical category appeared one after another following which one from a different lexical category appeared on the computer screen. Hence the stimuli consisted of four blocks, each having five pictures organized in the above mentioned manner.

Instrumentation

DMDX software is an extension of the original DOS program based on Windows 95/98 environment, which can be programmed according to the test stimuli. It gathers environmental experimental stimulus. Its strength lies in its precise control. It is appropriate for perceptual experiments (auditory, visual) where very accurate timing is required. Computer based coding system is used for observational data recording. It provides researcher a reliable and accurate way of coding observational data.

Programming the stimuli

The software was programmed so that the 20 pictures used as stimuli were automatically displayed on the screen one by one for 2000 msec. There was 3000 msec interstimulus interval between two stimuli. Each trial consisted the appearance of a fixation point ('+++') for 500 ms, followed by the presentation of the target word, displayed for 2000 ms. With the help of DMDX, these stimuli were randomized for each participant. DMDX software measures the reaction time

(the time interval between application of a stimulus and detection of a response) for naming the stimulus.

Procedure

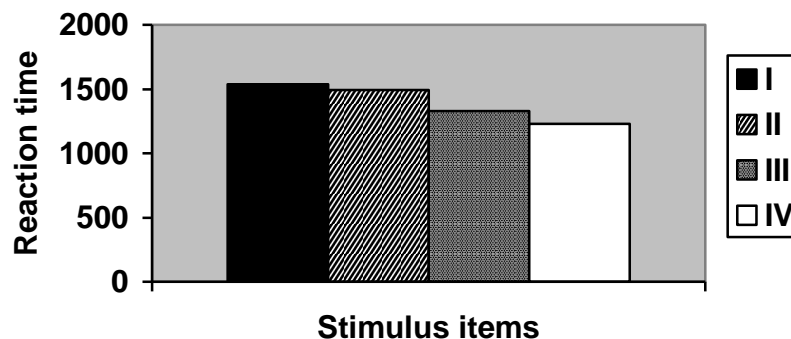
Participants were tested individually, in a silent room. The list of items was presented on a HP laptop computer with a LCD monitor. Participants were instructed to name the picture immediately upon the presentation of the stimuli. At the beginning of the experiment, a trained experimenter carefully read and explained the instructions to the participants. The responses were recorded with the help of a microphone connected to the computer.

Participant's response latencies were measured from the application of a stimulus to the detection of a response through naming. Care was taken that only vocal responses from the were recorded. This was done through software called CheckVocal where the stimulus spectrograph of the recorded response was shown. The experimenter could thus differentiate the initiation of response from other background noises. It also had an option to see the graphical version of presented stimulus which helped to recognize if the subject's responses were correct or wrong.

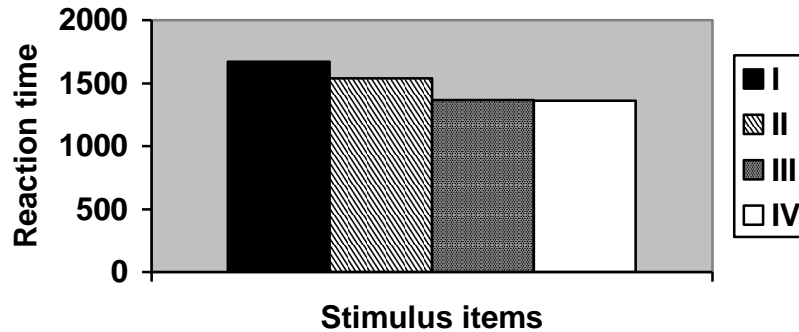
Results

The present study investigated the cognitive flexibility in children with learning disability. Differences between the prime and the target items are shown in graphs (1 and 2) for both the group of children.

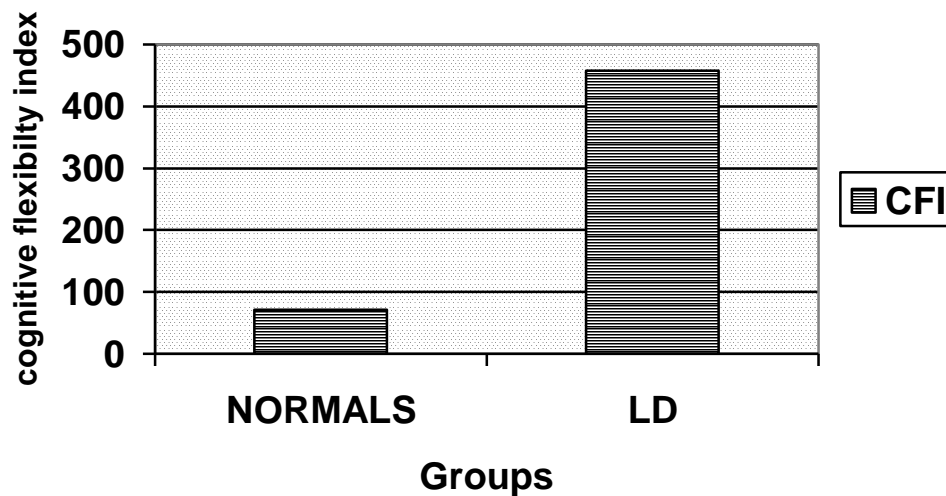
Graph 1: Semantic priming in Typically Developing children



Graph 2: Semantic priming in children with Learning Disability



Graph 3: Cognitive flexibility index in children with Learning disability



From the above graphs, it is clear that priming effect is observed in both the group of children i.e., there is a reduction in the reaction time for the target items in comparison to the prime item. Differences between the most primed item (fourth item) and the inserted item (fifth item) was calculated to obtain a cognitive flexibility index. Results of the independent t-test revealed statistically significant differences between the two groups for the cognitive flexibility index at $p < 0.01$

Discussion

The results of this study indicate that children with learning disability require more time to shift their cognitive set in response to changing stimuli when compared to typically developing normal children and are slower to process information. The slowing affects processing in all cognitive domains, not just language.

If language and the learning difficulties are the result of slow processing speed, then the differences in cognitive flexibility measures can be expected in children with learning disability. But there is poor research focus on this till date to establish difference in the cognitive flexibility measures between children with learning disability and typically developing children.

Hence the present study was attempted and the results revealed significant differences between the two groups for the cognitive flexibility index indicating that children with learning disability require more time to shift their cognitive set in response to changing stimuli when compared to typically developing normal children.

Reactive flexibility is the ability to free shift cognition or behavior in response to changing tasks or situational demands. This shifting occurs when either external task conditions or self initiated decisions require an alternative to the current response, be chosen and executed. Children with learning disability may take more time to process the incoming information in response to changing needs as noted in this study.

This is in consonance with the previous studies indicating slowed processing speed in children with learning disability (Savage, Frederickson, Goodwin, Patni, Smith, Tuersley 2005; King, Lombardino, Ahmed, 2005).

However, the detection of changing lexical category requires an element of pre-conscious attention related to the coding of attributes of lexical category which may be impaired in children with learning disability; and to adequately detect change, one may have to, quickly adapt to a local processing mode, to process the nature of the change (Becker, Pashler, & Anstis, 2000).

The main characteristic of cognitive flexibility is the occurrence of a change or shift in the attentional control level or in the representation of a task, which leads to a change in the strategy performed. The central executive is the cognitive structure which has been thought to be involved in such processes of change.

Therefore, similar neurological substratum related to executive functioning (prefrontal cortex and its circuitry) has been proposed as the neuropsychological base of cognitive flexibility. Evidences from fMRI points to dorsal pathway (as well as dorso-lateral pre-frontal cortex) activation in change detection (Schmitz et al., 2003). This raises the question of whether the deficit is in the pathways sub-serving the alerting function. However this is not investigated in the present study.

When children with learning disability perform a task, her/his behavior needs to be adapted to the environmental conditions in which the task is being performed. However, these conditions continue to change as the task develops, therefore in order to be flexible these children have to focus attention on these conditions.

In addition to this, in order to adapt her/his behavior to the new conditions, children with learning disability needs to restructure her/his knowledge so as to effectively interpret the new situation and the new task requirements.

Cognitive flexibility, therefore, depends on attentional processes and knowledge representation which is probably impaired in children with learning disability. This is related to cognitive inflexibility i.e., when the person seems to be focused in certain lexical category and ignoring others as a result of priming, as a consequence she/he continues with the course of action that she/he was carrying out.

In the case of cognitive inflexibility, the person continues with the same strategy that she/he has been using even though the conditions change. This prompts us to consider that cognitive inflexibility is a form of cognitive block for a prolonged duration in children with learning disability.

Conclusion

The present study investigated the cognitive flexibility in children with learning disability and the results revealed significant differences for the cognitive flexibility index indicating that children with learning disability require more time to shift their cognitive set in response to changing stimuli when compared to typically developing normal children. The obtained results can be attributed to the deficits in the attentional process and the knowledge representation yielding a prolonged cognitive block in children with learning disability.

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**Coda Deletion in Yemeni Tihami Dialect (YTD) -
Autosegmental Analysis**

Abdulghani M. A. Al-Shuaibi, Ph.D.

Abstract

This paper investigates coda deletion phenomenon in Yemeni Tihami dialect (YTD). The paper presents an autosegmental analysis of coda deletion determining how the phonological process takes place.

The study is conducted theoretically and supported by practical evidence from the Yemeni Tihami context. The data were analysed and examined within the framework of the Autosegmental Phonology Theory. Methodologically, the data were elicited by employing different methods, viz. Swadesh list, the two tasks of Labovian models - word list reading and passage reading, interviews, oral phonology questionnaires, recordings and participant observations.

As a consequence of the autosegmental analysis, the findings affirmed that the postulation of Spencer (1996: 77) that says ‘the loss of a coda consonant leads to a lengthening of the nucleus of that syllable’ is not applicable to YTD. Therefore, evidence from YTD demonstrates that the postulation of Spencer (1996) is probably applicable to some, but definitely not all, languages/dialects of the world as illustrated in YTD, and thus is not a universal.

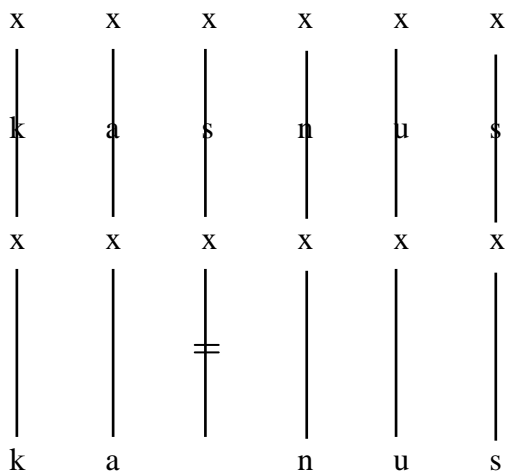
Keywords: Deletion phenomenon, vowel lengthening, coda deletion, syllabification, diphthongisation, Autosegmental Phonology Theory, phonological analysis.

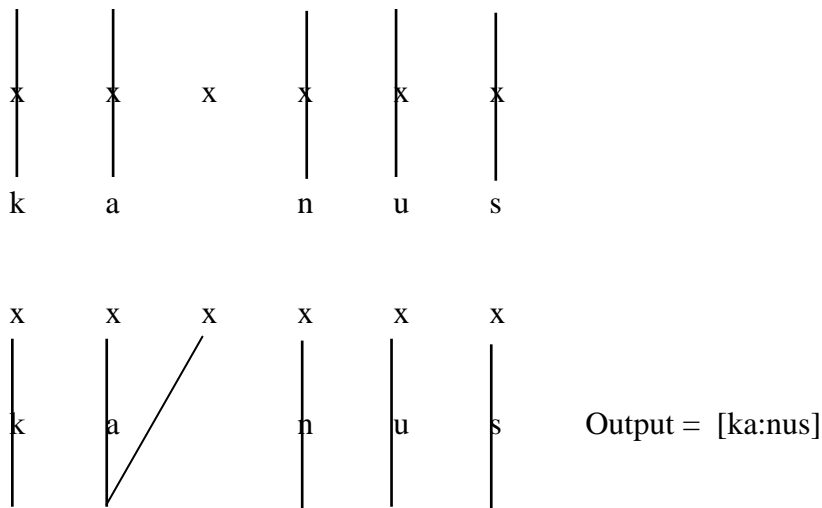
1. Introduction

The phonological process of deletion phenomenon in YTD takes place in the coda position. The coda [d] of the final position of the root is deleted when appended to an enclitic causing no lengthening of the nucleus of that syllable. In this regard, Spencer (1996: 77) in his explanation of syllabification states that ‘the loss of a coda consonant leads to a lengthening of the nucleus of that syllable’. The word /kasnus/ [ka:nus] from Latin language is exemplified by Spencer to underpin his postulation. Evidence from YTD, based on the framework of Autosegmental Phonology Theory, illustrates that elicited fieldwork data from the context of YTD does not come in line with the claim which assumes the loss of coda syllable usually cause a lengthening of the nucleus of that syllable as postulated by Spencer (1996) in his explanation of syllabification.

2. Hypothesis

It is postulated that ‘in many languages the loss of a coda consonant leads to a lengthening of the nucleus of that syllable. The two components of this process are linked rather than being just two independently operative processes which accidentally occur together, because in those languages that exhibit it we do not generally find the lengthening without the coda deletion. Moreover, compensatory lengthening is a phenomenon in the world’s languages’ (Spencer, 1996: 77 -78). Besides, Spencer (1996) represents the processes of deletion and lengthening by virtue of separating the timing tier from the melody. To underpin his postulation, he cites one example from Latin language as follows.





3. Review of Related Literature

Compensatory lengthening is a phonological phenomenon which takes place in world's languages/dialects. It is 'the name given to process in which the loss of a particular segment is compensated for by the lengthening of an adjacent segment in the phonological string' (Harris, 1994: 34; Spencer, 1996).

A good example can be seen in Standard Malay language (see Tajul Aripin, 2000). In Standard Malay, this phonological phenomenon occurs at the right edge of a root and at the right edge of a prefix as shown below (Ibid).

3.1. a. *root-internally*

Underlying Form	Output	Meaning
/tuka(r)/	[tuka:]	change
/baka(r)/	[baka:]	burn
/sama(r)/	[sama:]	blur
/koto(r)/	[koto:]	dirty

3.1. b. *PW-internal CL: root + suffix boundary*

Underlying Form	Output	Meaning
/tuka(r) + kan/	[tuka:kan]	to change
/tabo(r) + kan/	[tabo:kan]	to spread

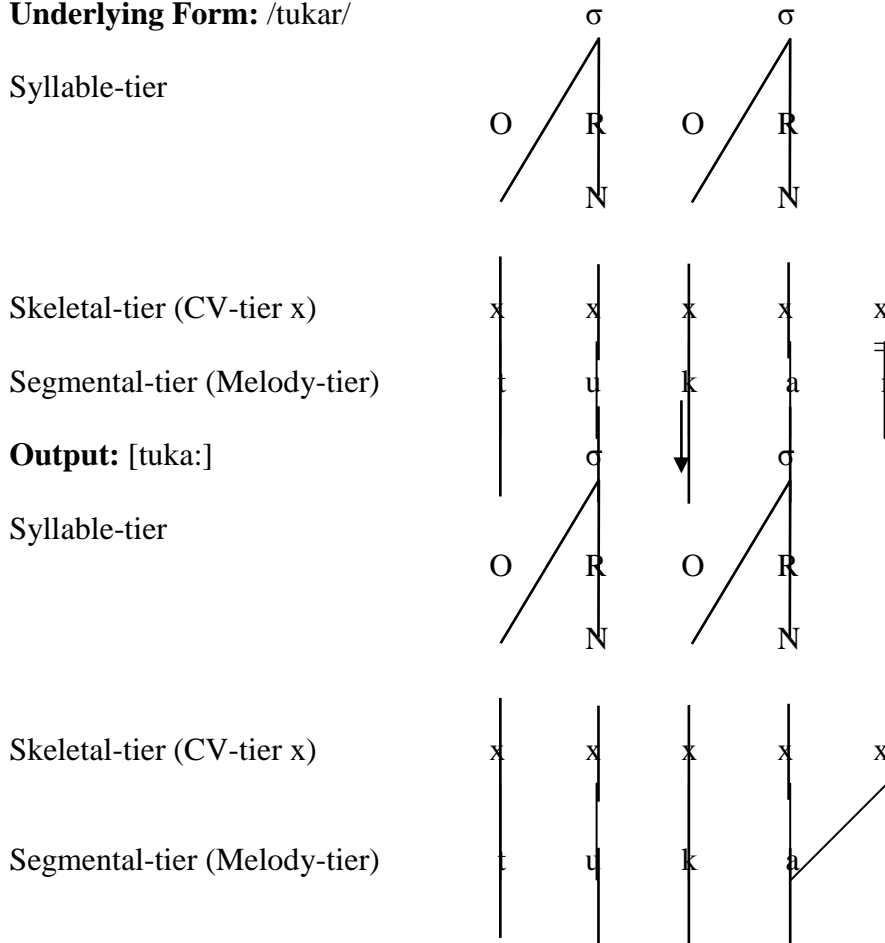
3.1. c. *PW-internal CL: prefix + root boundary*

Underlying Form	Output	Meaning
/bə(r) + maen/	[bə:maen]	to play

/pə(r) + kata + an/ [pə:kataʔan] word
 /tə(r) + pakai/ [tə:pakai] used

As seen in the examples above, whenever the coda /r/ is delinked the nucleus of the syllable lengthens. The deletion of the coda /r/ helps bring out the phonological process of lengthening as postulated by Spencer (1996). The assumption of vowel lengthening is also illustrated by Harris (1994) as a compensatory lengthening resulting from coda deletion. In fact, the review of these examples is apt to relate to the present phonological analysis of deletion phenomenon in YTD. The phonological process of the examples cited in 3.1.a can be diagrammed as presented in Tajul Aripin (2000) as follows:

Underlying Form: /tukar/

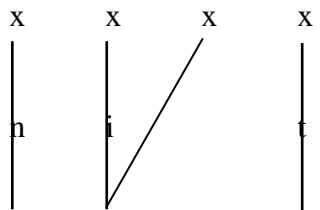
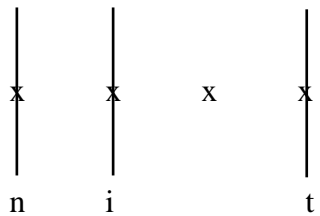
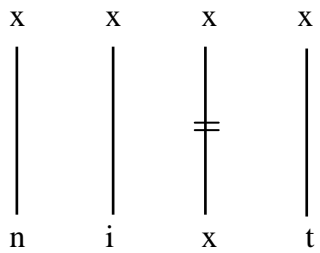
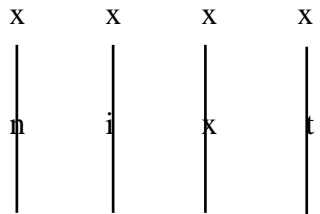


Furthermore, by way of illustration, Harris (1994) gives some examples from English as it appears in the historical sequence *ixt*, reflected in the spelling of the words ‘right, night, sight, might’; something like the original pronunciation is retained in Scots. It obviously shows that the fate of the voiceless velar fricative *x* is deleted. These examples can be laid out in 3.2 as follows:

3.2

Underlying Form	Output	Meaning
/nixt/	[ni:t]	night
/rixt/	[ri:t]	right
/mixt/	[mi:t]	might

The phonological process of the examples from Scot cited in 3.2 can be diagrammed as follows:



Output = [ni:t]

4. Discussion and Analysis

4.1 Deletion

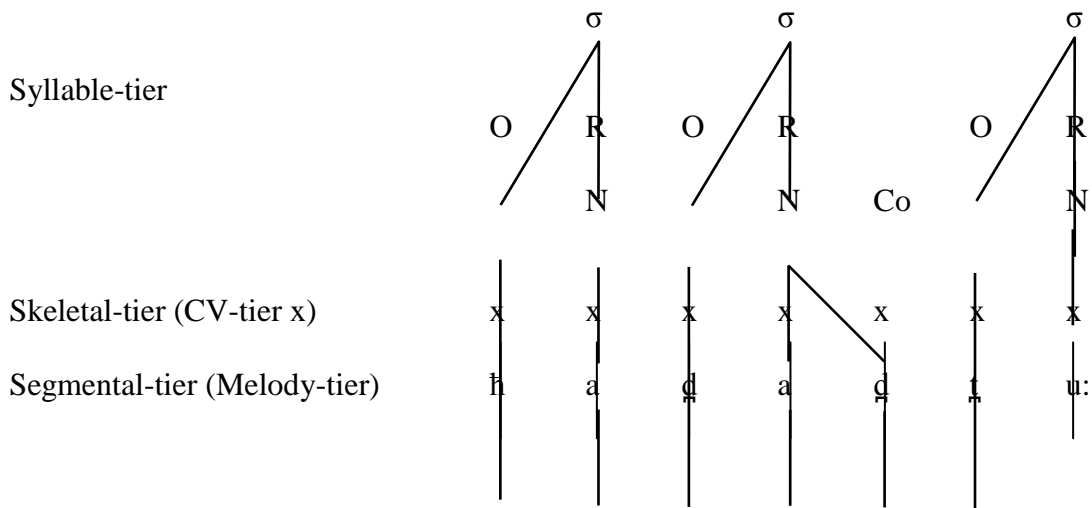
The phonological process of deletion in YTD takes place in the coda position. The coda [d̥] of the final position of the root is deleted when appended to an enclitic. In this regard, Spencer (1996: 77) in his explanation of syllabification states that ‘in many languages the loss of a coda consonant leads to a lengthening of the nucleus of that syllable’. The word /kasnus/ [ka:nus] from Latin language is exemplified by Spencer to underpin his postulation. In contrast to Spencer’s postulation, fieldwork data from the YTD context contradict with his claim.

The coda [d̥] of the penultimate syllable is deleted causing no lengthening in the nucleus of the syllable. Therefore, this evidence from YTD demonstrates that the postulation of Spencer (1996) is probably applicable to some, but definitely not all, languages/dialects of the world since it is unapplicable to YTD, and thus is not a universal. The following evidence from the context of YTD is illustrated in the examples below.

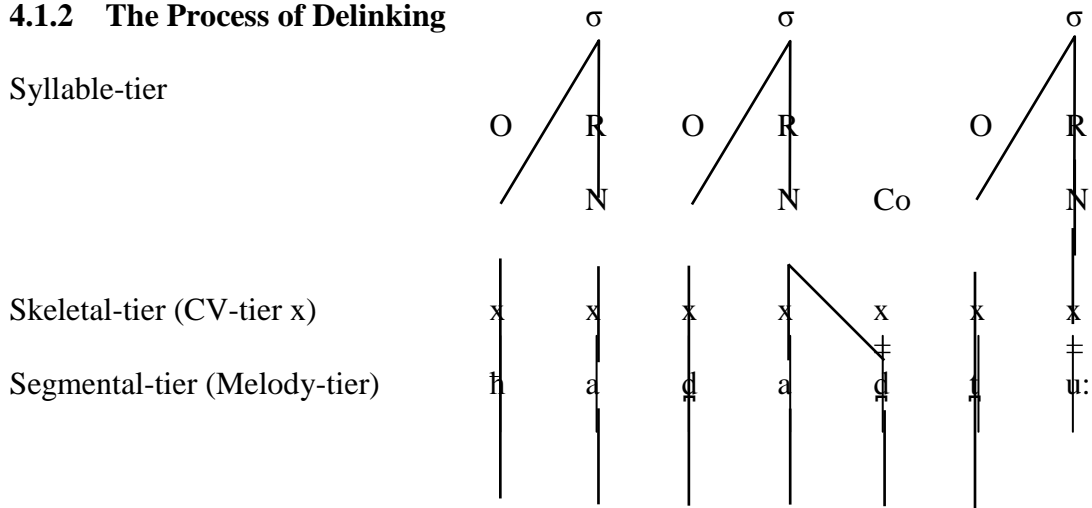
	Underlying Form	Output	Meaning	
a.	/ħaɖaɖ + t̥ u:/ حَدَدْتُ	[ħaɖaɖ̥]	حَدْتُ	I specified
b.	/ħaɖaɖ + t̥ u:/ هَدَدْتُ	[ħaɖaɖ̥]	هَدْتُ	I threatened
c.	/saɖaɖ + t̥ u:/ سَدَدْتُ	[saɖaɖ̥]	سَدْتُ	I cleared
d.	/dʒaɖaɖ + t̥ u:/ جَدَدْتُ	[gaɖaɖ̥]	جَدْتُ	I renewed
e.	/naɖaɖ + t̥ u:/ نَدَدْتُ	[naɖaɖ̥]	نَدْتُ	I denounced
f.	/ħaɖaɖ + t̥ a/ حَدَدْتَ	[ħaɖaɖ̥]	حَدْتُ	you specified
g.	/ħaɖaɖ + t̥ a/ هَدَدْتَ	[ħaɖaɖ̥]	هَدْتُ	you demolished
h.	/dʒaɖaɖ + t̥ a/ جَدَدْتَ	[gaɖaɖ̥]	جَدْتُ	you renewed
i.	/saɖaɖ + t̥ a/ سَدَدْتَ	[saɖaɖ̥]	سَدْتُ	you cleared
j.	/ʕaɖaɖ + t̥ a/ عَدَدْتَ	[ʔaɖaɖ̥]	عَدْتُ	you counted
k.	/naɖaɖ + t̥ a/ نَدَدْتَ	[naɖaɖ̥]	نَدْتُ	you denounced
l.	/ħaɖaɖ + t̥ a/ هَدَدْتَ	[ħaɖaɖ̥]	هَدْتُ	you threatened

In fact, the evidence elicited from the context of YTD above does not support the theoretical claim which assumes the loss of coda syllable usually cause a lengthening of the nucleus of that syllable as postulated by Spencer (1996) in his explanation of syllabification. Based on the framework of Autosegmental Phonology Theory, this phonological process can be clearly shown in the illustrative diagrams below.

4.1.1 Underlying Form /ħaɖaɖ + t̥ u:/ ‘I specified’

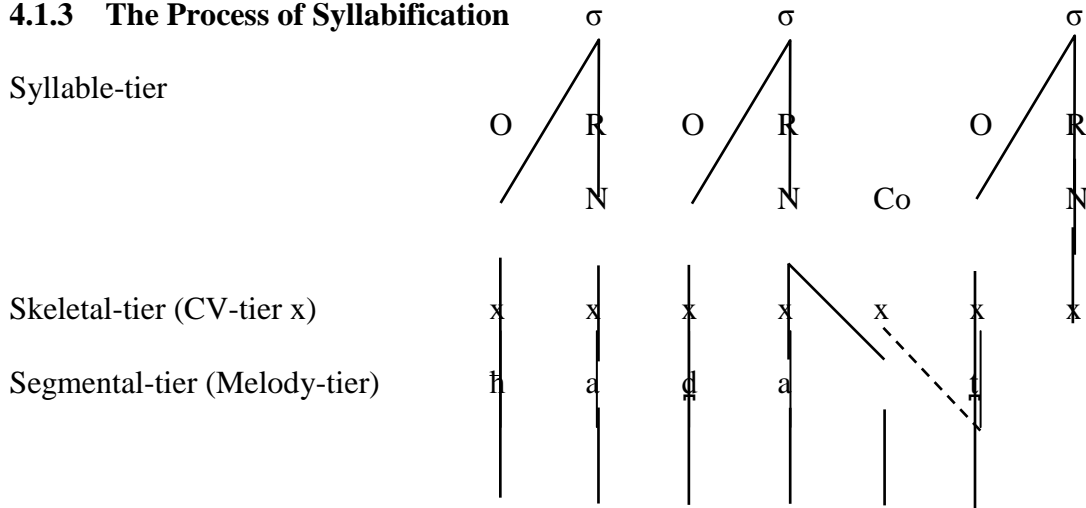


4.1.2 The Process of Delinking



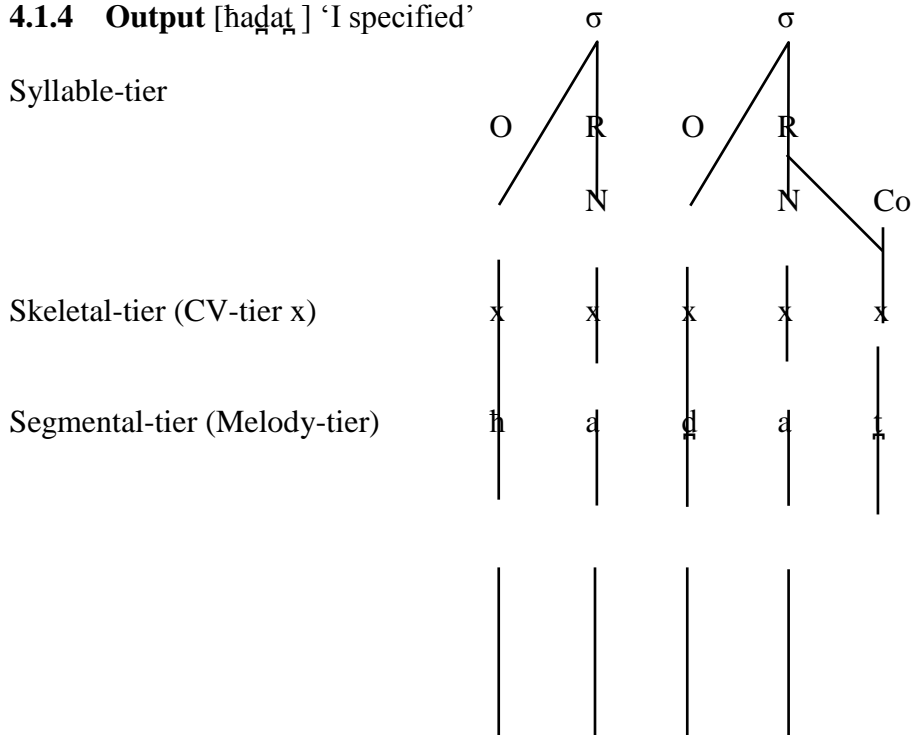
The process in **4.1.2** illustrates the delinking of the coda [d] of the second syllable and the nucleus of the final syllable. As a result of this delinking, the onset [t] of the final syllable is syllabified with the coda of the second syllable as in **4.1.3**.

4.1.3 The Process of Syllabification



The following diagram illustrates the output process of deletion in YTD. The word [ħad̩at̩] ‘I specified’ is exemplified as follows:

4.1.4 Output [ħad̩at̩] ‘I specified’



Furthermore, Spencer (1996: 76-77) goes further on to aver in his postulation ‘since the nucleus is a subconstituent of the rhyme, if the nucleus branches, then we can also say that the rhyme of which it is a constituent branches’. This claim also contravenes with the phonological process of YTD as seen in 4.2, namely diphthongisation. It demonstrates that a subconstituent (the nucleus /a/) of the rhyme is diphthongised into [eɪ] after branching; however, Spencer claims that the nucleus is lengthened after branching as exemplified in [ka:nus]. He asserts ‘we do not generally find the lengthening without the coda deletion’ (Spencer, 1996: 78).

In other words, the lengthening is monophthongal as illustrated in [ka:nus]. However, fieldwork data from YTD demonstrate that the nucleus is diphthongal rather than monophthongal as postulated. The conclusion here may be said that the postulation of Spencer (1996) is probably applicable to some languages as in Standard Malay, Scot and Latin (see examples in literature review), but definitely not all languages/dialects of the world as the fieldwork data of YTD show in 4.2.

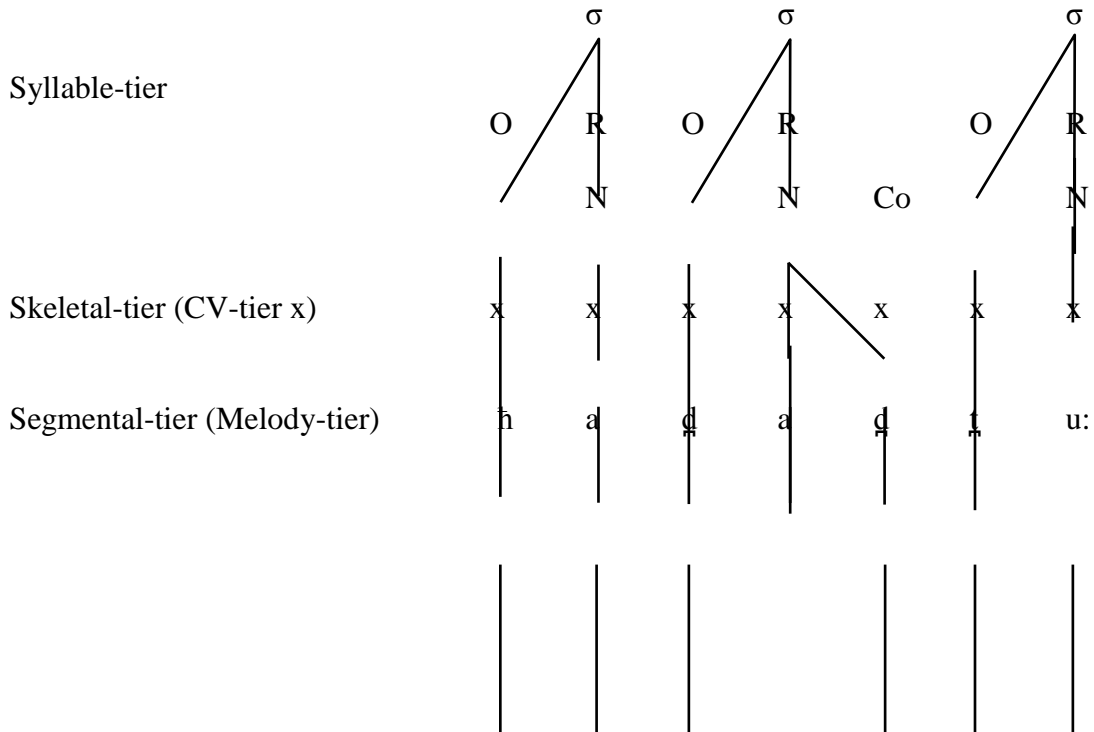
4.2 Diphthongisation

According to Crystal (1997: 117), diphthongisation is ‘the term used to describe a process where a monophthong has become a diphthong (has been ‘diphthongised’), as in cases of historical or DIALECT change. Diphthongs are transcribed using symbols which represent the extremes of vowel movement between the two positions, as in [ai] for the vowel in *fine*’. Similarly, YTD undergoes the process of diphthongisation as in 4.2. The following words show one of the phonological processes (diphthongisation phenomena) in YTD. This phonological process of diphthongisation is found to take place in the penultimate syllable of the word.

Underlying Form	Output	Meaning
a. /ħaɖaɖ + t̪ u:/ حَدَدْتُ	[ħaɖeɪt̪]	حَدَيْتُ I sharpened
b. /ħaɖaɖ + t̪ u:/ هَدَدْتُ	[ħaɖeɪt̪]	هَدَيْتُ I demolished
c. /saɖaɖ + t̪ u:/ سَدَدْتُ	[saɖeɪt̪]	سَدَيْتُ I closed
d. /waɖaɖ + t̪ u:/ وَدَدْتُ	[waɖeɪt̪]	وَدَيْتُ I hoped
e. /maɖaɖ + t̪ u:/ مَدَدْتُ	[maɖeɪt̪]	مَدَيْتُ I stretched
f. /ʕaɖaɖ + t̪ u:/ عَدَدْتُ	[ʕaɖeɪt̪]	عَدَيْتُ I counted
g. /faɖaɖ + t̪ u:/ فَدَدْتُ	[faɖeɪt̪]	فَدَيْتُ I stressed
h. /s'aɖaɖ + t̪ u:/ صَدَدْتُ	[s'aɖeɪt̪]	صَدَيْتُ I defended

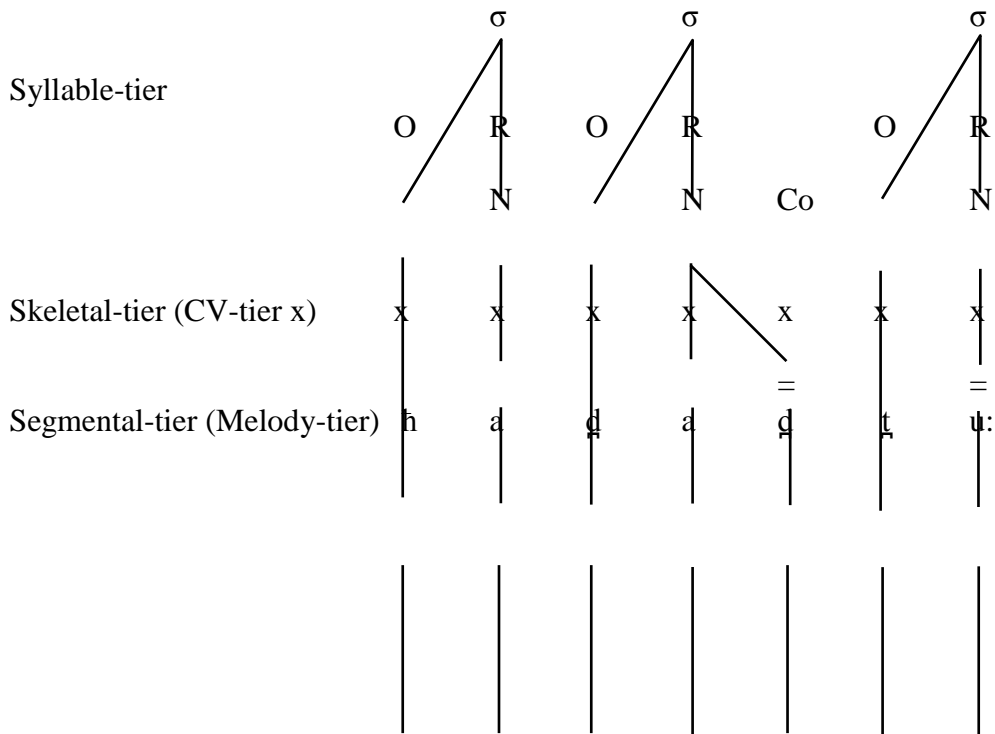
The phonological facts given in the examples 4.2 can be summarised and represented in the diagrams 4.2.1, 4.2.2, 4.2.3, 4.2.4 and 4.2.5 based on the framework of Autosegmental Phonology Theory as presented by Spencer’s (1996) as follows:

4.2.1 Underlying Form /ħaḍaḍ + ʔu:/ ‘I sharpened’



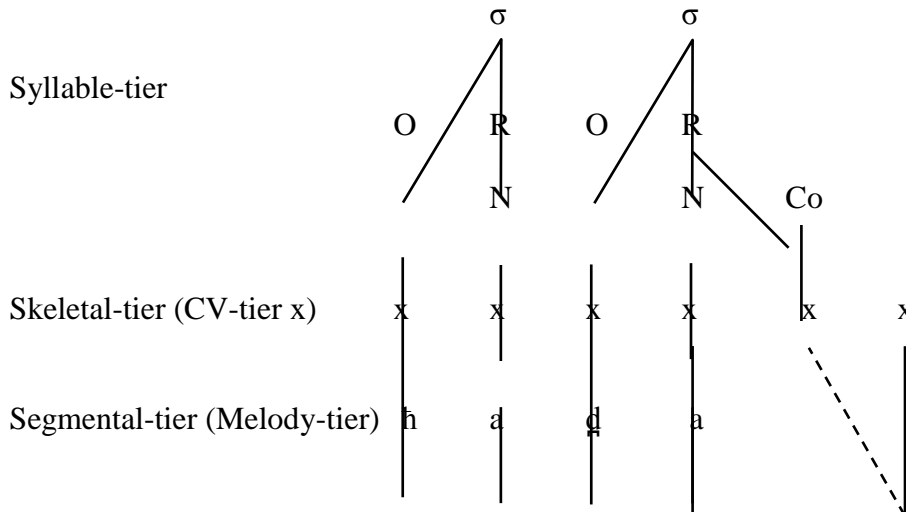
As the diagram shows above, the verb consists of three syllables in the underlying form of which the final syllable is an enclitic appended to the verb (root). The coda /ḍ/ of the penultimate syllable and the nucleus /u:/ of the final syllable are delinked simultaneously as in 4.2.2. Following that, the process of diphthongisation is resulted from meaning rather than deletion which contradicts with Spencer’s postulation, e.g., [ħaḍaḍ] ‘I specified’ and [ħaḍeḍ] ‘I sharpened’ (see 4.1.a & 4.2.a), [ħaḍaḍ] ‘I threatened’ and [ħaḍeḍ] ‘I demolished’ (see 4.1.b & 4.2.b) and [saḍaḍ] ‘I cleared’ [saḍeḍ] ‘I closed’ (4.1.c & 4.2.c). The process of delinking is laid out in 4.2.2 as follows:

4.2.2 The Process of Delinking

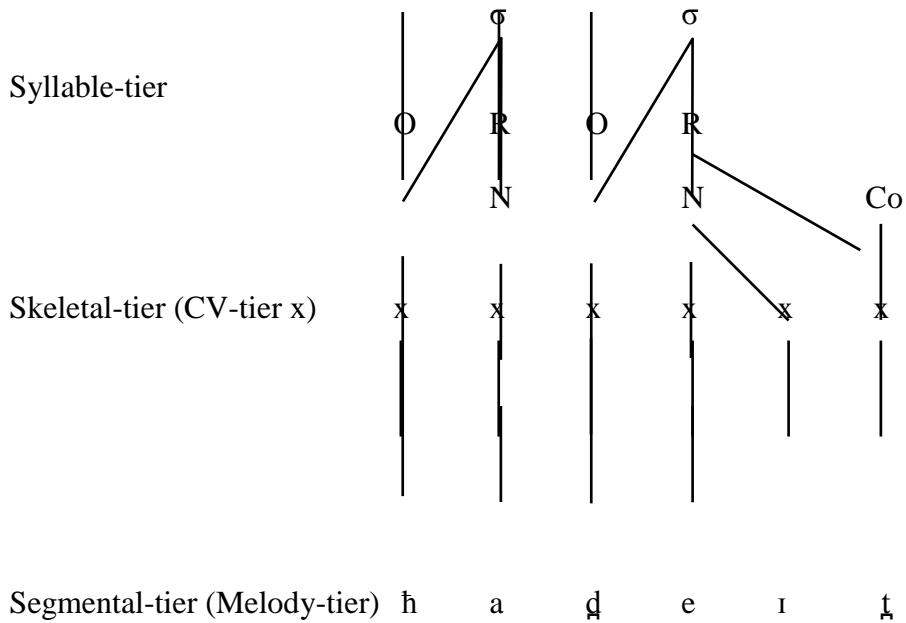


Having seen the presentation of the process of delinking in 4.2.2, following that, the onset of the final syllable syllabifies to the penultimate syllable as seen in the process of syllabification in 4.2.3 below. The diagram 4.2.3 illustrates the process of syllabification in which the onset [t] relinks to the vacated timing slot in the penultimate syllable.

4.2.3. The Process of Syllabification



4.2.4 The Process of Diphthongisation /a/ → [eɪ]

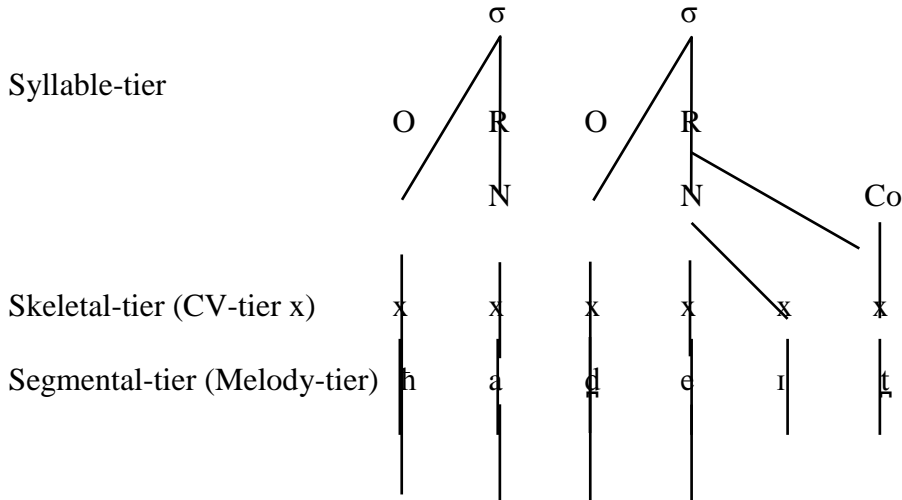


As the nucleus constituent branches, as explained in Spencer (1996), the whole of the rhyme constituent branches as well. Spencer (1996: 76-77) avers 'since the nucleus is a

subconstituent of the rhyme, if the nucleus branches, then we can also say that the rhyme of which it is a constituent branches’.

This fact can be seen in the phonological process of diphthongisation in YTD as displayed in the diagram 4.2.4. It demonstrates that a subconstituent (the nucleus /a/) of the rhyme is diphthongised into [eɪ]. Thus, the nucleus of the penultimate syllable in the underlying form becomes [eɪ] in the output which is related to meaning rather than the loss of coda as assumed by Spencer (1996). The following diagram is the output of this phonological process:

4.2.5 Output [ħadɛɪt] ‘I sharpened’



5. Conclusion

In sum, these findings affirm that the postulation of Spencer (1996: 77) that says ‘the loss of a coda consonant leads to a lengthening of the nucleus of that syllable’ is not applicable to all languages/dialect as illustrated in YTD above. Therefore, evidence from YTD demonstrates that the postulation of Spencer (1996) is probably applicable to some, but definitely not all, languages/dialects of the world and thus is not a universal. Another conclusion can be drawn is that the words (disyllabic verbs) in YTD ends with close ended syllable as seen in the deletion phenomenon, while that of the underlying form ends with open ended syllable. Therefore, the examples demonstrate that tri-syllabic verbs in the underlying form become disyllabic ones in the output (YTD).

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The Enigmatic Maya in Anita Desai's
Cry, The Peacock

B. Chitra, M.A., M.Phil.

Anita Desai – A New Dimension to Indian Novel

Anita Desai is one of the renowned novelists working in English in the sub-continent. For K. R. Srinivasa Iyengar, she has added “a new dimension to the achievement of the Indian women writers in India.”¹ (Seshadri 50). Her novels catch the bewilderment of the individual psyche confronted with the overbearing socio-cultural environment and the ever-beckoning modern promise of self-gratification and self-fulfillment. She has given a new dimension to the Indian novel in English by shifting the emphasis from outer to inner reality.

Feminine Sensibility of Anita Desai

Ann Lowry Weir examines the feminine sensibility of Desai’s states: “Anita Desai is the vanguard of a new generation of Indian writers who are experimenting with themes of inner consciousness... she gives her readers valuable insights into the feminine consciousness through her memorable protagonists.”² (Dodiya 3). Her artistic skill primarily lies in the delineation of the psychic conditions of the characters who often indulge in a self-analysis and discover themselves in the process. The hall mark of Desai’s fiction is “to focus on the inner experience of life.”³ (Dodiya 6).

Psychological Exploration of Women Characters

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B. Chitra, M.A., M.Phil.

The Enigmatic Maya in Anita Desai’s *Cry, The Peacock*

A study of her novels reveals that she is interested in the exploration of psychological states of her women characters. Prasanna Sree emphatically comments that she “penetrates psychologically deep into the inner working of women and externalizes their passive reaction”⁴ (Sree 22). Desai uses the fiction as a site for studying the role of women in society and there by indirectly offer a critique of the existential social set up that marginalizes women.

Desai's *Cry, the Peacock* ideally deals with the psychological consciousness of the female protagonist and is aptly illustrated amidst detail images, monologues and flashbacks. The protagonist Maya is a young girl obsessed by a childhood prediction of disaster. The story unfolds that Maya's father without thinking much, married her off to his own lawyer friend Gautama who was a middle aged man. The marriage was never fruitful and slowly Maya turns into a psychopath whose emotional needs were seen to be collided with that of the extremely practical outlook of her husband.

Electra Complex

The climax of the story lies when Maya's attachment with her father further develops into an "Electra Complex" which again acts as the catalyst in the deflowering of her marital relationship with her husband. Extremely frustrated, Maya then looks back to the days of her childhood spent with her father.

This reminiscence of those long lost days serves as the defense mechanism to set her free from her inner frustration and conflicts. She therefore relaxes her tension, eases her frustration by pondering unconsciously on how "peacock breaks their bodies" in order to relieve their own pain. Here comes the sense of violence, the feeling of killing or get killed which engulfs Maya. The violent desire of killing her husband awakening from her own frustration as revenge against his icy cold impassiveness and indifference weaves the story of *Cry, the Peacock*.

Struggle Within Maya's Mind

In *Cry, the Peacock*, Anita Desai reveals the grim psychological battle fought in the mind of Maya. She is portrayed as an anguished soul who does not grow out of her childhood world and shows little inclination to take up adult responsibilities even though she has been married for four years to Gautama, a successful and prosperous lawyer. She feels that nobody in the world cares for her. Besides, her pet dog Toto's sudden death throws her completely off her balance. She is filled with neurotic anxiety, and says: "It was not my pet's death alone that I mourned today, but another sorrow, unremembered perhaps as yet not even experienced, and filled me with despair." (Desai 8).

Predictions by an Albino Astrologer

The reason for Maya's neurosis is the prediction by the albino astrologer of the death either of her or her husband within four years of their marriage. It is apt to quote K. Meera Bai who rightly observes: "The opening of the novel wherein Maya is shown to be washing her eyes in order to wash off the sight of Toto's dead body gives a glimpse of Maya's obsessive compulsive neurosis."⁵ (Sujit 5). The frightening words of the prediction ring in her ears and unnerve her. She is so haunted by the prophecy that she begins to think of death of either of them.

A Trapped Bird

Maya's marriage with Gautama, a man, double of her age, takes place out of her desire to please her father. She is forced to live in Gautama's house and bear the tortures of her husband and in-laws. She compares her mental condition with the birds and creepers, leaves and clouds of dust. At several places Anita Desai uses the symbol of peacock to show the anguish of Maya. R.S. Sharma states: "The iterative symbolism of the peacock suggests Maya's struggle for life-in-death and death-in-life."⁶ (Sujit 6) Maya's position is like a trapped bird. She cannot escape from her present. Her childlessness adds to her miseries.

Gautama is pragmatic, unromantic, unsentimental and believes in 'detachment' on every count. Maya on the other hand, is a highly sensitive, gifted with poetic imagination and a neurotic sensibility. The death of Toto which upsets Maya is nothing to Gautama. This is suggestive of the lack of any possible emotional communication between them.

Communication Gap between Husband and Wife

Communication gap between husband and wife is felt throughout the novel Maya and Gautama disagree with each other even over trifles. Although their marriage has been a complete failure, they continue to be together, leading a mechanical life. Maya herself reflects upon her marriage which has become a misalliance:

It was discouraging to reflect as how much in our marriage was based upon a nobility forced upon us from outside, and, therefore, neither true nor lasting. It was broken repeatedly, and repeatedly the pieces were picked up and put together again. (Desai 45).

Unable to establish a rapport with her husband and to find a meaning in her 'arid existence', Maya remains throughout an utterly lonely creature in this helpless and indifferent world. Sudhakar T. Sali in his book titled Anita Desai's Female Protagonists quotes: "The incompatibility of character stands revealed-Gautama who touches without feeling and Maya who feels even without touching."⁷ (Sali 11).

Thus Maya's unique temperament, her peculiar relationship with her father, her unfulfilling matrimonial ties, Toto's death, the astrologer's prophecy, her childlessness, push her slowly and surely to a state of mental disorder.

Father-Daughter Relationship

Father - daughter relationship is the leitmotif of the novel. Maya suffers from father fixation. Her neurosis is the result of her love - wish which she transfers from her father to her husband and which remains unfulfilled. She hopes to prolong the relation with her father in the same spirit as it used to be, as she clearly perceives that Gautama will not play the father for her⁸ (Paniker 47). Her neurosis is further heightened by her awareness of her horoscope and the macabre prediction of the albino astrologer, which leads to her killing Gautama and her committing suicide.

Neurosis

In spite of her neurosis, Maya commands sympathy of the readers because she reminds one of Nora of A Doll's House.

“...our home's been nothing but a play pen. I've been your doll- Wife here, just as at home I was papa's doll-child.”⁹ (Pandey 13).

Maya's marriage with Gauthama was more or less a marriage of convenience. Her marriage was only serves to highlight her total involvement with her father. She constantly thinks of him and unconsciously searches him in her husband. However, it is a fact that her helplessness and an intense longing for love are the root cause of her trouble. Besides, her childhood world of fantasies and adult world of realities clash, and create imbalance in her life. She expresses her agony with the help of the imagery of withered flowers.

Corpses of Today

Madhusudhan Prasad in his *Anita Desai: The Novelist* briefly alludes to Maya as a neurotic figure. “In *Cry, the Peacock*, Desai explores the turbulent emotional world of the neurotic protagonists, Maya, who smarts under an acute alienation, stemming from marital discord, and verges on a curious insanity.” (Bhatnagar 22). The lifeless roses and carnations on her dressing table "belonging to yesterday, corpses of today," are very much like her desires. Maya's desire of sexual union is clearly perceptible in her contemplation and exultation on seeing the male and female papaya trees in the garden.

... I contemplated that, smiling with pleasure at the thought of those long streamers of bridal flowers that flow out of the core of the female papaya tree and twine about her slim trunk and the firm-petalled blossoms that leap directly out of the solid trunk of the male.....Besides, If I could pleasures in contemplation of the male papaya, how much more food delight in this male companion, surely. (Desai 92).

Maya finds herself spiritually ruined, and out of frustration she condemns Gautama to death and burdened with death haunted by self-contempt, self-accusation, self-hate and drags herself into complete darkness of the world of the insane.

As the very title suggests, *Cry, the Peacock* is about Maya's cries for love and understanding in her loveless marriage with Gautama.

Imperfection and Unfulfillment

Sashi Paul in her article titled **Alienation to Existentialism: A Study of Anita Desai's Novels** states:

Desai's protagonists are highly sensitive and terribly bewildered by the burden of living helplessly in the society with absurd realities. Therefore, her fictional world is full of imperfection and unfulfillment, hankering and helplessness, agony and anger, struggle and surrender. She is essentially a novelist of existential concerns.¹¹ (Misra 96-97).

Crying Peacock

The peacock's cry is symbolic of Maya's agonized cry for love and life of involvement. Names of the characters in the novel are also symbolic. Gautama, as his name suggests believes in philosophy of detachment. Gautama is a dry type of matter of - fact person who shuns all sentimentality.

On the other hand, Maya, as her name suggests, is too much in love with life. She delighted herself in the world of sounds, senses, movements, odours, colours, tunes. Meenakshi Mukherjee who believes that imagery reveals the author's natural mode of awareness, commends Anita Desai for her distinctive style and intensely individual imagery. It is marked by "sensuous richness, a high-strung sensitiveness and for the sound of words." (Dodiya 54). Thus, Maya and Gautama stand poles apart in their attitude to life.

Dance Images

Desai has employed many dance images in this novel. The first powerful dance image is that of the 'Kathakali' dancer.

It was the mad demon of Kathakali ballets, masked, with heavy skirts swirling, feet stamping, eyes shooting beams of fire. It was a phantom colours, rose out of realms of silence into one of thunderous drumming. (Desai 29).

The image of cabaret dance obtains a truly remarkable importance when placed side by side with that of the bear dance changing the frenzy of Maya's subconsciousness into a contemporary reality. These cabaret dance and bear dance indirectly present the cruel exploitation in the society. Accordingly these should not be treated as scattered dance

images; these are, in fact, victim-and-victimizer images which are used on an experimental level.

Another dance image in the novel is the familiar dance of Shiva which mythologically signifies the dance of death. In this novel, it is "a symbol of liberation" a way out of the embarrassing existentialist predicament in which Maya finds herself. The unforgettable dance image of the peacocks, figured in chapter three and later on referred to in chapter six, part II, of this novel, is in fact the most pungent of all the images. The title of the novel too refers to this very thrilling dance of the peacocks at the advent of the monsoon: "pia, pia "they cry" "Lover, Lover, Mio, Mio, I did, I die ..." (Desai 95).

In fact, lovelorn ecstatic cry of the peacock runs parallel to the main thread of the story. The cry which in auspiciously suggests the ecstasy of life has the finality of death. Gautama, through a father-substitute for Maya, is also her lover who wretchedly fails not only to feel the intensity of her anguished soul, and thus when she commits suicide in the end she, in a way, symbolically substantiates the agonized cry of the peacock.

A Brilliant Study of the Abnormal

Thus *Cry, the Peacock* is a brilliant study of the abnormal psychology of its neurotic protagonist Maya. She is an enigma. Her moods, observations, dilemmas and abnormality are conveyed effectively by Desai. Her fears, insecurity, strange behaviour, loneliness, and sufferings indicate how Desai has succeeded in portraying her female protagonist Maya making her one of the most enigmatic characters in Indian fiction.

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Developing an English Curriculum for a Premedical Program

Blessy George, M.A.

Background

The Kasturba Medical College - International Center started as a twinning Program between Manipal University and the American University of Antigua. The programs offered in this Institute are Premedical and MBBS. Premedical is an academic program that serves to fulfill the prerequisite for joining the Medical Program. The duration of the premedical program was 2 years.

The subjects and distribution of credits in the first two semesters of the Premedical Program is shown in Table 1.

Semester	Course	Credits	Hours per week
1	Biology	6	5 Theory + 2 hour tutorial
	Chemistry	6	5 Theory + 2 hour practicals
	English	6	5 Theory + 2 hour tutorial
	Pre Calculus	5	4 Theory + 2 hour tutorial
2	Biology	6	5 Theory + 2 hour tutorial
	Chemistry	6	5 Theory + 2 hour practicals

	English	6	5 Theory + 2 hour tutorial
	Calculus & Statistics	6	5 Theory + 2 hour tutorial

Students are admitted into the 1st & 3rd semesters of the premedical program and into the first semester of the MBBS program. After the four years, students return to the United States of America to enter into the clinical rotations after passing a qualifying examination, namely the USMLE Step 1. At the end of the program they obtain a MD degree.

The Problem

Students coming from the United States of America are considered to have a strong foundation in the English language since that is language of their school education and spoken in most American, even Indian American homes. Therefore a variation in the expertise of the English language was noticed in this setting.

Students entering the premedical program may have come after completing senior high school, or may have taken some courses in college. Some students were already graduates in other fields and wanted to move into medicine. A number of students found the English syllabus that was offered at KMCIC redundant and uninteresting, mostly because it was a repetition of what they had already done in senior high school and college.

About 15% of the students had studied in an Indian system of school education before moving to the United States of America. While a good number of students were able to keep pace with the level of learning followed at KMCIC, some were seen to be struggling even in English.

This mix of students coming in to medical school made the teaching of English at a relevant and current level a daunting task. The syllabus being followed in this premedical program seemed repetitive and simple to most of the students. Despite the adoption of creative methods in the teaching of the language skills, it did not produce much effect.

There were two specific complaints from the students: (i) that the course seemed irrelevant and (ii) that the skills that were taught would most likely not be used in the practice of Medicine. Despite these complaints, it was noticed, after a diagnostic essay assignment, that the majority of the students were deficient in essay writing skills. Most of the students were not adept with the grammar rules either. An improper understanding in the framing of sentences was also noticed.

The Solution

1. Inclusion of Medical Terminology as a major component of the English Curriculum: The Medical terminology course was designed to equip the student in the use of medical terms. The Language of Medicine is very different from the normal English language spoken on a daily basis. Most of the terms that are used in the medical world are borrowed from the Latin and Greek and many of them are transliterated into English. Understanding the meaning and

derivation of words would help provide a strong foundation for better learning in Medicine. All the body systems were covered in this syllabus with all medical terms analyzed and learnt not just for their medical significance but also their English significance.

Example: The term “lacunae” refers to gaps, spoken in the medical world particularly with regard to bone morphology. Lacunae are spaces that the osteocytes (mature bone cells) have migrated into and get trapped in. This word has been used in medicine for almost 150 years and is still used in contemporary English with the same meaning and significance.

The detailed study of each organ system included anatomical parts, the function of each of these parts, common disorders associated with the system, common diagnostic terms and type of treatment given to a patient presenting with these disorders. The students were tested in Medical Terminology using Multiple Choice Questions.

2. Developing Essay writing skills with a medical relevance: Essay writing skills are necessary in order to write case reports, patient history and to write articles for medical journals. Narrative essays were emphasized and taught in the first semester of the Premedical Program. Students were given narrative essay assignments and were asked to pick a medically-oriented topic to write about. Examples of essay topics included dealing with a particular disease in a family member, a visit to the hospital. It could be fictional or real-life experience. The essay was not to exceed 1500 - 2000 word count. The essay would be graded at the end of the semester and the marks added to the final grade given for the English course.

In the second semester, a research essay assignment was given to the students. Students were asked to research on prevalent medical disorders or conditions and were asked to submit the research essays on a particular date. The strategies and mechanics of writing a research essay were taught and internal marks were allotted to the student. The marks for this essay were given based on the evidence provided, the statistics stated and the authorities furnished.

This assignment generated a lot of interest as it was in keeping with their future profession and for the medical knowledge that was gained at the end of research. Some of the topics that the students have ventured into researching are “The effects of multiple sclerosis and its treatment”, “Alzheimer’s disease”, “HIPAA” (Health Insurance Probability and Accountability Act), and Euthanasia.

3. Debates on medical issues: Controversial issues like Euthanasia (Mercy Killing), Abortion, Stem cell research, etc were selected for debates that were organized (two or three in a semester). A batch of students was divided into smaller teams of four to five. Each team was pitched against another team in a particular debate. In this way, all students had a chance to participate. Marks were assigned for participation, points put forward and effectiveness of the presentation.

Benefits of the New Curriculum

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Developing an English Curriculum for a Premedical Curriculum

1. The new curriculum was enthusiastically received by the students and the management. Students finally felt that they were learning something relevant and useful and understood that this curriculum would give them a good standing in future semesters.
 2. Students attained good marks in the sessional examinations since the Medical Terminology section, although detailed, was not difficult to learn.
 3. Students who are now in the MBBS semesters have commented on the sound foundation they found themselves with because of the new curriculum followed in premedical English course.
 4. Some students questioned the value of learning certain complicated clinical terms before receiving a complete basic science education. However, the purpose of the medical terminology curriculum was not to provide complete information on the clinical topic, but to give a taste of the kind of terminology that such students will eventually have to get used to.
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The Ties of Kinship in Rohinton Mistry's Novels

C. Bharathi, M.A., M.Phil.

An Insider

Rohinton Mistry was born in Bombay in 1952, immigrated to Canada in 1975 and was employed in a Toronto bank. He began writing stories in 1983. His *Tales from Firozsha Baag* describes the daily lives of the Bombay apartment complex. Hope prevails in these stories, as Mistry's careful and compassionately drawn characters survive and work through difficult circumstances toward a brighter future. His first short story fetched him a Hart House Prize for fiction.

Rohinton Mistry is an insider to *Tales from Firozsha Baag*, Bombay and his vignettes are naturally authentic. Ironically perhaps he is able to achieve this authenticity as he has distanced himself by emigrating to Canada so that he can produce the effect of an insider /outsider to a scene, every detail of which is fetched and engraved in his mind. Remembering, re-enacting, re-creating that place-time-people with accuracy, understanding, and insight is the vision of Rohinton Mistry. In a manner of speaking, this is a "comedy" of manners and *Firozsha Baag* is Mistry's "Malgudi".

An Unending Journey

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C. Bharathi, M.A., M.Phil.

The Ties of Kinship in Rohinton Mistry's Novels

Mistry's first novel, *Such a Long Journey*, creates a vivid picture of Indian family life and culture. The novel is set in Bombay, During Indira Gandhi's period, when India went war over with Pakistan what was later to become Bangladesh. This is the political context for the unfortunate events that disrupt the personal lives of the kind hearted Parsi man, Gustad Noble, and his family and friends. Mistry skillfully parallels public events involving Indira Gandhi with the misfortune of the novel's principal characters.

Gustad, his wife Dilnavaz, their two sons Sohrab and Darius and daughter Roshan live in the Parsi residential colony of Khodadad Building in Bombay. Gustad is the grandson of a prosperous furniture dealer, a lover of books and tasteful living. Gustad nurtures a daydream of building a book case, in collaboration with his son Sohrab, to house his decimated collection of books. His father's goodness and compassion inform all of Gustad's actions and relationships which constitute the novel.

A Measured Balance?

Mistry's second novel is *A Fine Balance*, set in India in the mid-1990's at a time when the government has declared a state of internal emergency. The story focuses on the lives of four unlikely people who find themselves living in the same humble flat in the city: a widow (Dina) whose refusal to marry has left her struggling to earn a living as a seamstress; two tailors (Ishvar and Omprakash), who come to the city searching for employment and a student (Maneck) from a small hamlet in the Himalayan foothills, whose father has sent him to attend college. Mistry's descriptive, layered account of the personal lives of these characters, as they are influenced by the country's political turmoil, makes for an engrossing novel of epic stature.

Hope in the Midst of Sadness and Tragedy

While *Such a Long Journey* must be one of the saddest books written, it does contain the seeds of hope. Mistry's next novel, *A Fine Balance*, seems systematically to destroy every hopeful possibility, or rather to show how government, landlords and businessmen combine to destroy hope. The castration instigated, in the climactic scene of the novel, by the village landlord, now that he is a big man in Congress, does not only destroy the actual and political family of its victim, his present and his future, and reduces Ishvar to a beggar.

The novel is a bitter condemnation of Indira Gandhi and her allies, and of the destructive viciousness of Emergency. It is not, however, merely concerned with this episode of Indian history, but shows how it arose from the class and caste exploitation that condemns the greater part of the population to poverty and importance. It also acts as a metaphor of the relationship between the people of India and their rulers. As the epilogue to the novel shows, this condition is not significantly changed by the putative return to democracy.

Focus on Family

Mistry's latest novel, *Family Matters* is based in Bombay once more, set in the 1990's. At the centre of the book is an old man, a Parsi with Parkinson's disease. Professor Nariman Vakeel has the pivotal role in the novel. He is nearly seventy nine, a widower living with his unmarried, middle-aged stepchildren, Jal and bossy Coomy. Their room, a dilapidated flat, is in the misnamed Chateau Felicity.

Nariman's likeable own daughter Roxana has a two-roomed flat in Pleasant Villa, which Nariman could afford to give when she married. When Nariman breaks a leg, a sequence of tragic events engulf the family. It is a deeply pessimistic book but one of Mistry's greatest gifts is finding comedy in the midst of tragedy. The novel ends with an epilogue in Jehangir's voice, five years after the main events and four after Nariman's death. Jehangir, so appealing as a child, seems a touch naive as a narrator in his teens. With deceptive simplicity Mistry draws a fine balance between scepticism and affirmation, faith and bigotry, family nurture and control.

Focus on Impending Loss of Identity

Mistry's discourse revolves around the detailing of Parsi identity. It also reveals how Parsis have learnt to cope with the reality of post colonial living. Mistry's fiction is fashioned in the form of alternative narratives and employs anti-realist modes of narration. As a Parsi, he is on the periphery even in India, so his discourse also challenges and resists the totalization of the dominant culture within India itself, which is reflected in the depiction of relationships within the family and the discourse of the members with others in the society.

20th Century India – Rising Middle Class and All that It Entails

The Indian social set-up in twentieth century India comprises the middle class family and the pattern of the family is nuclear. It consists of parents and children. After marriage, the sons still live with parents, unless their jobs take them to other places. The daughters, however, leave the parental home and live with the husband and in-laws. Their relations with the parental unit of the family remain cordial. The relationship between the parents and the children is based, mostly, on conventional practices and ties. The twentieth century, however, has given rise to a greater number of nuclear families, mainly because of the nature of the jobs held, education of children, women's employment, etc.

In twentieth century India, sons are educated for life outside the household and fathers want their sons to join socially respectable profession like engineering, while the children wish to adopt vocations of their own choice. The fathers expect their children to fulfil their dreams and debts. Education affects the father-son relationship in one respect: the adult sons begin to challenge parental authority in regard to the choice of marriage partners and profession.

Gustad's dream comes true when Sohrab passes the IIT entrance. To celebrate this along with his daughter's ninth birthday, he invites only his bank colleague Dinshawji. The initial atmosphere of gaiety, humour, songs, jokes and fun contributed by Dinshawji is followed by a nice dinner. The vegetable stew and chicken curry end disastrously when Soharb turns violent, uttering volleys of freakish remarks to his father and announcing his decision not to join IIT and instead, pursue Arts Programme with his friends. Sohrab thwarts his father's plans that had completely taken hold of his imagination:

And the Indian Institute of Technology became the promised land. It was

El Dorado and Shangri-La, it was Atlantis and Camelot, it was Xanadu and Oz. It was the home of the Holy Grail. And all things would be given and all things would be possible and all things would come to pass for he who journeyed there and emerged with the sacred chalice. (66-67)

At the dinner party Sohrab bursts out: "It's not suddenly. I'm sick and tired of IIT, IIT, IIT all the time. I'm not interested in it, I'm not a jolly good fellow about it, and I'm not going there" (48). Gustad is sad and angered by his son's betrayal as he jumps back into the past in a bid to escape from being a co-traveller. He recollects with bitterness:

With holes in my shoes I went to work, so we could buy almonds to sharpen his brain. At two hundred rupees a kilo. And all wasted. All gone in the gutter-water [. . .] Remember, I kicked him once to save his life, and I can kick him again. Out of my house, this time! Out of my life! (122).

Gustad's thoughts and vocabulary, however, in spite of his attempts, clearly establish an axis of tension, for he locks himself in the past refusing to be 'bound' by present developments. That Sohrab leaves the house of his own accord is only a natural outcome of this tension. Whenever Sohrab comes up with a suggestion or a comment, Gustad lets his aversion speak out. For instance, when Sohrab explains how democracy was mocked by chemical elections, Gustad cannot control himself and shouts that he is pretending to be an expert on law and politics and RAW. He lifts a finger and points out: "Better that the genius shuts his mouth before I shut it for him. Before he falls off that high roof he has climbed" (93).

Ways to Earn and Spend Money

Again, when Sohrab explains the anagram Mira Obili and Bilimoria and suggests ways of spending the money received from Jimmy, Gustad springs from his chair without warning and aims a powerful slap at his face – 'Shameless!' Sohrab manages to deflect the blow. "Talks like a crazy rabid dog! My own son!" (121). Gustad's integrity is such that he cannot even imagine spending any of the money. But he is also a hostage of his belief in authority – his faith in Indira

Gandhi and the institutions of power. These, reinforce his own authority as a father in the institution of the family.

Sense of Betrayal and Consequent Anger and Sadness

Gustad experiences the same sense of betrayal regarding his friend Major Bilimoria, his neighbour for many years in the Khodadad Building, when he left the house without a word of information to him. Gustad considered him a brother and referred to him as a possible model of excellence in physical and mental culture to his children. Major Bilimoria was very affectionate towards the children and they were all admiration for him, having listened to the stories of his valour on the war-front. The Major's abrupt departure wounds Gustad 'more than he allowed anyone to see' (14). These two events together have a disconcerting effect on him. He tells his wife: "I don't understand this world any more. First, your son destroys our hopes. Now this rascal. Like a brother I looked upon him. What a world of wickedness it has become" (142).

Father-Son Conflict/Controversy

The fifth section of the novel *A Fine Balance* deals with the story of Maneck's controversy with his father, like Sohrab's in *Such a Long Journey*. His story is the story of the ecological denudation of the Himalayas through the forces of 'development' and the death of indigenous enterprise through the entry of multinationals. Maneck's father's increasing sense of loss colours his relationship with his son, who becomes increasingly alienated from his father. The Kohlah family ruins its business because they do not envisage competition. Maneck's father refuses to compete with rivals regarding it as absolutely undignified like begging. Maneck refuses to involve himself in the family business and comes to the city to study his diploma course and stays as a paying guest at Dina Dalal's house. The incident of the son leaving the father's house is repeated in Maneck's case.

The Plight of the Lowliest of the Lowly – Fight Against Thousands of Years of Social Oppression

Ishvar and Narayan belong to the poverty stricken cobbler family. Their father Dukhi loves them. He feels bad when Ishvar and Narayan receive terrible beating from the teacher for defiling the tools of learning and knowledge. Dukhi's complaint to Pandit Lalluram, a Chitpavan Brahmin of the village, is futile. Dukhi's defiance of the caste system by sending his little sons to Ashraf chacha, a tailor is a welcome step in the right direction. The boys make progress as tailors.

Dukhi learned what it was to be an untouchable in the village society and never wanted the same for his progenitors. He had seen Bhola, Dosu, Gambhir, Dayaram, Sita, Dhiraj, Bhungi, and others suffering at the hands of zamindars. Ishvar and Narayan were overwhelmed to confront the sea change in their life style after joining Muzzafar Tailoring Company. They lived and

learned with Ashraff chacha for years. India wins freedom followed by nation-wide riots due to the partition. After the riots Ishvar and Narayan returned to their village to set up business.

Narayan got married and Om was born. Years later Narayan's attempt at voting to make his mark results in the ruin of his family. The family except Om and Ishvar are burnt alive by the goondas of Thakur Dharamsi.

Inter-Ethnic, Inter-Caste, and Inter-Religious Dreams of Marriage in Caste-bound India

Like Sohrab in *Such a Long Journey*, Nariman in his youth wishes to marry a non-Parsi woman Lucy, against his parents' wishes. One day Nariman had taken Lucy home when his parents were out and he had been observed by his neighbour. When they returned, seeing Lucy there, his father had been incensed: "This son of mine has turned my house into a raanwada, bringing his whore over here! It's the kind of immorality that's destroying the Parsi community!" (267), to which Nariman had retorted: "When you call the woman I love a whore, and our home a raanwada because I invite her here, you disgrace the role of father. And I despair for you" (268).

Unlike Nariman, Yezad's children are very responsible and ready to obey their parents. Jehangir and Murad are school going children of Roxana in *Family Matters*. They are very happy to receive stories and experiences from their father Yezad. Mr. Kapur's nostalgic praise of Bombay, is offset by Yezad's own memories, or rather his inherited ones, regarding the Bombay Docks explosion in 1944.

This particular story is re-told to his sons in the context of the clock at home. So Yezad becomes the story-teller and tells his sons how his father, who had been a cashier in a bank had safeguarded the bank's money in the midst of the chaos and destruction that had overtaken the city. This incidentally is a common memory shared by fathers and handed down to their sons, and the nostalgia created by this sharing bonds their relationship.

Gustad's second son, Darius in *Such a Long Journey* falls in love with the neighbour's daughter Jasmine. He is fully developed, an active young man, brimming with interest and aspiration. He is a teenager with love for animals, a bodybuilder developing character and personal pride. He has an ill-starred romance with "the dogwalla idiot's fatty!" (166). His physique identifies him as his father's son and his actions make Gustad angry and he warns him: "I warned you not to talk to the dogwalla idiot's daughter. What is that fat padayri up to, anyway, giving you newspapers from her house? If he comes here again to complain, even your mother won't be able to save you from the terrible punishment I will give" (123).

Parental Dreams Rejected

Sohrab, Maneck and Nariman are not ready to fulfill their father's dreams while Narayan, Ishvar, Jehangir and Murad are ready to favour their fathers. Father-daughter relationships are more lovable while father-son relationships are filled with anger, quarrels, authoritarianism, rebellion, etc. Gustad likes his daughter Roshan more than his son. Roshan actively contributes a rupee to a raffle to help the refugee children within East Pakistan. She also wins the first prize in this raffle, a big doll. She is a direct contrast to her brothers. While Sohrab initiates a quarrel on her birthday party, she makes peace by asking to sing the "Donkey Serenade" (44). She is affected by diarrhoea and Gustad takes her to Dr. Paymaster. In quest of better health of Roshan and Dinshawji, Gustad prays in the holy shrine of Mount Mary.

Some One to Heal the Family Rancour

Like Roshan, Roxana, Nariman's daughter in *Family Matters*, is the one who heals rancours within the family. Nariman has presented her a flat called Pleasant Villa as a marriage gift. Yezad tells Nariman to consider it as his own house and visit any time, but Nariman refused saying, "Never say that, please. Notwithstanding my barging in today, this flat is yours and Roxana's. Your wedding gift. It ill behooves anyone to suggest, after fifteen years, that I am attempting to commandeer these premises" (121). Though Roxana was his daughter, marriage had made her another's possession and Nariman establishes the convention that the father cannot demand rights of a daughter.

During Nariman's seventy ninth birthday party Roxana presents him a walking stick. He likes the gift very much and enjoys the presence of Roxana and her sons. When Nariman Vakeel comes to Roxana's 1 BHK flat-one bedroom, hall, kitchen, she welcomes him as a dutiful daughter. While Roxana and Yezad occupy the sole bedroom, the hall serves as their boy's bedroom at night and as the family's sitting-cum-dining room in the day time. There is also a small balcony where Roxana dries her clothes. When Nariman is dumped on them without prior notice, she has to improvise even further to fit the immobile old man into their milieu. She has to clean the bedpan and urinal without anybody's help. Roxana feels depressed when her husband cheats Nariman non-sensically. She also refused to get money from Coomy and Jal in order to care for her father: "After the way they behaved, I don't want a thing from them. I don't want to see their faces for three weeks, till Pappa is on his feet" (130).

Husband-wife relationship

In the twentieth century family, husband-wife relationship is filled with both love and hatred. The women are educated and take care of the family. As a housewife, Gustad's wife Dilnavaz is a hardworking woman. She is a tireless nurse. When Gustad is away, she defends her family with the tenacity of a terrier. She takes a blow from Gustad's heavy belt intended for their rebellious son. Her first thoughts are about her family, but they are solely focused on the impact of the conflict on the men in her family.

Slow but Steady Loosening of Family Ties

As the novel moves forward, Gustad's traditional family ties begin to loosen. The reticent attitude of his wife is explicit when she re-assuring says to him, "We must be patient" (52). However, Gustad has borne this for too long and it seems that his patience has been tested to the last string: "What have we been all these years if not patient? Is this how it will end? Sorrow, nothing but sorrow" (52).

Gustad shares his problems with his wife; but in effect, this sharing amounts to little more than an extended internal debate, with Gustad voicing harsh, rational left lobe arguments and Dilnavaz taking an emotional, right lobe stance. Their debate about turning Bilimoria's hot cash over to the police illustrates this aspect. Gustad makes management decisions; Dilnavaz executes them. His battles become her battles. When she acts as his lieutenant on the home front in his absence, his world literally becomes her's.

Aggressiveness and Passivity: Gender Distinction?

Dilnavaz is the perfect foil to Gustad. She is soft and pretty, while he is big and muscular. As a couple they exhibit the typical features of male aggressiveness and female passivity. Dilnavaz is an adjunct of her husband. As a good wife, she makes him "whole". Her family is her life. As Kate Millet has noted: "If aggressiveness is the trait of the master class, docility must be the corresponding trait of a subject group" (qtd. in Bharucha 133).

The contrast in Mistry's portrayal of men and women is particularly compelling in the case of Dinshawji and his domestic vulture. She is introduced as a wife neglectful of her husband's sexual needs. Certainly at this point in the novel, predisposition to judge her harshly is tempered by the fact that thumbnail assessment has been rendered by Dinshawji, the "Casanova of Flora Fountain"(72), a classic Laughable Lecher. Resisting the romantic overtures of a man afflicted by chronic halitosis may be as indicative of a well defined sense of self-preservation as it is of the vindictiveness Dinshawji insinuates. The pair is established as a classic comedy couple: a distinctly Parsi version of the Shrew and her spouse the Laughable Lecher.

Dina and Rustom in *A Fine Balance* is a happy couple and loved each other. Dina is born and brought up in a doctor's family; she had developed a refined taste for life and a systematic pattern. Her parents died when she was still a school-going girl. Her elder brother Nusswan, miser by nature, instructed her to marry a boy of his friend. Dina was defiant and stubborn by nature and decided not to marry the man of his choice. She met Rustom Dalal and announced her marriage. Nusswan conceded permission. But still, happiness eluded her. Their married life is happy, devoid of any obstacle. However, Rustom met with a road accident on the day of their third wedding anniversary and died. Nusswan was shaken by this; he held Dina and stroked her

head: “My poor little sister. I wish I could bring him back for you. Cry now, it’s all right, cry all you need to” (46). After Rustom’s death Dina refused to re-marry and also stayed at her husband’s house, wishing to live without getting any help from her brother.

Values from Yonder

Maneck comes from the Himalayan hills stays as a boarder at Dinabai’s. The tailors Ishvar and Omprakash, seeking refuge from caste upheavals in their village come to the same house in search of employment. In this way, the lives of Maneck, a Parsi student from a middle-class business family, Dinabai, a Parsi widow struggling to make ends meet and preserve her independence from her dominating brother, and two lower caste tailors Ishvar and Omprakash, gets inter-connected. Thus these characters from different class backgrounds start inter-acting with each other and live as a family.

Lonely and Struggling for Identity

In a sense, all the four main characters are lonely and struggling for identity and survival. Social circumstances bring them together and in time they forge a bond of understanding, as they struggle to survive. “Sailing under one flag”, each is influenced by the other, just as each learns something from the other, whereby, this new and moderately happy ‘family’ of a sort conforms to the idea and meaning of a family. This is easily evident in matters trivial and significant. For example, Dina and Ishvar, alter their brushing habits; Maneck passes on to Dina something of his love for stray cats and dogs. Likewise, Maneck and Om influence each other’s habits:

Dina felt that granting consent for the verandah had legitimized a role for herself in Om’s marriage, and given her certain rights. He had come along quite nicely in these past few months, she thought. The scalp itch was gone and his hair was healthy, no longer dripping with smelly coconut oil. For this last, the credit went to Maneck and his distaste of greasy stuff in the hair [. . .] And Maneck had learned from Om as well - instead of always wearing shoes and socks in the heat, which made his feet smell by the end of the day, he now wore chappals. (474)

When threatened by the landlord’s goons, Dina and her ‘family’ come under the protection of Beggar master, a man known for his swift and cruel retribution against his enemies. Sergeant Kesar brought along by the landlord’s goondas to see to Dina’s eviction, is very courteous and apologetic towards her: “That’s the crazy world we live in. If I did not have a family to feed, you think I would do this job [. . .] Since the Emergency began, my ulcers began” (568). The trials, the tribulations, the shared jokes, intimacies, eating the same food and sense of adventure enables them to realize that life is often “a fine balance” between happiness and despair.

Poverty and Helplessness

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The Ties of Kinship in Rohinton Mistry’s Novels

Dukhi Mochi - Roopa pair in *A Fine Balance* is an example of husband's helplessness due to his poverty. Dukhi Mochi married Roopa at the age of eighteen. She gave birth to three daughters during their first six years together. None survived beyond a few months. Then Ishvar and Narayan were born. Dukhi Mochi was not able to provide enough food for them to eat. This led Roopa to steal milk, butter, mangoes, etc., from neighbouring farms. She was raped by the watchman of the orange grove. Dukhi pretended to be asleep as she entered the hut. He heard her muffled sobs several times during the night, and guessed what had happened to her.

Dukhi felt the urge to go to her, speak to her, comfort her. But he did not know what words to use, and he also felt afraid of learning too much. He wept silently, venting his shame, anger, humiliation in tears; he wished he would die that night and "In the morning Roopa behaved as if nothing had occurred. So Dukhi said nothing, and they ate the oranges" (99). The incident shows the husband understands and, how the family survives.

Joyless Marriages even Amidst Plenty

Nariman-Yasmin's married life in *Family Matters* is not a happy one. As a young man, Nariman challenged the conventional Parsi faith he was born into by falling in love with a Goan Christian, Lucy. But due to his own weak will and lack of courage, he bowed to the relentless pressure of the marriage arrangers, the willful manufactures of misery, and married Yasmin, a widowed Parsi woman who had two children. "And that's the best you can expect, mister, with your history" (15). Although he had adopted them, it was decided they would keep their biological father's surname, as otherwise, Yasmin felt it would "be like rewriting history [. . .] The simile appealed to his academic soul; he acquiesced" (16).

Brewing Animosity between Husband and Wife

It was a joyless marriage, the only joy in their marriage being Roxana. Lucy, however, never stopped loving Nariman, often coming by his house, staring up at his window longingly and eventually demeaning her by taking up an ayah's job at the house of Nariman's hostile neighbour, Arjani. Nariman felt compelled to go and meet her. Nariman's conscience was once again aroused as he watched Lucy bent under the burden of school bags taking the Arjani grandchildren to school. He began helping her carry these bags. This naturally upset Yasmin and led to a significant amount of animosity between husband and wife and children.

Yasmin used to hide his clothes so that he would not go down to meet Lucy who had taken to standing on the pavement and staring up at Nariman's window. Nariman would try to ignore her until his remorse would drive him down to see her, and this in turn, would upset Yasmin and the children, especially Coomy. Nariman had countered Yasmin's ploy of hiding all his clothes, while he was taking his bath, by going down to meet Lucy wrapped just in a bath towel. This

episode had driven a further wedge between Nariman and his wife Yasmin and also alienated him from Coomy.

End of the Scandalous Relationship

The end of this scandalous relationship was very tragic –both Yasmin and Lucy fell from the terrace to death. “Mistry’s touch here is very delicate and reserved and the melodramatic core of the story is revealed almost as an aside, in the epilogue” (85), says Jha. Nariman’s biological daughter Roxana and her husband Yezad are happily married and they take care of each other. She is very much interested in her husband’s health:

On the balcony, Roxana thought again of Yezad. She had waved to him from up here when he left for work - their goodbyes always consisted of a kiss at the door plus a wave from the balcony – and her little outburst was quite forgotten. But it still worried her, his refusal to get his cholesterol checked, or to cut down on eggs. (98)

Roxana and Yezad are buffeted by the events in their family circle. Roxana dutifully welcomes her bedridden father and Yezad slowly grows to resent a man he once admired. He shrinks from his father-in-law’s presence, cruelly turning a deaf ear to his cries for help with his bedpan. He feels jealous of the old man’s claims on Roxana and says: “How can I not? Have you looked at yourself in the mirror? [. . .] You should take a moment, see what the strain has done to your face” (147).

Deceptions

Yezad works for Bombay Sporting Goods Emporium and has, in the past, eloquently written for permission to emigrate his family to Canada. The effect of the new responsibility on Yezad, who is already besieged by financial worries, pushes him into a scheme of deception involving Vikram Kapur. He pressures his boss to seek political office, thereby clearing the way for his own lucrative promotion. He arranges for actors, posing as sinister Shiv Sena agents, to extort money from his employer. He intends only to infuriate and goad his boss into reforming his politics. He lies that Shiv Sena is demanding money from Mr. Kapur and then planning to use it for his own cash-strapped family. The real Shiv Sena goons do finally turn up and Mr. Kapur thinks they are there to demand money again-flares up in a fit of anger and dies.

Religion – No Solace

After Kapur’s death, his pragmatic widow shuts the shop and dispenses with the service of Yezad. He suddenly become unemployed, religion becomes a full-time solace and he retreats into it to lick his wounds. However, instead of turning him into a stronger and better person, this

agony turns him into a bigot, the sort of man he used to despise. This sets in motion a series of events, a great unravelling and a revelation of the family's love torn, especially between Yezad and Roxana. Frustrated by his new family circumstances, his thankless job as a sporting goods salesman, his thwarted hopes of emigrating to Canada, Yezad terrorizes his family with violent outbursts.

Tension grows when Yezad learns that Vakeel's stay, expected to last only a few weeks, will be indefinite. Roxana and Yezad pressure Coomy to again take custody of the ailing man, frustrated by the lack of financial support from her. Everyone in Yezad's family is proud of their Persian heritage and their Persian reputation for honesty and loyalty. And yet nearly each person in the family is lured by temptation into something illegal to make an extra rupee or two for the family's monthly budget. Yezad attempts to supplement the dwindling pile of currency notes in the envelopes she has so painstakingly marked, butter, eggs, etc and through which she tries desperately to juggle her monthly budget. Roxana's husband is driven to trying his hand at running an illegal lottery aided by a flirtations woman in next to his door, and sometimes cursing his wife, even as he knows he loves her.

Lessons of Compassion

Fight for survival in Roxana and Yezad's household makes their children learn lessons of compassion and selflessness. In the fight Yezad finds himself torn between his duties to the family and the inability to raise the money which is badly needed. By living with his father-in-law in cramped quarters for several months, Yezad grows from a moody and resentfully, uninvolved husband to a sweet and caring son to Nariman. Roxana reminds him of Gandhi's teachings, "that there was nothing nobler than the service of the weak, the old, the unfortunate" (286).

The particular memorable event in Yezad-Roxana's married life is the change in Yezad, who descends from cheerful rationality into querulous, intolerant religiosity. The family watches his changes and Roxana dislikes his atheism. She is pleased when he begins to show interest in symbols and rituals of religion; religion is good, after all, and anyone who practices it is good. Her initial approval encourages Yezad. The chief cause of the change in Yezad is that Nariman's medication and food eat into the family budget. Thus the husband and wife relationship in Mistry's novels is a co-mixture of both hatred and love.

Mother-Son Relationship

Mother-son relationship plays a vital role in the family because, while the father pets the daughter, the son is a favourite of the mother. While Sohrab and Gustad are hostile to each other, Dilnavaz becomes a mediator between father and son. She accepts Miss Kutpitia's help to bring a reunion between her husband and her son, which involves at the beginning the rather innocuous

lime and chilies and then a more dangerous magic potion with lizard. She tries to make Sohrab come to terms with his father. It is ultimately her triumph that brings order in the midst of chaos. Gustad's epic struggle against a hostile and indifferent world would not have had a profound meaning without the final reconciliation. When Dilnavaz comes out with the benign qualities of a mother in these words: "He is your father. He will always love you and want the best for you" (321), the barrier between the father and the son gives way and dissolves.

Developing Modest Expectations

As the years roll by, Gustad Noble modifies his dreams and trims his expectations in life. Experience makes him into stronger, more enduring man. He comes to realise that the real reason for his struggle is not by either his own son or his friend Bilimoria but by the government. He firmly resolves to face life stoically and not to be crushed by the forces of destiny. This attitude is his greatest triumph in life. Things keep on taking their own course. Mrs. Dilnavaz informs him about the death of Dinshawji, and the tragic death of Major Bilimoria. She implores Sohrab to stay and talk to his father nicely, who would be coming in a short while from the funeral of Major Bilimoria. Life, as Gustad comes to realize slowly, has vital inter connections which mark the new matrices of relationships with a greater sense of indebtedness.

Sohrab foresees a fight between him and his father because he knows he is responsible for the latter's unhappiness. He reacts: "It's no use. I spoilt all his dreams, he is not interested in me anymore" (321). But the mother rules out any untoward happening: "So much has happened since you left. Daddy has changed. It will be different now" (321).

Tehmul Lungra, a mentally retarded person is injured during the heated debate which culminates in stone throwing. Gustad prays for him and cries for all, for Bilimoria, for Dinshawji, for his papa and mama, for grandpa and grandma, "all who had had to wait for so long" (337). It is at this moment that he accepts the return of his prodigal son, who comes to him. It is in complete surrender that the father and the son lose their personalities and excise their hatred of each other. They reach out to each other:

Gustad turned around. He saw his son standing in the doorway, and each held the others' eyes. Still he sat, gazing upon his son, and Sohrab waited motionless in the doorway, till at last Gustad got to his feet slowly. Then he went up and put his arms around him. 'Yes', said Gustad running his bloodstained fingers once through Sohrab's hair. 'Yes', he said 'yes', and hugged him tightly once more. (337)

Regarding mother-son relationship in *Family Matters*, Murad and Jehangir are introduced as school going children and makes Roxana happy by their naughtiness. Jehangir is a lazy boy and not willing to bathe regularly. Roxana had to run after him every day to get him ready to school.

After Nariman Vakeel's arrival in Pleasant Villa, the children help her by their bedroom with their grandfather. When Roxana brings in the sun-dried clothes from her balcony; her little son hugs her and says: "You smell like the sun, Mummy" (98). Her elder son Murad is an honest boy, in a straight forward manner, takes walking home from school and slips the saved bus fare into his mother's envelopes during their days of hardship. Such little acts of caring express the strong familial affection that encircles the members.

Nine-year-old Jehangir, who is homework monitor at school, takes bribes to mark up his classmates' work. He covertly slips the rupees, a few at a time, into the envelopes in which his mother keeps her house keeping money. So that Roxana's envelopes mysteriously become plump again. The family set-up is not a bed of roses. Quarrels and hot tempers are part of everyday life.

Jehangir observes: "Daddy and Murad had another fight today. They quarrel almost every day now" (461). Jehangir, so appealing as a child, seems a touch naive as a narrator in his teens and pretends to be happy. 'Aren't you happy?' Roxana asks her youngest son, 'Yes', he answers, "Yes, I'm happy" (500). There are trying situations; there are trials and ordeals, but the ties of the family ultimately survive and proves, "*Family Matters* can be difficult, and Mistry doesn't shy away from showing, in all their roughness, the real truths about them" (qtd. in Jha 88).

The National Emergency and the Suffering of the Middle Class in India

At the end of the novel *A Fine Balance*, the four major characters Dina Dalal, Omprakash, Ishvar and Maneck are evidences of what happens to the middle class people during the emergency. Their lives are completely ruined. Dina who tried to preserve her tailoring business, with the help of Ishvar and Om is devastated. A widow with a brother who never cared for her, but only bullied and used her, Dina holds on for long to her fragile independence. At the end, she has no choice but to move in with her brother and his family, to work as an unpaid house keeper. Omprakash is castrated; a victim of sterilization targets and Ishvar is crippled for life both jobless and reduced to penury.

Maneck, the brooding Parsi young man, is upset at the alienation from his family. His sorrows increase, when he visits Mumbai and finds out about Dina, Omprakash and Ishvar. The culmination of the tragic series of staggering events is that it drives him to extreme despair and he commits suicide by throwing himself in front of a train. This extreme act has been criticised as making the novel very morbid. The novel ends with 'hope and despair', while *Such a Long Journey* ends with a note of hope, with Gustad tearing out the blackout papers and letting in light, allowing the moths of the past to fly out of his life.

What Does Rohinton Mistry Want to Communicate?

Rohinton Mistry highlights the shortcomings of the parents and the children. The relations between the parents and the son and daughter in the family constellation is naturally cordial and based on respect, mutual understanding, quarrel, anger, hatred, etc. The attitude of the parents is largely sympathetic and helpful.

Mistry attaches great importance to children's education in his novels. In this context, he makes no distinction between a son and a daughter. He is not interested in the intrinsic existence of small children. He does not delineate children as a novelist, but uses them to suggest illustratively that choice of higher education or upbringing adversely affects the parent-child relationship. The parental role is vital in making children complete human beings. The parents in Mistry's novels, Gustad-Dilnavaz, Dukhi-Roopa, Maneck Kohlah, Yezad-Roxana, Nariman's parents, earnestly work towards their children's well-being right from their early childhood.

Family ties are governed by the right conduct of the elders and their words in the matter of love and marriage. A sense of discipline is inculcated in them with a firm but affectionate hand.

Regarding husband-wife relationships in Mistry's novels women are neglected to a sub-ordinate status in the family and society. They are expected to be dutiful daughters, loving mothers and faithful wives. After marriage women become the property of their husbands and work only for the family as a housewife. Mistry himself reveals the importance of housewifely through the role of Roxana in *Family Matters*.

Mistry's novels revolve around the themes of family and friendship, which become metonymy of the society and the nation. The focus throughout is on the struggles of the family; their binding ties, and the trials they have to suffer. Mistry's humanism reveals itself in the depiction of a family who are closer and loving, in spite of all their differences. Thus the novels portray a vivid picture of how the middle class family suffers from all kinds of problems within the familial circumstances.

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Indian English: A Linguistic Reality

Richa, Ph.D.

The Most Widely Used Language

English is the most used and studied language in the history of human race. One in five of the world's population speaks English, approximately 375 million people speak English as their first language, and over 375 million people speak English as their second language.

At the beginning of the twentieth century, it was already one of the foremost languages of the world, because it was the main language of both the British Empire and the United States of America. Though, at that time, it had significant competition from other widespread European languages such as French, German, Russian and Spanish and, beyond Europe, from Chinese, Arabic and Swahili. But since World War II English has been alone in becoming the sole universal language, the world's *lingua franca*.

World English, etc.

Noting its ever growing role, linguists and other scholars have been, for some time, giving distinctive labels to this language. Increasingly, since occasional use in the 1930s, it has come most commonly to be known as 'World English'. This term has also been put into the plural, as 'World Englishes', so as to highlight proliferating varieties that are often called simply 'the Englishes', and in Asia and Africa, 'the New Englishes'. (The conceptualization of 'World Englishes' with a theoretical framework in linguistics actually goes back to the early 1960s (Kachru, 1965).

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Richa, Ph.D.

Indian English: A Linguistic Reality

Since at least the 1970s, the language complex has also been called ‘International English’, and in the 1990s, the term ‘Global English’ has proved very much fashionable, to accompany and blend in with the current economic buzzword ‘Globalization’.

A Pluralistic Language

English is really a pluralistic language, having layers after layers of extended processes of convergence with other languages and cultures. Contact with other languages is quite unique as it has altered the traditional sources like, French, Italian, German, etc. It is like an opening up of English language to the non-western world: which was traditionally not a resource for English. The non-western world has now become contributors to and partners in the pluralism of the language.

The fact must be acknowledged that now English is larger than any of the communities in which it is used and also that the members of those communities need to be fully aware of the international linguistic resource at their disposal. One positive and natural outcome of this unique state of affairs is that no one can even think today about who *owns* the language or its many varieties. The English language has become a global resource. As such, it does not owe its existence or future to any nation, group or individual. In as much as a language belongs to any individual or community, English is the possession of every individual and community that wishes to use it.

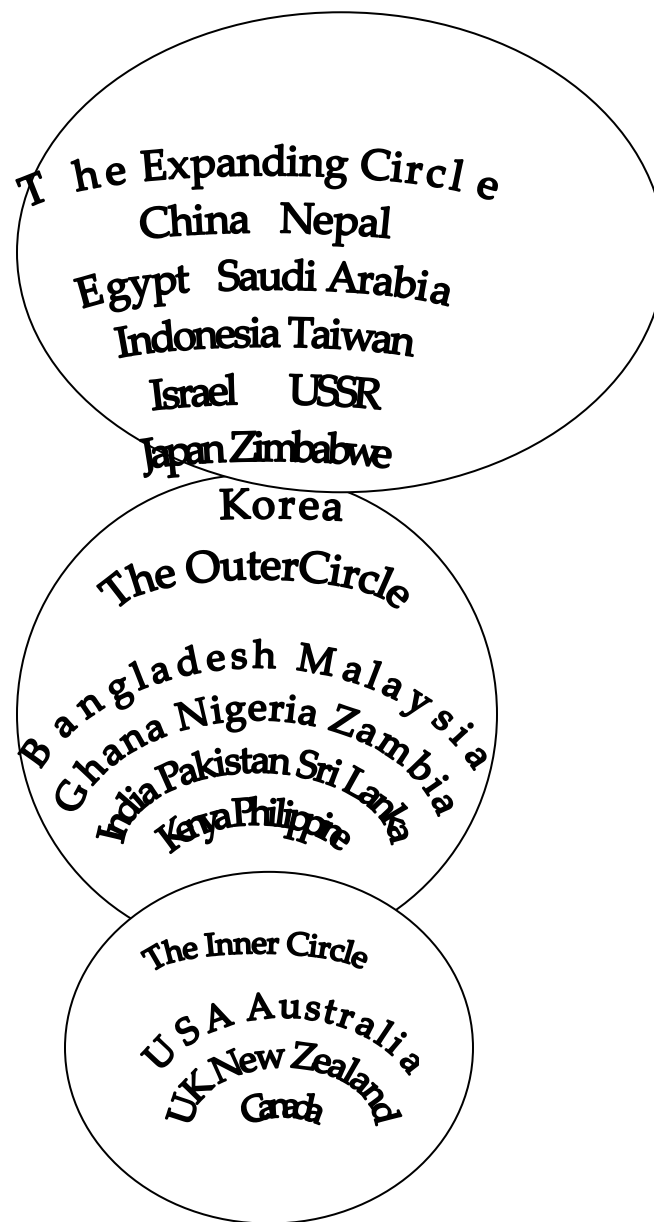
Validity of the Traditional Dichotomy between Native and Non-native Under Challenge

Keeping in view these facts, obviously the traditional dichotomy between native and non-native is functionally un insightful and linguistically questionable, particularly while discussing its functions in multilingual societies, as Kachru (1988a) correctly points out. Rajendra Singh in ‘Views on Englishes’ suggests that oxymoronic labels such as ‘non-native variety’ should be dropped for ever as these labels hide a multitude of sins and accuracies.

ENL and EFL Distinction Under Attack

The earlier distinction of English as a native (ENL), second (ESL) and foreign (EFL) language has come under attack.

Consider the following diagram showing the spread of English:



In the above diagram, Kachru (1985 a) represents the spread of English in terms of three concentric circles: the Inner Circle, the Outer Circle and the Expanding Circle.

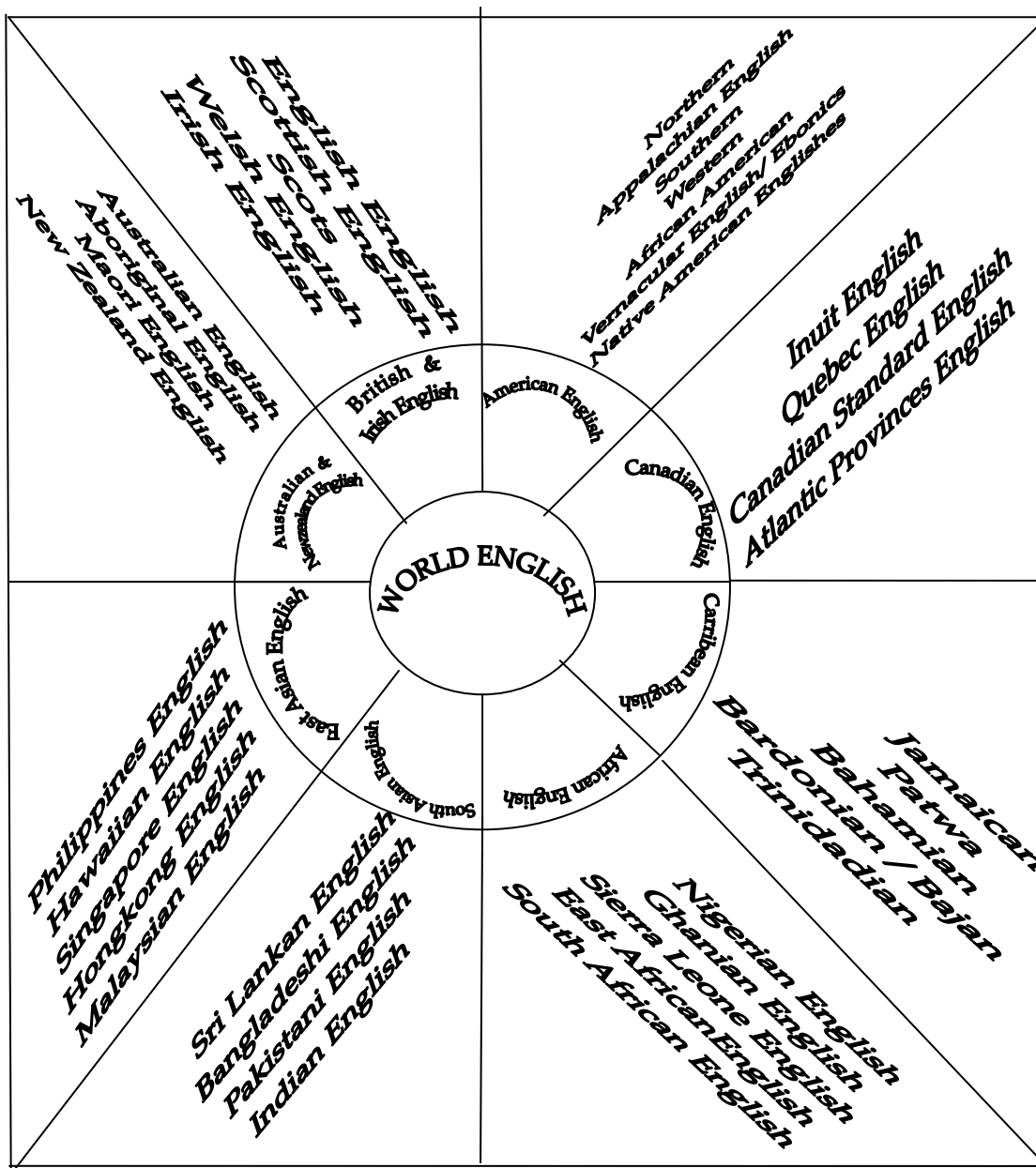
The Inner Circle represents the traditional bases of English, dominated by the ‘mother-tongue’ varieties of the language. In the Outer Circle, English has been institutionalized as an additional language. The Expanding Circle includes the rest of the world where English is used as a primary foreign language and the users are unpredictably increasing.

Kachru has not placed countries like South Africa and Jamaica within the above concentric circles, since, as he feels, their sociolinguistic situation is rather complex, particularly with reference to the English using populations and the functions of English.

D’Souza (2006) uses the term “New Varieties of English” (NVEs) for the Englishes which are peculiar to the ex-British and American dominions.

Varieties of World English

Tom McArthur, in *Encarta World English Dictionary*, 1999, represents the varieties of World English through the following diagram.



The study of the spread and the stratification of English in the non-western world, within various theoretical frameworks, is essentially a post-1960 phenomenon. These Englishes have become an object of study as because of this spread, formally and functionally, English now has multicultural identities. In order to explore these multicultural identities, the linguistic implications of these Englishes, at various levels, have been studied, its linguistic creativity and innovations as well.

The Indian Situation

In the multilingual context of India, English adds a unique and distinct colour. Used extensively in communication, trade, business, media, technology, education, it really is a purpose bound presence and not a free existence. After nearly forty years of independence, in the field of higher education, English continues to be functionally a very potent language (Srivastava & Gupta, 1982:1).

In spite of the fact that English is used by less than 3% of the entire population as a necessary means of communication, it is the language of ‘power’ and ‘prestige’. Though one cannot neglect our rather diffident and uncertain relationship because of its ‘colonial hangover’, English, as a matter of fact, clearly outweighs all the Indian languages in terms of power. It continues to be a status symbol in Indian society and commands prestige in walks of life.

Indian English

The term ‘Indian English has come a long way from being a semi pejorative term for uneducated or semi literate usage (Lal, 1951/1987:226-27), to the English used by educated Indians (Kachru, 1983). For Kachru (1983:77), Standard Indian English is no more “elusive” than is Standard American English or Standard West African English. He clearly states that in the description of language use, “artistic needs” for creative use of language are as much a part of the total range of language use as is purely functional use.

Kachru’s examination of literary texts reveals a conveniently assembled initial body of data belonging to the larger corpus of the written and spoken use of English by Indians which he calls Indian English (IE), having a spectrum ranging from the peaks of what is accepted as the best and pits of what is not. Kachru, Verma, Bansal, Daswani etc. suggest a ‘cline of bilingualism’ with different degrees of competence in English which explains the ‘peaks’ and the ‘pits’.

On this cline, Standard IE, for Kachru (1965), means the speech of educated speakers of English used effectively for social control marked by the central point of the cline of bilingualism. This English, Indian English, has been stable for a long time and stability calls for the postulation of an object of description (Dasgupta, 1993:119).

Kachru thinks “the term IE is contextually self-explanatory, and linguistically significant. Furthermore, it makes [it] clear that the English language is used as a non-native language by the users of Indian languages, and more important, that it functions in those contexts which are “non-English” or “non-American” (Kachru 1983:142, n.12). He situates the language in an India-based English-L2-speaking community.

Indianisms

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While dealing with Indian English, one has to consider, in a linguistically realistic manner, some important and natural things as Dustoor (1968:126) points out, ‘there will always be a more or less indigenous flavour about our English’. This Indian flavour, Kachru suggests, is a kind of device of the Indianness of the nativized variety of English which has been used by Indians to serve the typically Indian needs in distinct Indian contexts for almost two hundred years. These Indianisms in Indian English, are, for him, culture bound and language bound which he terms as ‘deviations’. These are linguistic manifestations of pragmatic needs for appropriate language use in a new linguistic and cultural context. Verma (1978:217) calls IE “a highly structured system, which is systematically deviant from the Standard British English”.

Acts of Identity, Acceptability and Intelligibility

Another frequently used term for innovations/bilingual creativity is ‘acts of identity’. The Indianness of IE can also be seen as ‘acts of identity’. As Salikoko Mufwene comments on Englishes, ‘think of every acceptable combination of linguistic behaviour’, the Indianness of IE can also be thought of as acts of [linguistic] identity. Obviously, these variations presuppose sameness. This is a kind of linguistic flexibility.

At this point, one important question should be raised- how acceptable is this variety as ‘Standard’ variety of English?

The term ‘acceptability’ conveys the meaning of correctness according to certain standard. This term also expresses a language attitude and implies various types of appropriateness.

The second aspect is acceptance by whom. First, the acceptance within the Expanding Circle, i.e. within the institutionalized variety speakers, then by the Outer Circle speakers and at last, acceptance while communicating with the Inner Circle speakers. The same process is taken into consideration while discussing intelligibility of these varieties of English. Before, jumping to any conclusion, one must keep in mind the fact that English has interactional uses with mostly other non-native speakers.

So, how much importance should be given to acceptability and intelligibility with regard to the Inner Circle speakers?

Perception from Within

Indian English, like other World Englishes, is perceived from the vantage point of the Inner Circle. That is why, Bansal (1969) rejects some of the most widely accepted features of IE, in respect of sound, stress, intonation etc. But the reality is that a language is what its speakers or users make of it.

As with other World Englishes, IE has its own role to play in determining the future structure of English and use by its own usage. So many changes are taking place in English language due to the World Englishes. IE is part of this exploding world of English. It is in this context, IE as an object of study has to be explored.

A Heuristic Effort is Called for

Therefore, for an adequate description of Indian English, we have to indulge into a kind of heuristic effort and to concentrate on any systematic basic. More importance should be given to the functioning of Indian English within the linguistic and cultural space of India and as Dasgupta (1993) suggests, the main point of reference should be the Indian systems in the light of which facts of Indian English have to be described and interpreted which will make the examples core facts about the language.

Existing descriptions of IE have been based primarily the written material; there being very few instances of descriptions based on the spoken language. It is, therefore, essential to explore IE on the basis of the spoken material. Moreover, less attention has been paid to the area of syntax.

Characteristics of Indian English Syntax

Following are some of the characteristics of Indian English (IE) syntax in relation to British English (BE):

A. Use of Reduplication- Indian English does have the phenomenon **reduplication**, a hallmark of Indian languages unlike British English, which does not have any instance of **reduplication**. For example-

- i) There were many *short-short* statues in the shop. (IE)
There were many too *short* statues in the shop. (BE)
- ii) I saw very *cute-cute* toys there. (IE)
I saw very *cute* toys there. (BE)

B. Use of ‘Only’ and ‘Itself’ as Emphasizers - Indian English speakers use ‘only’ and ‘itself’ as emphasizees frequently. It should be note here that ‘only’ and ‘itself’ are used as emphasizees with quantifiers, numerals and adjectives but not with determiners. e.g.
* I saw a *short-short* toy there. British English speakers use intonation in its place. For example-

- i) I was going to Bangalore only. (IE)
I was going to Bangalore (falling-rising tone). (BE)
- ii) I will visit the emporium itself. (IE)

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I will visit the emporium itself (falling-rising tone.) (BE)

C. Deictic Use of Expletives – In Indian English, expletives have deictic use. For example -

i) An insect is there in my bathroom. (IE)
There is an insect in my bathroom. (BE)

ii) The van comes there! (IE)
There comes the van! (BE)

D. Deictic use of 'it' – In Indian English, deictic use of 'it' is fairly common. For example-

i) Give it (pointing at 'it') to the servant. (IE)
Give this to the servant. (BE)

ii) Move it!. (IE)
Move this!. (BE)

E. Absence of Reflexive Verbs - In Indian English we do not get the reflexive verb reading of 'hurt oneself' or 'enjoy oneself' as we get in the British English. For example -

i) Did you get hurt? (IE)
Did you hurt yourself? (BE)

'Did you hurt yourself?' in Indian English would mean 'Did you hurt yourself *on purpose?*'

ii) You did not enjoy. (IE)
You did not enjoy yourself. (BE)

F. Absence of 'Do' Insertion – Indian English does not employ 'do' insertion to make questions, instead intonation is used for this purpose. For example-

i) You know? (IE)
Do you know? (BE)

ii) They took the bag? (IE)
Did they take the bag? (BE)

G. Absence of Question Tag - There is complete absence of *question tags* in Indian English. For example-

i) It is right. No? (IE)

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It is right. Isn't it? (BE)

- ii) Neela will do this. No? (IE)
Neela will do this. Won't she? (BE)

H. Absence of Infl. to Comp. Auxiliary Movement – Despite Wh-movement, I to C Aux. movement is absent in Indian English. For example-

- i) Why you are going there? (IE)
Why are you going there? (BE)
- ii) From which place Ram is coming? (IE)
Which place is Ram coming from? (BE)

I. Wh-fronting to IP, not to CP – Wh-fronting in Indian English adjoins the phrase to IP instead of moving it to Spec. CP. For example-

- i) Shekharan wants to know that how many copies you have ordered. (IE)
Shekharan wants to know how many copies you have ordered. (BE)
- ii) I want to know that how many biryanis he has ordered (IE)
(Dasgupta, 1993).

I want to know how many biryanis he has ordered. (BE)

J. Distinctive Use and Non-use of Articles – Indian languages have no articles, hence, Indian English has a very distinct use as well as non-use of articles. The indefinite article “a” gets replaced with the quantifier “one” and when it IS used, it always means “one.” Otherwise “a” is missing. For example,

- i) Give me one pen. (IE)
- ii) Give me a pen. (BE)
- iii) Give me pen. (IE)

The article “the” is used whenever there is definiteness, otherwise it is missing.

- i) I went to hospital. (-definite)
- ii) I went to the hospital. (+definite)

K. Wrong Usage of Tense – Indian English uses the present continuous in contexts where BE uses the simple present. This is most obvious with the stative verbs and verbs of sense and knowing. For example,

i) I am knowing this place. (IE)

ii) I know this place. (BE)

Conclusion

As we have observed above, Indian English (IE) has firmly established itself as one of the World Englishes with its own syntactic characteristics, one of the most important aspects in the recognition of any new language. Indian English has acquired its own character in a country which is a melting pot of various cultures, people, and traditions, and languages. But the need of the hour is to get spoken data and work on various aspects of Indian English with its own regional variations.

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The Unpredictability of the Sonority of English Words

Arun K. Behera, Ph.D.

Pronunciation Difficulties Generated by English Alphabet

Learning/teaching English pronunciation is not easy as far as sonority is concerned. One of the immediate factors is the lack of correspondence between the letters of the English alphabet and the sounds of English. There are at least 44 sounds or phonemes as against only 26 letters. The result is: nonnative speakers (L2 speakers or foreign language learners) find it hard to bridge the discrepancy between sounds and spellings.

Misinterpretation of the Spelling System – A Major Cause

Often, a nonnative speaker's difficulties with pronunciation originate from a misinterpretation of the spelling system rather than difficulty with the pronunciation of the sounds. A learner who expects the letter *b* to be pronounced / b / as in the words *bat*, *robin*, *cab* etc. will be uncomfortable to find that it is not pronounced that way in words like *doubt*, *tomb*, etc. in which case the letter *b* is silent.

There are, of course cases where one can, to a large extent predict a certain letter or set of letters to behave in a particular manner. The letter *h*, for example, is silent in words like *honest*, *humble*, *heir* etc. Or the letter *k* is silent in words like *knife*, *know* etc. But that again is not a regular phenomenon so as to be generalized.

Problems Caused by Silent Letters

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Silent letters, thus pose no less threat to those learning pronunciation of English. It is the unpredictability of the sounds vis-à-vis the letters that put the learners fumbling. He or she can't make out which letter(s) becomes(s) silent. There is no pattern or paradigm as such to give any clue to those learning English pronunciation. Thus, for example it becomes tough for the nonnative speaker to appreciate how a particular letter *c* loses its sonority in words like *Czar*, *indict*, *scene* etc.

A List of Silent Lettered Words

An exhaustive list of silent lettered words (with phonetic transcriptions and meanings wherever felt required) is provided below to account for the discrepancy in so far as sonority is concerned. An attempt has been made here to cover all the letters of the English alphabet (A-Z) with examples of words in which each of the letters is silent. Care has also been taken to ensure that as many words as would be required to illustrate the point are supplied.

A- *aesthetic* / i:s'θetik /, *aisle* / aɪl / (a passage), *board* / bɔ:d /

B- *bdellium* / 'delɪəm / (a type of a tree), *bomb* / bɒm /, *doubt* / daʊt /

C- *Czar* / zɑ: /, *indict* / ɪndaɪt / (accuse), *scene* / si:n /

D- *djinn* / dʒɪn / (a Muslim mythological figure), *Wednesday* / wenzdeɪ /

E- *eucalyptus* / ju:kəlɪptəs /, *ewe* / ju: / (a female sheep), *eye* / aɪ /

F- *halfpenny* / heɪpni / (a former bronze coin), *Neufchatel* / nɜ:ʃætəl /

G- *paradigm* / pærədaɪm / (pattern), *resign* / rɪzaɪn /

H- *hour* / aʊə /, *myrrh* / mɜ: / (a gum resin), *oh* / əʊ /

I- *business* / bɪznɪs /, *friend* / frend /, *fruit* / fru:t /, *heifer* / hefə / (a cow)

J- *jai alai* / haɪ əlaɪ / (a game), *Jung* / ʃʊŋ /, *marijuana* / məɪrwɑ:nə /

K- *knife* / naɪf /, *knowledge* / nɒlɪdʒ /

L- *half* / hɑ:f /, *palm* / pɑ:m /, *talk* / tɔ:k /

M- *mnemonic* / nɪmɒnɪk / (designed to aid memory)

N- *autumn* / ɔ:təm /, *damn* / dæm /

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O- *leopard* /lepəd /, *Oedipus* /i:dɪpəs /

P-*cupboard*/kʌbəd/, *pneumatic* /nu:mætɪk/, *psyche* /saɪk/, *receipt* /rɪsi:t /

Q-*quay*/ki:/(a port-like base), *quiche*/ki:ʃ/(an open pastry with a savory)

R-*forecastle* /fəʊksəl / (the forward part of a ship), *smart* / smɑ:t /

S-*island* / aɪlənd / , *viscount* / vaɪkəʊnt / (British nobleman)

T-*often*/ɒfən/ , *hautboy* /əʊbɔɪ/ (a player of a wind instrument), *tsar* /zɑ:/

U-*build*/bɪld/, *circuit*/sɜ:kɪt/, *guess*/ges /, *oblique* /əʊbɪk/, *urn*/ɜ:n /

V-*fivepence* / faɪfəns /

W-*sword* / sɔ:d /, *writhe* / raɪð / (twist)

X- *tableaux* / tæbləʊ / (picturesque presentations), *Xerox* / zɪərɒks /

Y-*prayer* / preɪə/, *you* / ju: /, *Yugoslavia* / ju:gəʊslɑ:vɪə /

Z-*chez* /ʃeɪ/ (at the house of ...), *Czech* /tʃek/, *rendezvous* /rɒndɪvu:/

Sonority is Unpredictable in English

The list of words provided above justify how unpredictable sonority is. No nonnative speaker would think that the letters *c*, *o*, *s*, *x* and *z*, for example would not produce any sound in words like *indict*, *Oedipus*, *viscount*, *tableaux* and *rendezvous* respectively. It is not unachievable to get at the nuances of silent letters in English. It requires constant practice and regular usage to get out of this problem of sonority.

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**Women's Representation in Polity: A Need to
Enhance Their Participation**

M. Jayamala, M.A., M.Phil., Ph.D.
J. Sheela, B.Sc., M.A., Ph.D.

Abstract

There is a general impression that development means just creation of infrastructure. As a result of this, development could not become need-based and relevant to social circumstances.

Participation implies participation at all stages of the programme, viz., planning, formulation, implementation, decision-making, sharing the benefits of development, monitoring and evaluation.

The development of human resources particularly women have been neglected/denied. Educational backwardness is the major reason why women lag behind men. Moreover, women in India experience unacceptable levels of violence in the family within the community, work place, public places and at the custodial institutions.

It is the manifestation of the historically unequal power relations between men and women, which have lead to domination over and discrimination against women and the prevention of women's full advancement. The paper attempts to look into the progress of women's participation in polity.

Participation in polity carves out for themselves a place of significance. The attempt of the study is based on the secondary source of Inter Parliamentary Union Reports and Reports from Government of India. Based on the data it is inferred that the rate of female representation at national level stands at merely 18 per cent globally. In India, women hold only 28 of 242 seats. Women were proposed for 33 per cent reservation by the parliament but yet the society witness lungpower battles over the Women's Reservation Bill.

Gender identity is the realistic and regenerative developmental effort in the direction of progress, in terms of economic independence for women and for their educational advancement. It simply means the manifestation of redistribution of power that challenges patriarchal ideology and male dominance. In India, the sixth five year plan (1980-85) may be taken as a landmark for the cause of women. During this plan period, the concept of 'women and development' was introduced for the first time.

Problems of Perception

Presently there is a general impression that development means just creation of infrastructure. As a result of this, development could not become need-based and be relevant to social circumstances. The development happens when there is fruitful participation of both men and women in all the stages of a programme: planning, formulation, implementation, decision-making, sharing the benefits of development, monitoring and evaluation.

But the real situation is that the development of human resources particularly women have been neglected/denied. Educational backwardness is the major reason for why women lag behind men. Moreover, women in India experience unacceptable levels of violence in the family, within the community, work place, public places and at the custodial institutions.

Male Domination and Gender Discrimination

Male domination and gender discrimination like child marriages, dowry demands, wife battering, bigamy, polygamy and discrimination in food intake, employment, education, health and nutrition facilities are some of the threatening social evils, which need an immediate attention to be eradicated. Thus it is the manifestation of the historically unequal power relations between men and women, which have lead to domination over and discrimination against women and the prevention of women's full advancement.

It is evidenced that more than one billion people in the world today, the great majority of who are women, live in unacceptable conditions. While women are responsible for 68 per cent of the food production and are the driving force behind 70 per cent of small

enterprises with nearly 35 per cent of the families dependent on them, yet they constitute 70 per cent of the world's poor (UNDP, 1995).

Condition of Women in India

In India, women encounter human poverty, which is manifested through deprivation in basic development caused by factors that include illiteracy, malnutrition, early deaths, poor health care and poor access to safe water (Argiropoulous et al., 2003). The poverty of women in India is increasing as a result of globalization, social policies that neglect women, inequality in employment and existing gender based social repression. It is true that women share one-third of the total workload in the world. Women are still less autonomous in the utilization of resources (Agarwal, 1992).

To Strengthen Gender Identity

Expansion of educational opportunities for women, greater recognition for their unpaid work, wider representation in electoral politics, legislative and legal mechanisms to safeguard their lives and equal opportunities for participation in their decision making process are some of the things which could strengthen the gender identity. There is a growing interest all over the world to bring women in the forefront in the process of decision-making equal to men.

The impact of new developments on women during the last two decades reveals a strikingly positive aspect i.e., through women's movements. There is more and enhanced interaction among various women organizations all over the world regarding the gender issues. This has been brought to the central stage through various international conferences on women like the Fourth World Conference on Women at Beijing in 1994 and many more. The various women organizations in India too are benefiting through the interactions with their international counterparts.

Impact of Increased Exposure to All Forms of Knowledge

The explicit impact of a positive nature can be seen in the form of increased exposure to all forms of knowledge, which at least has benefited the educated youth. Today, more women can be seen in managerial and executive capacities in formal and informal sectors. This has given them the much needed economic independence and confidence. Not only the urban educated women are bringing glory in various fields, but also women from remote rural areas are making it to the top.

However, the fact remains that they constitute only a miniscule minority that also mostly belonging to the upper strata of the society. The majority of the women comprising lower caste, rural, tribal and the poor continue to remain denied from economic development.

Methodology

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Women's Representation in Polity: A Need to Enhance Their participation

The holistic society is possible, only when the special efforts are made to assist and encourage the women to participate in all grounds. Our constitution has stressed the urgent need for promoting educational and economic interests of the weaker sections of the people and as women are handicapped by social customs and traditions, they need special attention to help them to play their full and proper role in a national life.

Equality of women is necessary, not merely on the grounds of social justice, but by societal reorientation through women's representation in formulation of various plans and guiding principles. The paper attempts to look into the progress of women's participation in polity. Participation in polity carves out for themselves a place of significance. The attempt of the study is based on the secondary source of Inter Parliamentary Union Reports and Reports from Government of India.

Discussion

Beijing Conference 1995 declared that "women's empowerment and their full participation on the basis of equality in all spheres of society including participation in the decision making process and access to power are fundamental for the advancement of equality and development of peace" (Beijing Country Report, 1995).

The declaration brings a shift towards greater gender equality during the postindustrial phase. Women are enfranchised and begin to participate in representative government. Women move in to higher status, economic roles in management and the professions, and gain greater political influence within the elected and appointed bodies. But over half of the world is not yet on this trajectory and even the most advanced industrial societies are still undergoing this process.

World Perspective

In many post industrial societies the transformation in women and men's life styles, electoral success has started to rope in women. The Inter-Parliamentary Council declared in its Resolution on Women and Political Power (April 1992) that "The concept of democracy will only assume its true and dynamic meaning when legislation and politics are determined by both men and women, equally considering the interests and abilities of both sectors of the population." However, the representation of women in democratic institutions still has not achieved parity in this hemisphere. Throughout the world, women face obstacles for their participation in politics. These barriers exist in prevailing social and economic systems, as well as in existing political structures.

Table 1: Elected Representatives of Parliament by Lower and Upper House – 2001

Members of Parliament	Single House or Lower House	Upper House or Senate	Both Houses Combined
Total MPs	37177	6944	44121
Gender break down known for	37047 (100%)	6851 (100%)	43898 (100%)
Men	30219 (81.6%)	5674 (82.8%)	35893 (81.8%)
Women	6828 (18.4%)	1177 (17.2%)	8005 (18.2%)

Source: Inter-Parliamentary Union. Women in National Parliaments, March 2001

Female Representation

The rate of female representation at national level stands at merely 18 per cent globally (Table 1). Although this figure has increased in recent years, minimal progress has been made, meaning that the ideal of parity between men and women in national legislatures still remains distant. The elected representatives of parliament worldwide shows that (Table 1) the total members in both the houses combined together are 44121 seats (lower house-37177; upper house - 6944).

Gender breakdown in the lower house are 37047 members out of which the women representatives are only 18.4 per cent. In the upper house too out of total gender breakdown (6851 members) the women representatives are only 17.2 per cent. Despite the lack of progress worldwide women elected representatives have moved ahead far further and faster in some regions and nations more than in others.

Table 2: Percentage of Members in the Parliament by Continents – 2001

Continents	Percentage of Members in the Parliament		
	Single House or Lower House	Upper House or Senate	Both Houses Combined
Nordic Countries*	41.4	--	--
Americas	21.6	20.0	21.4
Europe – OSCE** Member Countries (including Nordic countries)	21.2	18.8	20.7
Europe - OSCE Member Countries (excluding Nordic countries)	19.3	18.8	19.2
Asia	18.4	16.6	18.2
Sub-Saharan Africa	17.2	20.8	17.6
Pacific	13.4	31.8	15.4
Arab States	9.7	7.0	9.1

Note: * Regions in Northern Europe called Nordic Regions – Denmark, Finland, Iceland, Norway and Sweden

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Source: Inter-Parliamentary Union. Women in National Parliaments, March 2001

Women Parliamentarians Do Best in Nordic Nations

It is well-known that (Table 2) women parliamentarians do best in the Nordic nations, where they are on average 41.4 per cent of MPs in the lower house.

The proportion of women members of parliament elsewhere is lower, including in the Americas (21.4%), Asia (18.2%) and Europe excluding the Nordic States (19.2%), Sub-Saharan Africa (17.6%), and the Pacific (15.4%). The worst record for women's representation is the Arab region, where women are less than 10 per cent of elected representatives, and they continue to be barred by law from standing for parliament in Qatar, Saudi Arabia and Oman.

Therefore despite many official declarations of intent made by governments, NGOs and international agencies pledged to establish conditions of gender equality in the public sphere, in practice major barriers continue to restrict women's advancement in public life.

Indian Perspective

In India it was the Indian National Congress under the dynamic leadership of Mahatma Gandhi, which opened the way for women to join politics, and gave the scope to participate in all its programmes. Thereby, the participation of women in the nationalist movement created a traditional involvement in politics (Agnew, 1979).

Table 3. Representation of Women in Premier Services

Service	1997		2000	
	Women	Total	Women	Total
IAS	512 (10.2)	4991	535 (10.4)	5159
IPS	67 (2.2)	3045	110 (3.3)	3301
TOTAL	579 (7.2)	8036	645 (7.6)	8460

Source: Department of Personnel and Training, GOI, New Delhi

Today the department of personal and training, Government of India (Table 3) observed that the women representatives in decision-making levels through premier services viz., the Indian Administrative Services (IAS) and Indian Police Services (IPS) show an increase up to 7.6 per cent in the year 2000. However the figure was very low which required an affirmative action to help raise the number of women at various decision-making levels. In the later years also the participation of women was not up to the satisfactory level.

Impact of Constitutional Amendments

The 73rd and 74th Constitutional Amendments in 1993 have brought forth a definite impact on the participation of women, in terms of absolute numbers in grass root democratic institutions viz., Panchayat Raj institutions and local bodies. These amendments have helped women not only in their effective participation but also in decision making in the grass roots democracy of the 475 Zilla Parishat in the country.

Women head Panchayats in thousands of villages in India, and chief ministers of several states are women. Yet the attempts to advance the presence of women in the chambers of Parliament have been failed time and again. Less than 10 per cent of the directly elected national representatives (45 members of the Lok Sabha's 542) are women.

Even in the Rajya Sabha, where members are appointed and therefore can be more easily chosen to represent a wide spectrum of India, women hold only 28 of 242 seats. Women were proposed for 33 per cent reservation by the parliament but yet the society witness lungpower battles over the Women's Reservation Bill.

Table 4. Women's Representation in Parliament and Panchayat Raj – 2001

Women's Representation	Females	Males	Total
Parliament	70 (8.5)	750 (91.5)	820 (100.0)
Panchayat Raj	725 (26.6)	1997 (73.4)	2722 (100.0)

Source: Ministry of Rural Development, GOI, New Delhi
Election Commission of India
National Informatics Centre, Parliament, New Delhi

The political participation of women (Table 4) in the year 2001 revealed that there were 725 women in Panchayat Raj institutions against 1997 men. Similarly in the representation of women in the parliament shows that women's participation were only 8.5 per cent against men. Although the number of women in parliament has increased their share continues to be very low. Thus women are way ahead of their counterparts elsewhere in the matter of social legislation. But the implementation of laws granting

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rights to women has been slow, lopsided and haphazard that socially, economically and politically women are kept far behind.

Conclusion

In 21st century, the psychologists and sociologists come to the conclusion that traditional sex roles are in need of change. They have come to believe that by putting people in slots labeled 'male' and 'female' and shaping them to fit the slots limits the full development of human beings. Instead they propose that each child should be treated as a total person without regard for the traditional notions of what a man or women should be.

The goals of holistic human development must not be at the expense of one another and the ascent to equality must be collective. There can never exist a true democracy unless there is a true participation of women, both in governance and developmental programmes.

Without equal participation of women and men, it is very difficult to attain what is desired. Gender and development taken together is emerging as a progressive approach. It is a part of a larger basket of creating alternative model for development.

In order to uplift women from their dependent and their unequal status, improvement of their employment opportunities and earning powers has to be given highest priority. Marriage and motherhood should not become a disability in women fulfilling their full and proper role in the task of national development. If our society is to move in the direction of the goals set by the constitution, development of women and their productive role is a special measure to transform the society.

Efforts should be made to provide economic independence in order to increase the status of women. Value must be added for the women in the informal sectors as workers and producers through redefining and reinterpretation of conventional concept of work. Education is an important component for income generation. Awareness should be created to encourage the girls being sent to school. The advancements in the political sphere are essential for the overall empowerment of women. Increasing the number of women in governmental positions must open doors for women in terms of presence and visibility. Women those who fill the seats must aware of the problems that women face and should create change within the community.

This study theorizes that the modernization process has brought systematic, predictable changes in gender roles. The impact of modernization operates in two phases: The process of industrialization has brought women into the paid work force and dramatically reduced fertility rates. During this stage women make substantial gains in literacy and educational opportunities.

Women are enfranchised and begin to participate in representative government, but they still have far less power than men. This suggests that while improvements in women's educational and professional status serve as *facilitating* conditions for women's empowerment, structural change may be insufficient by themselves to win elected office. The postindustrial phase brings a shift toward greater gender equality as women move into higher status economic roles in management and the professions, and gain greater political influence within elected and appointed bodies. Over half of the world is not yet on this trajectory and even the most advanced industrial societies are still undergoing this process.

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Nandhini Oza's Concern for the Tribal Welfare in *The Dam Shall Not Be Built*

T. Jayasudha, M.A., Ph. D.

L. Divya, M.A. (Candidate)

Modernist Projects

Nandhini Oza is a social worker and an NBA (Narmada Bachao Andolan) activist. In "The Dam Shall Not Be Built" from *Wither Justice: Stories of Women in Prison*, she deals with the displacement of tribal societies by the intervention of modernist projects like the Sardar Sarovar Project. As Mahasweta Devi remarks:

After independence there was steady „disintegration of tribal agrarian order in India under a steady influx of non-tribal people – land hungry peasants and unscrupulous traders – accelerated by the local administration acting in collusion with the British administration.

The tribals reacted to these developments in the form of a series of uprisings in an attempt to throw out the intruders from their homeland. The process of aimed resistance and revitalization movements aimed at reconstructing tribal society continued sporadically. (Spivak xxiii)

The Sardar Sarovar

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The Sardar Sarovar Project aimed at constructing a dam across the river Narmada. Nearly 245 villages in three states – Madhya Pradesh, Maharashtra and Gujarat were to drown in the waters in the proposed dam area and were forced to move from their villages. As only 19 villages were to be affected by the proposed dam, the government of Gujarat did not expect any serious outcry or opposition. The government of Gujarat considered it a prestigious project. But the oustees of the other two states formed a mass movement to oppose the project with the slogan:

No one shall move, the dam shall not be built. (Oza 165)

About 4500 families were forced to move out of their homeland as the State pressurized them to do so. Nandhini surveyed the villages with her fellow NBA colleagues and was able to see only

broken earthen pots, mud hearths, wrecked roof tiles, ... scattered pieces of damaged household goods. ... Their semi-broken homes accentuated the feeling of being in ghost villages. (Oza 149)

Government Apathy

The indifference of the government about the displacement of the tribals is brought out by Roy in her *The Greater Common good*:

It thinks nothing of destroying the sacred hills, and groves, the places of worship, the ancient homes of the gods and demons of the Adivasi. (Roy 114)

The Story

The protagonist, Revabai, is an Adivasi woman who lived in the village called Jamli in Gujarat. Revabai and her husband, Dedliya refused to move out like the other tribal families. The government did not succeed in evacuating the Dedliya's from Jamli.

The firm resolve of the Dedliyas inspired thirty families which were cheated at the relocation site returned to Jamli. In Jamli people lived "in harmony with the nature around" them "even intruders" (Spivak xxii) "unmindful of the rampage in the region" (Oza 152). Nandhini visited the Dedliya's and did not find them aggressive. Dedliya narrated the consequences that lead to the imprisonment of Revabai. Nandhini had met Revabai in the jail when she was imprisoned for her participation in the NBA agitation against the Sardar Sarovar Project.

Standing Up to Pressure

Nandhini learnt from Dedliya's narration of events that the police had arrested Revabai as she was considered a hindrance in their evacuation of the tribals. The determination of the Dedliya's became a source of inspiration to the other tribals. The NBA which was a formidable force to

reckon with only in Madhya Pradesh and Maharashtra slowly found its way into Gujarat. Revabai's assertion impressed Nandhini:

The government wants me to leave my village and is using cruel methods to scare us. But we are not going to be scared. But we are not going to move. We are not going to move. (Oza 147)

Nandhini was astonished that a tribal woman stood up for a cause way back in 1990 when Nandhini had first joined the NBA. According to Lachman Khubchandani

tribals persist with a parallel system, managing their lifestyles outside the mainstream in keeping with the kinship principles of their historical identity. (347)

The Government is Angry

The government tried to clear the nineteen villages in Gujarat swiftly as they had to meet construction and World Bank deadlines. When thirty families of Jamli refused to move out it enraged the government.

History testifies that these tribals have suffered oppression and humiliation, exploitation and backwardness for centuries at the hands of superordinate groups, be they feudal or colonial powers, ... (Khubchandani 348)

Bold Resistance and Great Risk Taking

The reservoir water was expected to drive the resisting tribals away. The determination of Dedliya family and the Jamli villagers became a source of inspiration for the other displaced tribals. "The millions of displaced people in India are nothing but refugees in an unacknowledged war" (Roy 65). Mahasweta Devi's statement throws light on the plight of tribals in India:

The history of tribals during the last sixty years is filled with stories of forced displacement, land alienation, increasing marginalization, the eruption of violence and counter-violence by the state going by any parameters of development, the tribals always figure at the tail end. (Spivak xv)

The Return of the Tribals

The families of the tribal oustees who were relocated at various other sites slowly came back to Jamli as the government had not kept its word in supporting them as promised. The Dedliya family became instrumental in enabling the NBA to oppose the government's project.

The government now targeted the Dedliya family and the repression began. The tribal women of Jamli headed by Revabai resisted deforestation. Revabai was charged with the offence of intruding into government work and a complaint was filed against her. The government was exposed as their projection of the project as a “model settlement policy” to funding agencies like World Bank proved false.

State is simply a “coercive apparatus” but can work with velvet gloves through supposedly civilizing apparatuses by means of which „the hegemony of one social group over the entire nation” is exercised. (Krishnaswami et al 103)

Easy Targets

Revabai was an easy target as she was illiterate, inarticulate, media-shy, tribal and a woman. Revabai was taken away by the police with the help of the village Sarpanch and gang-raped. She was threatened of transportation to Bombay and harassment if she continued her resistance to the government.

Rape of Nature

Nandhini allegorically hints at the rape of Nature by the intervention of developmental agencies like the Sardar Sarovar Project.

Ecocriticism finds its strongest advocates today in feminist and gender critics, who focus on the idea of place as defining social status. Of particular interest is „a woman’s place”, often described as an attic or closet that contains yet sustains individuals until they locate congenial environs Some feminists equate anatomy with geography, envisioning the female body/text as a „no man’s land” aligned against a hostile masculine world, the patriarchal settlement. (Howarth 165)

The sexual harassment of a tribal woman is used as an allegory to highlight man’s destruction of natural resources. Soper views:

If women have been devalued and denied cultural participation through their naturalization, the downgrading of nature has equally been perpetuated through its representation as „female” looked at from this optic, too, the symbolization testifies to considerable confusion of thought, and its very complexity indicates some profound ambiguities about „man’s” place within and relations to the natural world. (141)

Inadequate Constitution

Nandhini raises her voice for the preservation of tribal life and culture. The Indian Government and Constitution do not have adequate policies to safeguard the tribal society and preserve its culture. Mahasweta Devi's concern for the tribals and her view is worth mentioning:

The tragedy of India at Independence was not introducing thorough land reform. A basically feudal land system was allowed to stay. A feudal land system can only nurture and sustain a feudal value system. A feudal value system is anti-women, anti-poor people, against toiling people. It is the land owners who formed the ministry, and became the rulers of the country, why should they do anything else? (Spivak xv)

Affinity between Women and Nature

According to Kate Soper, women have a close affinity to nature. A woman's 'natural' association with the domestic context (motivated by her natural lactation functions) tends to compound her potential for being viewed as closer to nature because of the animal-like nature of children, and because of the infra-social connotation of the domestic group as against the rest of society. Yet at the same time, her socializing and cooking functions within the domestic context show her to be a powerful agent of the cultural process constantly transforming raw material resources into cultural products. Belonging to culture, yet appearing to have stronger and more direct connotations with nature, she is seen as situated between the two.
(Soper 139 – 140)

Domestication and Childbearing

Women are considered to be of use only for domestication and child-bearing decorative pieces. Nandhini uses the image to depict woman as human and nature. To quote Soper:

Nature has been represented as a woman in two rather differing senses: „she“ is identified with the body of laws, principles and processes that is the object of scientific scrutiny and experimentation. But „she“ is also nature conceived as spatial territory, as the land or earth which is tamed and tilled in agriculture (and with this we may associate a tendency to feminize nature viewed simply as landscape – trees, woodland, hills, rivers, streams, etc. are frequently personified as female or figure in similes comparing them to parts of the female body). In both these conceptions, nature is allegorized as either a powerful maternal force, the womb of all human production, or as the site of sexual enticement and ultimate seduction. (141)

Nandhini attacks the government for displacing the tribals and destroying their culture in the name of modernization and development. To Arundhati Roy

The millions of displaced people don't exist any more. When history is written, they won't be in it. Not even as statistics. Some of them have subsequently been displaced three and four times – a dam, an artillery range, another dam, a uranium mine, a power project. (64)

Preservation of Natural Resources

John Ruskin's advice for the preservation of natural resources can be evoked here:

To watch the corn grow, and the blossoms set; to draw hard breath over ploughshare or spade; to read, to think, to love, to hope, to pray, -- these are the things that make men happy; they have always had the power of doing these, they never will have power to do more. The world's prosperity or adversity depends upon our knowing and teaching these few things: but upon iron, or glass, or electricity, or steam, in no wise (31)

Ecofeminism

Mahasweta Devi's anger against the government and its development policies should awaken the dormant government to properly relocate the displaced tribals of the Sardar Sarovar Project.

Today if I go back, I will not find them like that. It has all been sullied, been polluted, and they are very vulnerable. ... no resistance against the cultural invasion. ... it is cultural, economic, it is connected with the land, with everything, they want to rob the tribal of everything,
(Spivak xii)

Big Dams are to Nation's „Development“ what Nuclear Bombs are to its Military Arsenal. They're both weapons of mass destruction. They're both weapons governments use to control their own people. Both twentieth century emblems that mark a point in time when human intelligence has outstripped its own instinct for survival. They're both malignant indications of a civilization turning upon itself. (Roy 137)

Nandhini's *The Dam Shall not Be Built* is an effort in that direction.

In an ecofeminist politics, writing has to work tirelessly in dialogue with specific issues that are not just human-centered but that mobilize both a vision of, and an attention to, specifically interconnected elements in given environments. (Cixous 152)

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