LANGUAGE IN INDIA

Strength for Today and Bright Hope for Tomorrow

Volume 14:3 March 2014
ISSN 1930-2940

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Needs Analysis and Language Teaching

Ali Akbar Khansir, Ph.D.
Bushehr University of Medical Sciences, Bushehr, Iran

Farhad Pakdel, Ph.D.
Department of English, Faculty of Paramedical Sciences,
Shiraz University of Medical Sciences, Shiraz, Iran

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Abstract

Needs analysis is one of the major topics in the field of language acquisition research. Analysis of language learners' needs is seen as the first step towards preparation of language course. Hakuta and Cancino (1977: 294) stressed that "language provides one of the most readily accessible windows into the nature of the human mind. How children acquire this complex system with such apparent ease continues to fascinate the student of human language."

Needs analysis is seen as a device for gathering information about learners and about their needs in language teaching.

This paper attempts to describe the use of needs analysis in language teaching and points out the distinction between objective needs analysis and subjective needs analysis. Richards and Rodgers (1986:156) argued that "need analysis is concerned with identifying general and specific language needs that can be addressed in developing goals, objectives, and content in a language program". Hutchinson and Waters (1987) mentioned that learners' needs should be considered in the process of planning the content of a language program.

Keywords: Needs Analysis, objective needs analysis, subjective need analysis and language teaching.

1. Introduction

The purpose of this study is to examine needs analysis in language teaching. Khansir (2012:167-8) mentioned that "language is one of the most important characteristic forms of human behavior. It is man's ability to use language for purpose of communication that distinguishes him from other animals. Accordingly, it has always had a place in human affair". Breen and Candlin (2001) proposed some purpose in language teaching which must be considered such as communication as a general purpose, the underlying demands on the learner that such a purpose may imply, the initial contributions which learners may bring to the curriculum, the process of teaching and learning, the roles of teacher and learners, the role of content within the teaching and learning, and the place of evaluation of learner progress and evaluation of the curriculum itself from communicative point of view.

The aim of needs analysis regarding language teaching is to determine why a group of language learners needs to learn a language and what methods and devices are needed for them

to develop and improve their target language skills. White (1988) argued that needs analysis procedure in the field of language teaching was first coined by Michael West in a survey report published in 1926. As not much research was done until 1970s by language researchers on the analysis of learners' needs, needs analysis was generally informal (West, 1994). However, needs analysis re- emerged during the 1970s as a result of intensive studies conducted by the Council of Europe team. The Council of Europe team was responsible for developing a new approach towards teaching the major European languages to European adults. The team thought that successful language learning and teaching resulted from what the learners' need did in the second and foreign language, but not from mastering linguistic elements. Another term coined by the Council of Europe team was "Common Core". According to the Common Core, language learners share certain interests despite their different goals in learning foreign and second languages. Johnson (1982:42) argued that the Council of Europe team recognized that there will be areas of interest common to all students, whatever be their particular situation and specialization. Needs analysis plays a crucial role in the process of designing and carrying out any language course, whether it is English for Specific Purposes (ESP) or general English course. Iwai, et al. (1999) mentioned that the term needs analysis generally refers to the activities that are involved in collecting information that will serve as the basis for developing a curriculum that will meet the needs of a particular group of students.

Needs analysis is important in terms of students' involvement in every phase of educational process. It is necessary to know about learners' objectives, language attitudes, and expectations from the course and learning habits in order to design an efficient curriculum. Kaur (2007) argued that if English as second language instructors do not know about their students

and their needs, developing a curriculum becomes a challenge causing many problems in learning and teaching the second language.

Lytle (1988) mentioned that assessment of needs from the individual learners' perspective is an important part of any instructional program design and it can benefit both teachers and students alike. Brindley (1989) indicated that the main source of the ambiguity in the concept of language needs is the distinction between various concepts of need, namely, the distinction between necessities or demands, and learners' wants and the methods of bridging the gap between these two. Nunan (1988:13) stated that "techniques and procedures for collecting information to be used in syllabus design are referred to as needs analysis". Aimin and Yan (2012 :23) argued that "*objective needs* refers to all factual information about learners, that is the 'biographical data' such as age, sex, nationality, marital status, education background, previous language courses, current… whereas *subjective needs* refers to the cognitive and effective needs of learners in language learning, such as confidence, attitudes, and expectations."

2. Language Teaching

Language teaching can be traced as far back as Panini's grammar, Latin, Greek translations, and Inter-linear translations, etc. (Eapen, R., 1995). Kelly (1969) and Howatt (1984) "have demonstrated that many current issues in language teaching are not particularly new" (cited in Richards and Rodger, 1986, P. 1). Language is a vital developmental domain throughout the years of schooling, whatever the child's linguistic, cultural, or social background. Littlewood (1981:1) paid attention to both of structural and functional views of language and indicated that "the structural view of language concentrates on the grammatical system, describing ways in which linguistic items can be combined", he added that the structural view of language is not sufficient on its own to account for how language is used as a means of communication, whereas

the structural view of language has not been in any way superseded by the functional view. He believed that we need to pay attention to both the functional view of language and the structural view of language. These may be combined into a more fully communicative view in order to describe the goal of foreign language teaching: communicative ability.

The theories of language teaching were mainly influenced by behaviorism in 1950s. This theory focused on human behaviors. Behaviorists view language development as a process of habit information which involves imitation, practice, correct reinforcement (Lightbown and Spada, 1999). This theory led to theories of learning which explained how an external event (a stimulus) caused a change in the behavior of an individual (a response) without using concepts like "mind" or " ideas", or any kind of mental behavior (Richards et al, 1992). However, this theory has received a lot of criticism.

Chomsky is the most dynamic, influential and revolutionary linguist of today, rejected behaviorism theory. Chomsky (1966) argued that language acquisition cannot be accounted for without positing a linguistically specific system of principles and parameters that every healthy child is genetically endowed with, a system he refers to as universal Grammar or as the Language Acquisition Device. Cognitive approach focused on active mental processes for learning language and not the result of general learning mechanism.

Latin was used as a living language and was learned as a subject in the school curriculum. Methods adopted in teaching and learning became the standard way of studying foreign languages in schools. Latin used in education, commerce, religion, and government in the western world. It was replaced by other languages such as French, Italian, and English (Richards and Rodgers, 1986). Today, English language is the most important international language and English language teaching provides many models.

With the increasing number of foreign language classrooms today, the role of needs analysis can be regarded as a 'device' the learners use in order to learn. Researches have provided empirical evidences pointing to the emphasis on learners' needs as an effective means of improving the language learning of students. In the field of language teaching, syllabus designers, researchers, and teachers are responsible for selecting educational materials and activities at the right level and of the right type for all of the learners of language in an education system. In order to teach a foreign or second language effectively, we need to distinguish between imperfect knowledge of the studied language and cognitive obstacles to learning. The syllabus designers, researchers, and teachers need to know which language problems will resolve with time and which need attention and intervention. In other words, they need to know a great deal about language development. In language teaching, it is necessary to follow "the process of determining the needs for which a learner or group of learners requires a language and arranging the needs according to priorities" (Richards et al, 1992, 242).

Needs analysis has been used as an important initial step in curriculum design for further development of teaching materials, learning activities, tests, program evaluation strategies, and so forth. There is an impressive amount of research on needs analysis in the language teaching field. Recently, considerable research has been undertaken on needs analysis for English for Academic Purposes, English for Business Purposes, and English for Specific Purposes (Bosher & Smalkoski, 2002; Brown, et al. 2007; Cowling, 2007; Edwards, 2000; Jasso-Aguilar, 2005).

3. Needs Analysis

West (1994) stated that "the term 'analysis of needs' first appeared in India in 1920". Michael West (1926) was the first person to carry out what would now be called "Needs Analysis". In his report about Bengali pupils, he reflected his belief that the current approach to teaching English

had ‘low surrender value’ because pupils derived little benefit from the amount of teaching they received during an incomplete course of instruction. He advocated developing practical information reading in English, which would enable Bengali students to have access to the technological knowledge needed for economic development of their country. However, “In Europe, during the 1970s, the language needs of a rapidly increasing group of immigrants and guest workers, and a rich British linguistic tradition that included social as well as linguistic context in description of language behavior, led to the Council of Europe development of a syllabus for learners based on functional-notional concepts of language use. Derived from neo-Firthian systemic or functional linguistics that views language as meaning potential and maintains the centrality of context of situation in understanding language systems and how they work, a threshold level of language ability was described for each of the languages of Europe in terms of what learners should be able to do with the language (van Ek, 1975).

Functions were based on assessment of learner needs and specified the end result, the product of an instructional program. The term *communicative* was used to describe programs that used a functional-notional syllabus based on needs assessment, and the language for specific purposes (LSP) movement was launched (Savignon , 1991,263).”

Fatihi (2003) argued that needs analysis in modern language teaching was first made by the Council of Europe Modern Language Projects group. This group intended to promote language learning in Europe and to offer guidance and support to many ‘partners for learning’ whose co-operation is necessary to the creation of a coherent and transparent structure of provision for effective learning, relevant to the needs of the learners as well as of society.

As we previously said, needs analysis refers to the activities involved in gathering information that will serve as the basis for developing a curriculum that will meet the learning

needs of a particular group of students. In the case of language programs, those needs will be language related. Iwai et al (1999) stressed that once identified, needs can be stated in terms of goals and objectives which, in turn, can serve as the basis for developing tests, materials, teaching activities, and evaluation strategies, as well as for reevaluating the precision and accuracy of the original needs assessment. Thus needs assessment is an integral part of systematic curriculum building. Richards (1990:2) stated that needs analysis is fundamental to the planning of general language courses and in language curriculum planning, and needs analysis can be considered as a means to a number of things such as : a) it can serve as a device for gathering an extensive range of input into the content, design, and implementation of language programme by involving all the stakeholders , b) it can help in setting goals, objectives and content for a language programme by determining general and specific language needs, c) needs analysis can be instrumental in providing data which can be used for reviewing and evaluating an existing programme, and finally it can help teachers in understanding the local needs of the students and making decisions in pedagogy and assessment for further improvement. All these uses of needs analysis refer to the fact that needs analysis can be used for a range of purposes. Needs analysis can be helpful in determining whether a programme should be implemented by finding out if it matches the goals and objectives of the learners for learning a language and at the same time when used as part of a programme it can help in improving various components of the programme and making these more oriented to the needs of the learners. Needs analysis can also help in evaluating an existing programme and if found deficient can help in establishing the need for introducing a change and what kind of change may appropriately match the needs of the learners and simultaneously be acceptable to teachers (Ali Khan, 2007).

Iwai et al (1999: 9-10) indicated the importance of needs analysis for general language courses from various perspectives such as learner-centered curriculum, task-based curriculum, performance assessment, proficiency-oriented curriculum and motivation:

a) In a learner-centered curriculum, teachers' reconciliation in content selection through extensive consultation with students about their learning needs and interests is critical (Brindley, 1989). Needs analysis helps teachers create in-class activities in which the students can utilize learned skills and knowledge as tools to meet their real-life needs in meaningful ways (Nunan, 1988). b) Needs analysis helps teachers understand "local needs" of students or the needs of a particular group of students and make practical decisions in pedagogy and assessment for improvement (Tarone & Yule, 1989). c) Needs analysis should be a central component of performance assessments, whose purposes are to test students' ability to perform tasks in real-world situations (Norris, Brown, Hudson, & Yoshioka, 1998). d) Needs analysis is an integral component of task-based syllabi; real-life target tasks should be identified by a needs analysis (Long & Crookes, 1992, 1993). e) In proficiency-oriented instruction/curricula, needs analysis helps teachers understand the potential differences in learning expectations between themselves and their students (Birckbichler & Corl, 1993). f) Obtaining input from the students about a planned or existing program through a needs analysis is fundamental to the design, implementation, evaluation, and revision of the program (Richards, 1990; Savignon, 1997).

i) A program that attempts to meet students' perceived needs will be more motivating and successful (Crookes & Schmidt, 1991).

However, Nation and Macalister (2010:24) mentioned that "needs analysis is directed mainly at the goals and content of a course. It examines what the learners know already and what they need to know. Needs analysis makes sure that the course will contain relevant and useful things

to learn. Good needs analysis involves asking the right questions and finding the answers in the most effective way."

3.1. Approaches to Needs Analysis

There are different approaches to needs analysis discussed by many researchers. These include sociolinguistic model, systemic approach, learning-centred approach, learner-centred approaches, and task-based approach. Munby (1978) considered sociolinguistic model for defining the content of purpose-specific language programmes. He provided a detailed profile of the students' language needs. One of the problems of Munby model was that it collected data about the student not from the students.

Second approach is systemic approach coined by Richterich & Chancerel (1977). They proposed a systemic approach for identifying the needs of adults learning a foreign language. This approach fills the gaps in the sociolinguistic model in terms of flexibility and shows a distinct concern for learners. According to this approach, learner needs are approached by examining information before a course starts as well as during the course by the learners themselves and by 'teaching establishments' such as their place of work and sponsoring bodies (Jordan, 1997).

Third approach is a learning-centred approach offered by Hutchinson & Waters (1987). They believed that other approaches give too much attention to language needs, whereas more attention should be given to how learners learn. The needs in this approach divided into three categories such as necessities, lacks, and wants. Necessities are considered to be "what the learner has to know in order to function effectively in the target situation" (p. 55). Lacks are defined as the gaps between what the learner knows and the necessities (p. 56). Wants are described as "what the learners think they need" (Nation, 2000, 2).

Fourth approach, the Learner-centred approach, is offered by Berwick (1989) and Brindley (1989). Three ways are used to consider the learners' needs such as perceived vs. felt needs; product vs. process oriented interpretations; and objective vs. subjective needs. Perceived needs are from the perspective of experts while 'felt needs' are from the perspective of learners (Berwick, 1989). In the product-oriented interpretation, learner needs are viewed as the language that learners require in target situations. In the process-oriented interpretation, the focus is on how individuals respond to their learning situation, involving affective and cognitive variables which affect learning (Brindley, 1989).

The last approach to needs analysis is a task-based approach. Long (2005) argued that a task-based approach to needs analysis is used with teaching and learning based on the argument that "structures or other linguistic elements (notions, functions, lexical items, etc.)" should not be a focal point of teaching and learning. "Learners are far more active and cognitive-independent participants in the acquisition process than is assumed by the erroneous belief that what you teach is what they learn, and when you teach it is when they learn it" (p. 3). In this approach, tasks are the units of analysis and "samples of the discourse typically involved in performance of target tasks" (p. 3) are collected.

3.2. Objective Needs and Subjective Needs

Different kinds of language learners' needs are distinguished by many scholars. These include situation needs and language needs. According to Brown (1995) situation needs include information of the "program's human aspects, that is, physical, social, and psychological contexts in which learning takes place" (p.40), and language needs as "the target linguistic behaviors that the learners must ultimately acquire" (p.40). Another way of determining learners' needs is objective needs and subjective needs. Objective needs are observable factual

information about the learners but do not involve the learners' view such as personal background, learners' proficiency, and where or how often students use the target language in real life. On the other hand, a subjective need refers to learners' perspectives of language learning. Learners' views on goal, priorities, wants, expectations, preference for learning strategies and participation styles are some components of subjective needs. Both situation needs and language needs can be objective information or subjective information.

Richterich (1984) argued that "objective needs analysis form the broad parameters of the program, but when learning starts, this language related needs would be altered, and some sort of learning needs which were not specified pre-course will appear. Therefore, at this step "subjective needs" analysis is essential to collect information from learners so as to guide the learning process.

Nunan (1988) classified needs analysis under two headings: "Objective" needs and "Subjective" needs. He added that objective needs may be diagnosed by the teacher on the basis of the personal data of the learners. In the light of this data, the teacher can select or plan a suitable syllabus. Subjective needs are derived from the learners themselves and influence the teaching methodology of the syllabus. With the perimeter of this discussion, Nunan (1988:18) defined that "Objective data is that factual information which does not require the attitudes and views of the learners to be taken into account. Thus, biographical information on age, nationality, home language, etc. is said to be objective. Subjective information, on the other hand, reflects the perceptions, goals, and priorities of the learner. It will include, among other things, information on why the learner has undertaken to learn a second language, and the classroom tasks and activities which the learner prefers. Such information often reveals learning –style preferences by the learner. " Nunan (1988:79) mentioned that "one of the purposes of

subjective needs analysis is to involve learners and teachers in exchanging information so that the agendas` of the teacher and the learner may be more closely aligned. This can happen in two ways. In the first place, information provided by learners can be used to guide the selection of content and learning activities. Secondly, by providing learners with detailed information about goals, objectives, and learning activities, learners may come to have a greater appreciation and acceptance of the learning experience they are undertaking or about to undertake. It may be that learners have different goals from those of the teacher simply because they have not been informed in any meaningful way what the teacher's goals are". According Nation and Macalister (2010) information about objective needs can be gathered by questionnaires, personal interviews, data collection (for example, gathering exam papers, textbooks, and analyzing them), observation (for example, following a learner through a typical day), informal consultation with teachers and learners, and tests. Subjective needs are discovered through learner self-assessment using lists and scales, and questionnaires and interviews.

One of the most powerful influences on learning of language, motivation is used in different ways by different scholars in the field of needs analysis as theory of psychology. Gardner and Lambert (1972) indicated the difference between two kinds of motivations, integrative and instrumental motivations. According to them, integrative motivated learner learns foreign language because she/he finds the language pleasant and interesting and because she /he wishes to enter into an active interaction with the target language speakers whereas, instrumental motivation is characterized by utilitarian objectives such as obtaining admission in a particular course or getting a better job. Gardner (1985) stated that the success in learning a foreign language will be influenced particularly by attitudes towards the community of speakers of that language.

4. Conclusion

The term "Needs Analysis" gained prominence during 1970s and developed alongside the formulation of a Communicative Approach to language teaching. It has been particularly associated with the field of ESP (English for Specific Purpose). Johns (1991) pointed out that one of the greatest contributions of ESP to language teaching has been its emphasis on careful and extensive needs analysis for course design. Negal (1961: 116) argued that "a good language teaching theory will strive to provide a conceptual framework devised for identifying all factors relevant in the teaching of language and the relationship between them and for giving effective direction to the practice of language teaching, supported by the necessary research and inquiry". Crystal (1980) indicated that needs analysis expressed generally as the identification of language needs, consists primarily in compiling information both on the individuals or groups of individuals who are to learn a language and on the use which they are expected to make of it when they have learnt it. In other words, the procedures associated with the analysis of needs offers the course designer a framework for the selection of language content according to the goals of particular learners and therefore, the possibility of tailor-made programs, rather than starting with ready-made syllabus that does not by itself discriminate between different objectives. Finney (1996) suggested that needs analysis is now seen as the logical starting point for the development of a language program which is responsive to the learner and learning needs, but there has been some disagreement as to what is entailed. Brindley (1989: 64) argued "that two orientations are now generally recognized: 1. A narrow, product-oriented view of needs which focuses on the language necessary for particular future purposes and is carried out by the experts. 2. A broad, process-oriented view of needs which takes into account factors such as learner motivation and learning style as well as learner-defined target language. He suggested

that both types of needs analysis are necessary: one aimed at collecting factual information for the purposes of setting broad goals related to language content, the other aimed at gathering information about learners which can be used to guide the learning process once it is underway". However, needs analysis takes place not only at the pre-course planning stage, but also during the course, contributing to the development of teacher-learner negotiated learning objectives.

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Ali Akbar Khansir, Ph.D.
Bushehr University of Medical Sciences
Bushehr
Iran
ahmad_2004_bu@yahoo.com

Farhad Pakdel, Ph.D.
Department of English
Faculty of Paramedical Sciences
Shiraz University of Medical Sciences, Shiraz, Iran

LANGUAGE IN INDIA

Strength for Today and Bright Hope for Tomorrow

Volume 14:3 March 2014
ISSN 1930-2940

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Developing Effective Telephoning Skills in the English Language Lab: Overcoming Challenges

Ms. T. Anitha, M.A. (English)
Dr. Nirmala Rita Nair, M.A. (English), Ph.D.

Courtesy: http://relationshipmatters.wordpress.com/2010/07/15/what-makes-a-great-phone-conversation/

Abstract

Talking on the telephone needs special skills such as communication skills and soft skills and hence requires extra effort due to lack of visual cues. Many people assume that they have adequate telephone skills, whereas, in fact, a number of difficulties can arise when telephoning.

This paper focuses on how a learner can answer the telephone effectively while responding to a variety of situations by improving telephoning language. It highlights the use of appropriate telephoning phrases to improve confidence when telephoning. It looks at how relevant and suitable vocabulary, for example, idioms and phrases, needs to be used in a variety of situations. It also sheds light on the importance of telephone etiquette since being courteous and helpful since will make a positive difference to the interaction.

Finally, the paper provides appropriate telephoning techniques, practice exercises and suggestions for role plays and live situations to improve specific telephoning skills for use in the English Language Lab.

Introduction

http://conversation.which.co.uk/consumer-rights/stop-nuisance-phone-calls-cold-calling-ico-tps/

There are many situations where the learner is called upon to answer the phone. Therefore developing good communication habits and knowledge of proper telephone etiquette is essential.

The telephone is one of the most widely used telecommunication devices of today as it conveys information in a fast and effective manner. It has become an indispensable feature of

today's communication. At times, one's success in personal and professional life lies in the ability to communicate successfully by telephone. Therefore learning how to speak competently on the telephone with confidence, clarity, coherence and audibility has become one of the top priorities for many learners who need to use English at home and work.

The conversation on the telephone leaves a lasting impression of the caller and receiver. A mental picture of the person spoken to is built determined solely by what we hear through the earpiece. Hence to communicate effectively, learners need to familiarize themselves with the vocabulary suited to a variety of situations. They can overcome numerous difficulties involved in telephone communication by practicing listening, speaking and learning telephone language.

Challenges in Using the Phone

The language learner may be faced with various challenges when telephoning since he or she lacks the benefit of seeing the listener's reactions via facial expressions and body language. Other challenges may include background noise, disturbance on the line, ineffective listening, use of jargon and /or technical terms, unfamiliar accents, unusual verbal habits, complexity of information, voice volume of delivery, speaking too quickly and mispronouncing words.

Expressiveness of the voice and clarity of speech and thought are the pre-requisite features of effective telephone communication. If these are lacking it leads to miscommunication and incomplete understanding of the message. The paper looks at how to improve telephoning skills by suggesting different telephoning techniques, the use of relevant vocabulary and various classroom-based activities to enable the learners to speak efficiently and confidently on the telephone.

Phone Techniques

i) Active Listening

. Possessing good listening skills can make a huge difference in effective telephone communication. An effective listener listens to everything attentively without missing anything.

In doing so, he or she not only gains valuable insights into the conversation but also wins the co-operation and goodwill of the person he or she is speaking to. They make an effort to be patient and desists from interrupting or hurrying the speaker. They ask questions only if they are pertinent and necessary, taking care not to disrupt the flow of conversation. Such a listener tries to overcome barriers or disturbances successfully, to communicate effectively through the phone.

ii) Effective Speaking

Effective telephone communication serves the purpose for which it was planned when it has the desired effect on the listener. Indeed, "Good telephone communication does not just happen. It needs thinking about. It needs planning, and communication by telephone needs executing with care." (Forsyth,1997, p.1)This is possible when one speaks audibly with the right rhythm, speed, volume, pitch, tone, and intonation in a manner that is appropriate in the given situation.

Care should be taken that the information given on the phone is correct, accurate, precise, clear and complete. For instance, the telephonic message, "You have to pay the Examination fee by the 15th of this month," is an example for accuracy, clarity and completeness.

The speaker needs to choose words that are short, simple and easily understandable. Care may also be taken to avoid jargon, slang, ambiguous expressions or words that are rarely used, difficult or bombastic.

Knowing the words and phrases that are commonly used on the telephone helps one to converse appropriately and overcome language related obstacles tactfully and diplomatically. This could be done by guessing unfamiliar words or phrases, taking care to avoid asking for clarification repeatedly when one has not understood or heard the other person properly.

A learner can improve telephoning language by learning relevant phrases and idioms that are used while speaking on the phone such as **hold on** and **hang on** both of which mean to 'wait'.

Other examples include:

- **Hang up or ring off -** Finish the call by breaking the connection or to put the phone down.
- **Ring up –** is the opposite of **hang up** or **ring off, i.e.,** make a phone call.
- **Pick up** the phone - Answer a call when the phone rings.
- **Put through** – Connect your call to another telephone.
- **Call back** means to return a phone call
- **Speak up -** Speak louder.

On a professional front, it is advisable to use the caller's name to establish rapport, listen carefully, make a note of all the facts and confirm whether the caller has understood the information supplied. It is prudent to answer only such questions for which information is available or else offer to find the information. It is good to avoid defensive reactions and emotional conversations. Finally, one could make a commitment to follow up and thank the person for calling.

iii) Friendly Disposition

A smile has amazing power over one's attitude and influences everyone around. Hence it is important to put a smile in one's voice since it conveys a person's mood, feelings, emotions and personality. As it is said, "simply remember to smile as you answer a call." (Finch, 2000, p.14).Maintaining a neutral tone and being polite will leave a good impression of the speaker.

Therefore, one needs to be positive, friendly, enthusiastic, warm, cheerful and speak with a smile and have a genuine desire to understand the other person on the call. Such a friendly disposition will make one feel good and result in a positive response since it is not what one says, but the way one says it that makes all the difference.

iv) Level of Formality

The lack of physical presence demands that we cultivate a certain type of etiquette while conversing over the phone. It is not only important to make a good first and last impression but also to make a lasting positive impression on the caller. Presenting a professional image, both in person and on the telephone, is very important. Courtesy and thoughtfulness are the basic components of telephone etiquette. The knowledge of etiquette makes telephoning easier because

if one creatively obeys the rules, one can be confident of behaving in the most appropriate and productive manner.

It's important to maintain the right level of formality. Liberties may be taken with the language when we speak to a friend or sibling in informal situations depending on the socio-cultural nearness or relationship with the speaker. However, in formal situations, the language needs to be proper or formal. An appropriate level of decorum has to be maintained especially when speaking to superiors.

Methods

Speaking effectively on the telephone has become one of the top priorities for many learners who need to use English at home and work. It is essential for the learners to communicate successfully by phone to succeed in their personal and professional life. Therefore learners need to practice their telephone language regularly in the English language lab. Teachers can facilitate this by employing various methods such as oral and written tasks, role plays and real-life situations in order to improve their telephoning skills.

The aim is to proceed gradually from simpler activities to more complex ones. For instance after the teacher has explained the various telephone techniques, he /she gives them handouts to solve simple exercises involving telephone phrases followed by role plays which involve simulated situations. Finally, the learners are expected to make live calls from the English Language Lab.

Given below are some exercises that can be used in the English Language Lab to improve the learners' telephoning skills.

1. **Oral and Written Exercises**

Given below is a whole class activity. The following are the options:

- Writing the exercises on the Board and eliciting the answers orally
- Completing the exercises in the handouts given
- Completing the exercises on the computers in a Call Lab

i) Fill in the Blanks with the Most Appropriate Phrase

i. Sorry, it's really busy and noisy in here. Could you ---------- a little please? (speak with, speak in, speak up)

ii. Could you please -------- while I check the information for you? (hold on, hold off, holding)

iii. Don't worry about it. I have to go. I have another call _____ (coming through, to come, coming off)

iv. Customer: I'd like a large pepperoni pizza with mushrooms, olives and extra cheese. Take-out-clerk: Okay. I've ---------- (got it all down, got it done, getting)

(Answers: i: speak up, (ii) hold on (iii) coming through and (iv) got it all down)

ii) Match the Following

Learners are asked to identify the vocabulary needed to speak effectively on the telephone in personal and business situations and match the situation with the appropriate telephone expressions:

Procedure

- Divide the class into pairs A and B.
- Group A gives out the situation orally while Group B chooses the right option that matches the given situation.

S. No.	Situation	Telephone Expression
1.	Ending a conversation	a. Let me repeat your information to make sure I got it right.
2	Connecting someone	b. I need to speak with him on an urgent matter. Please have him call me as soon as he gets in.

3	When you don't understand the caller	c. One minute, I'll transfer you now.
4	Leaving a message for someone	d. I'm sorry, I didn't catch what you just said.
5	Clarifying what your caller says	e. It's been great talking with you. I've got a meeting now so I better run.

(Answers: 1e, 2c, 3d, 4b, 5a)

2. Role Plays

Role playing refers to taking part in a make-believe situation to focus on specific English skills. Role plays can be used to help the class develop telephone language skills to practice situations that learners could encounter and the language they would need to employ in real life. The most important thing about practicing telephone conversation is that one shouldn't be able to see the person speaking to, on the phone. Here are a few role playing suggestions:

- In the same room, chairs can be put back to back to practice speaking on the phone wherein one only hears the other person's voice which will approximate a telephone situation.
- Learners may be asked to use the different internal office lines in the English Language Lab and call one another practising various conversations e.g. as an irate caller, a caller in a hurry, a talkative caller.
- Another variation could be to have one of the learners make a call on the telephone, pretending to be a native speaker.

Procedure

- Prepare Role Play cards.
- Divide the class into pairs and place two chairs back to back at the front of the class room.

- Let the learners pick up a card each i.e. as a caller and a receiver.
- Encourage the learners to enact the situation mentioned on the cards, in front of the class
- Let the class listen and take notes.
- Make necessary corrections or reformulations and provide appropriate/ useful telephone expressions after the role play.
- Repeat the same process with other pairs too.

It may be noted that variations of the above are possible. For instance, instead of Role Play Cards, the class may be divided into pairs and situations could be presented on PPTs, using an LCD or the CALL Lab systems. Alternatively, the situations could be written on the board.

Given below are some situations and characters or names that can be mentioned on the cards in which the learners use phrases commonly used on the telephone.

i) Introducing Yourself

The learner needs to understand that first impressions are generally formed, based on one's language and the tone one uses. Accordingly, it is important for the speaker to identify, clearly state the purpose of the call, and create a desire to continue the conversation in a friendly manner. Given below are examples of formal and informal contexts:

a. Formal

Anees Fatima: Good morning, thank you for calling Vibrant Solutions. This is Anees Fatima. How may I help you?

Ajmal: Hello, This is Ajmal. Iam a B.Tech. graduate. I would like to know about the job opportunities available in your organization. Could you connect me to the concerned person?

Anees Fatima: The HR Manager Mr. Reddy would be right person to speak to. I will put you through at once.

b. Informal

Abdul: Hello, Abdul here.

Sudhakar: Hello Abdul. This is Sudhakar Chauhan. Can I talk to your dad?

Abdul**:** Certainly Uncle, could you hold on a minute?

ii) Putting Someone through (connecting someone**):**

The learner needs to be aware that if one is talking to someone in a business context, it's customary to use modal verbs like **could**, **can**, **may** or **would** when making a request. Similarly, it is important to use courtesy words like **please** and **thank you** when asking for or receiving help or information.

c. Varshita: Good Morning, Eazy Business Solutions.This is Varshita

Vimala: Good Morning, this is Vimla. Could you put me through to Shreya please?

Varshita: Sure. *I'll put you through* right now.(Phrasal verb meaning connect).

d. Dhinakar: Good Morning,Pyramid Placements, Dhinakar here.

Prashant: Good Morning, Prashant here. May I speak to Anil Andrews? (Formal)

Dhinakar: One moment, please. I'll see if he is available.

It should be noted that if the line is busy, the caller can be asked if he/she is willing to wait for a few moments.

e. Front Office

Excecutive: Good Afternoon! Jayant Krishna, Vivanta Spa

Caller: Can I have extension 321? (Extensions are internal numbers in an organisation)

Front Office

Excecutive: The line is busy Madam. Would it be possible for you to please *call back* after sometime? (When the extension requested is

busy)

Caller: No, I prefer to *hang on*, it's very important.

I'll put you through, call back and *hang on* are examples of frequently used phrasal verbs on the telephone.

iii) How to Reply When Someone is Not Available

The learner needs to be aware of how to reply in the event of the concerned person not being available and if necessary explain his/her absence.

Office Executive: Good Morning! Silicon Business School.

Caller: Could I speak to someone who can resolve my billing issues?

Office Executive: Sure but I'm afraid Ms. Ashalata is not available at the moment

Caller: Does Ms. Ashalata handle the billing issues here?

Office Executive: Yes. She does. She's in a meeting at the moment. Would you please call back at 3.00 PM?

iv) Taking a Message

While taking a message, it is essential to know who the call is for, the date and time of the call, name of caller, his phone number, reason for the call and a convenient time to return the call. Also note details of anything you have agreed with the caller.

Abdul: Hello, Abdul here.

Peter: This is Peter Jackson calling, is Papa in?

Abdul: I'm afraid he's out at the moment. Can I take a message Sir?

Peter: Yes, Could you ask him to call me at 6PM this evening? I need to talk to him about Mr.Chopra's wedding.

Abdul : OK Sir. I'll make sure Papa gets this message.

Peter: Thanks, bye.

Abdul : Bye

v) Leaving a Message

At times, the person one wishes to contact is not available. In such a situation, one should take care that the recorded message one leaves is audible, complete, concise and clear so as to avoid any misunderstanding. As Seid (URL) states, "Especially when leaving messages, speak clearly and slowly. Do not use broken phrases, slang or idioms. Always, always leave your return telephone number as part of your message, including the area code . . . and S-L-O-W-L-Y, including REPEATING your telephone number at the end of your message.". A useful tip provided by Syndi Seid (URL) is that one should practice leaving one's number by saying it aloud to oneself as slowly as an informational operator says it.

It's always good to plan on what one is going to say in the message. It may take a few minutes, but it does make a lot of difference. Make sure one's own name , name of the person calling ,the reason for calling, the time called, the time the receiver should call back, and phone number (if necessary) are included. Take care that there isn't any background noise.

Be friendly, polite, and get right to the point. Ensure not to whisper, ramble, pause unnecessarily, or add words like *uh, um,* etc. It is important to say a proper goodbye or have a good ending to the message. At the end of the message, one can consider adding something along the lines of "Hope to see you soon," or "Have a great day."

Nousheen:	Hey Mini. It's Nousheen. Call me! (Informal)
Richards:	Hello, this is Richards calling for Prashant. Could you please return my call as soon as possible. My number is 334-5689. Have a good day. (Formal)
Mahima:	This is Mahima calling from doctor Reddy's office. I just wanted to let you know that you're due for a check-up this month. Please give us a ring whenever it's convenient. Hope to see you soon. (Formal)

vi) Dealing with Problems

It's always better to seek clarification or help when one is unable to understand the conversation properly than to pretend that one has understood everything. It's perfectly acceptable to use phrases like 'Could you repeat that, please?' 'Could you speak a little more slowly, please?' and 'would you mind spelling that out for me please?' Using phrases like these will help make sure that you have a successful phone call, and may save you from lots of problems later on.

Arsalan:	Good Morning, this is Arsalan from Zenith Computers
Vivek:	Good Morning . This is Vivek. I've come to know about the special offers at Zenith Computers through the newspapers. Can you *throw a little more light* on them?
Arsalan:	Sure Sir, there are two special offers: Multimedia Monster with latest Core 2 Dual with 4 GB RAM, 1 TB Hard Disk, monitor included – Rs.50,500/- and Office Taskmaster with ordinary CPU, 2GB RAM, 500 GB Hard Drive, monitor not included – Rs18000/-. There is 1 Year guaranty on all computers and a discount of 5% is offered for orders of more than five computers
Vivek:	I'm sorry, I don't understand. Could you repeat that, please?

vii) Handling Confidential Information

The learner needs to be made aware of the importance of protecting confidential business information when responding to caller requests for information. Given below are responses that the learner can use when handling important, sensitive information. For example:

- "I'm sorry, Sir/Madam. Company policy is that I am not permitted to give out that information."
- "May I have more details on why it is required?"

The learner can then make an assessment from there. If they are unwilling to say who they are, remember that one is under no obligation to continue speaking to them.

viii) Ending a Conversation

It is important to end a conversation on a polite and positive note. The learner can be assisted in doing this by using phrases which indicate that the conversation has come to an end. Before deciding to end a phone call, one should make sure that the "business" part of the conversation is complete. However excessively talkative callers can pose a problem. In such cases, when the caller takes a pause in the conversation, one should promptly take the opportunity to end the call, with a pleasant statement choosing one's words carefully. For example:

- I am glad to hear about your child but I am afraid I have to take another call. If you need any help in filling the forms for your child, please do call back.(informal)
- Your business is very important to us and I need to enter your order into the system. Is there anything else you need? (formal)

3. Real Life Situations

An excellent way to improve telephone language is through employing real life situations. Finally the learners could be asked to make live calls. For example, they could find a product they are interested in and research it over the telephone.

Procedure

- Mention the purpose of the call, telephone number and the name of the organization on the card.

- Ask every learner to come and pick up a card from the card box.
- Record the live calls and play it out to the entire class to make necessary corrections and reinforce the appropriate telephone language.

Card No 1

Product Information

Call the computer store mentioned below and ask for the following information:

- Current special offers on computers
- Computer configuration (RAM, Hard Drive, CPU)
- Guaranty
- Discount available for an order of ten computers

Name of the store: Computers and Beyond

Telephone No : 04027565120

Card No2

Enquiry

Call the Book Store Avidreader and enquire whether the English Language Text books suggested by the Dept. of English of AUL University are available.

Name of the Store: Avidreader

Telephone No : 04023469879

Conclusion

Learning to speak graciously on the telephone and paying attention to telephone etiquette is important since this can mean the difference between success and failure in life.

This underscores the need for teaching telephone English which can be challenging due to the lack of visual clues. This paper looked at how this can be overcome by enabling learners to become adept at the basic phrases that are used in telephoning thus empowering them to speak confidently on the telephone through a variety of oral and written exercises, role plays that simulate authentic telephoning situations and through real life situations.

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Ms. T. Anitha, M.A. (English)
Assistant Professor
Department of English
Muffakham Jah College of Engineering and Technology,
Banjara Hills, Road No-3
Hyderabad-500034
AP, India
anitha678@gmail.com

Dr. Nirmala Rita Nair, M.A. (English), Ph.D.
Associate Professor
Head, Department of English
Muffakham Jah College of Engineering and Technology
Banjara Hills, Road No-3
Hyderabad-500034
AP, India
nirmalamj33@gmail.com

LANGUAGE IN INDIA

Strength for Today and Bright Hope for Tomorrow

Volume 14:3 March 2014
ISSN 1930-2940

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Women as a Victim of Patriarchal Society in Vijay Tendulkar's Plays: *Silence! The Court is in Session, Kanyadan* and *Vultures*

Anju Bala

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Abstract

Vijay Tendulkar (1928-2008), the Marathi dramatist, is undoubtedly a great playwright, known for his versatile genius and fecundity. As a leading contemporary Indian playwright, he has produced various short-stories, children's Books, essays and novels. By dint of hard work, he is widely acclaimed as one of the most influential dramatists of India, like Girish Karnad, Badal Sircar, Aasif Currimbhoy and Mahesh Dattani. Some of his important plays are Silence! The Court is in Session (1968), Encounter in Umbugland (1969), The Vultures (1971), Sakharam Binder (1972), Ghasiram Kotwal (1972), Kamala (1982), and Kanyadan (1983). He is often referred to as a "contradictory and revolutionary" play-wright. His works have produced many

debates and discussions regarding the subject-matter, style and his personal views. As a social realist, he presents the black side of humanity in his dramas. He projects the image of women crushed under the forces of the patriarchal system. The present paper will try to concentrate on how Tendulkar presents the plight of Indian woman in this so-called modern society. The women in Tendulkar's plays have no identity of their own; they are just puppets in the hands of their male counterparts. As a playwright, Tendulkar is immensely concerned with the exploitation and victimization of women in a patriarchal society.

Keywords: Patriarchy, Identity, Exploitation, Victimization

Significant Issues Facing Us

In this age of globalization, when we are on our way to becoming a developed country, the issues like Gender Equality, Women's Emancipation, and Women Empowerment have become very significant. After sixty years of Independence, are the women really emancipated? Does our society still discriminate on the basis of gender? Does education improve or ameliorate women's condition? We can easily find out the answers for all these questions through Vijay Tendulkar's novels. This paper will concentrate on explanations of women's status, their humiliation as well as victimization by the male dominated society in Tendulkar's three plays: Silence! The Court is in Session, Kanyadan and Vultures, respectively. According to Feminists, in order to understand woman's position in this world, one should be familiarize with the term patriarchy. The patriarchal system portrays man as rational, bold, aggressive, dominating, independent, fearless, and having a tendency to rule and control. On the other hand, women are supposed to be docile, timid, self-sacrificing, passive, submissive, emotional and dutiful towards their husbands and family members.. This system of patriarchy is based upon the concept of hierarchical binaries of genders, proclaiming man's superiority and woman's inferiority. It allows man to assert his authority in all possible forms, seemingly, in order to sustain stability in marriage and family.

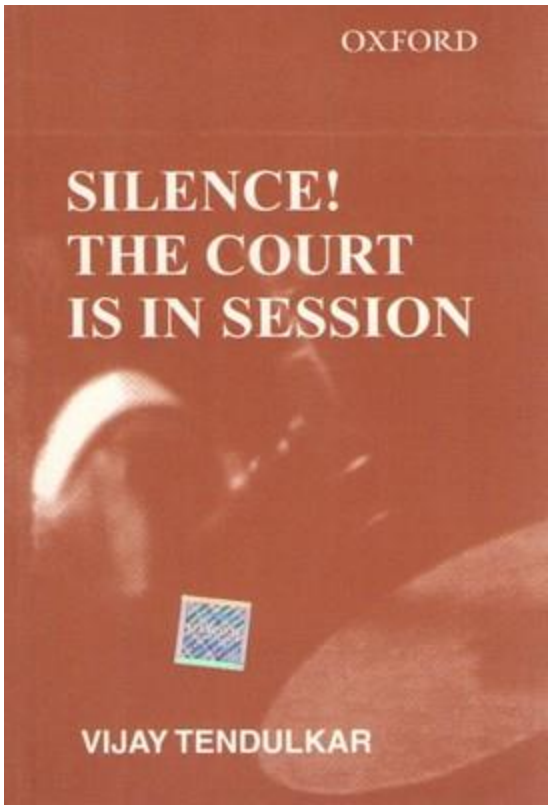
Laws of Manu and Tendulkar

Traditional Indian society has accepted the laws of Manu and sanctions all forms of power to man in order to disempower woman. Even after all talks about gender equality, and women's liberation, women are still dominated by men, in their personal as well as public life. In this society, woman has no right to assert her identity. But a man usually enjoys this patriarchal control over woman and many times it leads to brutality.

Various critics have expressed their views regarding Tendulkar's treatment of these women's issues, violence against women, man-woman relationships, conflicts and alienation of modern men and women. N. S. Dharan in his article "Gyno-centrism in Silence! The Court is in Session and Kamala", states that in these women-centred works "feministic ideology which pits women in direct encounter with the chauvinistic male oppressor, finds its full and free expression"(Dharan49). Similarly, Veena Noble Dass says in her article, "Women Characters in Vijay Tendulkar's Plays", that he has succeeded "in portraying them differently and raised the status of Indian woman from a weak person to a powerful one"(Dass.14). Katherine Thankamma is of the view that the patriarchal system in his plays has "effectively stifled the female voice for centuries" (Thankamma.80).

Tendulkar's Treatment of Female Protagonists

Tendulkar treats his female protagonists with a great comprehension and sympathy. His female characters reveal his intensive treatment of themes like social conscience and complex human relationships. He presents his characters in a natural form. They all are absolutely different in behavioural traits, age, class and character. And through these female characters he exposes the deprivation, humiliation, commodification and suppression of women, thereby investigating the plight and misery of women in the past as well as in contemporary Indian society. Tendulkar's female characters belong to different strata of Indian society. Though they have different status and background, they are allotted the same ill-treatment in various situations by the male-dominated society.



Leela Benare in *Silence! The Court is in Session*

Leela Benare in Silence! The Court is in Session is a bold, vivacious, full of life woman, a teacher by profession. Jyoti, an educated, young, but meek girl belonging to an affluent class, Rama in the Vultures, a submissive and sensitive victim of the patriarchal social set up, and her sister-in-law Manik, an advanced woman.....all are crushed, deflated and tortured by the males in one way or the other.

The Place and Description of Patriarchy

In Vijay Tendulkar's plays men are highly immersed in patriarchy. Arun Athavale and Nath Devalikar in Kanyadan, Ramakant, Umakant and Pappa in *The Vultures*, and most of the male characters in *Silence*! *The court is in Session*, are totally biased against women and staunch believer of patriarchy, which justifies limited freedom for women. Though the society makes high claims of evolution, "it seems to be in no mood to give women equal share" in real life.

Submissive State of Women

Highlighting this submissive state of women in our society, J. M. Waghmare aptly comments: "women have been standing at the crossroads of history for centuries with tears in their eyes and milk in their breasts. In *Silence, The court is in Session*, he shows how women are exploited, tortured and victimized by the patriarchal society.

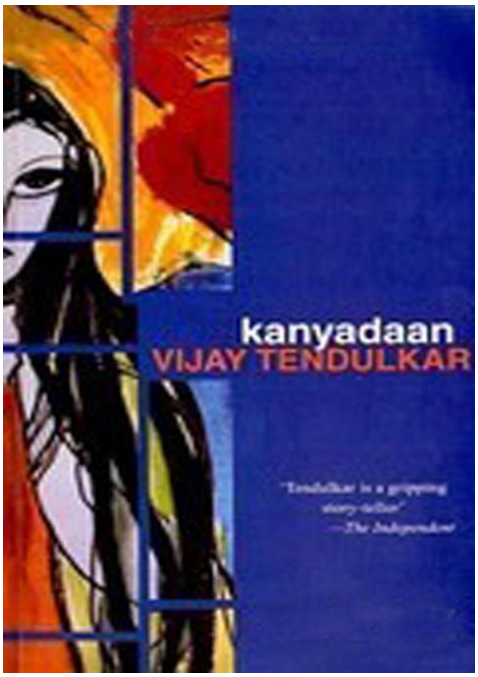
Tendulkar explores the perilous position of young educated women in a middle class male-dominated society. He deals with issues like man-woman relationship, caste system and gender prejudices. The play Silence! The Court is in Session, a translation of Tendulkar's Marathi play named *Shantata*! *Court Chalu Ahe*, projects the plight of Leela Benare, a teacher by profession. In the play, the playwright introduces a theatre group that concentrates on some social evil, dissects it and finally disrupts it for its elimination through stage performances before the village. The play exposes the hypocrisy and cruelty of all those male members of this amateur theatre group, who are supposed to uphold the conventional social morality.

In the name of so-called game of a mock-trial, these people don't miss a single chance to expose Leela's private life revealing her illegitimate relationship with Prof. Damle. Leela Benare is a woman of free will and full of life, but she soon realizes that her desires are not hers at all. What starts as a harmless rehearsal of a mock-trail scene, quickly changes into a vicious tearing apart of someone's individual right to privacy. And the verdict was to dismiss her from her job and to kill the foetus in her womb. But, the man, who was equally responsible for the guilt remains acquitted. No one raises a single finger against him. She has fallen victim to patriarchy in this Indian society.

Kanyadan

In the play *Kanyadan*, the protagonist Jyoti is also an educated girl who belongs to the sophisticated class. But she also becomes the victim of this social injustice, oppression, dispossession inflicted by the patriarchal society. Through these plays, it becomes clear that even educated women have no right to take their decisions independently. Even getting education is

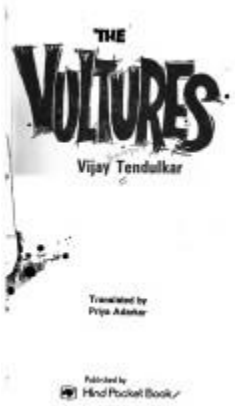
no security against oppression and maltreatment in this male-dominated society. A woman has no right to challenge and flout its social norms.



Though, Nath Devalikar, an MLA and social activist, wants to bring a social change in society, by allowing his daughter to marry a Dalit man, Arun, he never thinks about his daughter's future - of how she will cope up with the different social strata of the Dalits class?

Though, Jyoti's was a love marriage, she denounces all social norms in order to marry Arun. But he turns out to be a man, who seeks vengeance on aristocratic people, whom he considers responsible for the ageless deprivation and degradation of Dalits. She loves Arun wholeheartedly, but in return Arun abuses Jyoti, beats her brutally, kicks her when she is pregnant. He is an alcoholic, never does any work. Though educated, Jyoti never takes a step against her husband's cruelty. She considers him as her 'Pati Parmeshwar' a tag given by the patriarchal society. Jyoti's father attitude is typical male chauvinistic attitude, which rejects his wife's apprehension about accepting Arun as her son-in-law. But in a patriarchal society a female has no personal opinion of her own. She has to remain subservient to her husband's decisions.

Jyoti's father preaches that only a woman can change her husband's life and turn him into a good man by her loving and caring attitude. Thus, Jyoti seems to be the embodiment of wrong notions and ideals dictated to her by the male members of her family. Through Jyoti and Arun's relationship, the playwright also draws attention to the fact that discrimination and oppressive social division in India, are also few of the important causes of rebellion and violence in society. Vijay Tendulkar in his plays makes it very clear that even educated and self-reliant women like Leela, Jyoti and Rama are not only humiliated and tortured by their male counterparts, but also subjected to various types of violence within and/or outside the home. Even their education has failed to banish these ingrained evils from society.



Vultures

Tendulkar's next play, *Vultures*, carries another dimension regarding patriarchy. .The play is a vicious post-mortem of humanity, exposing its unheard of tendencies to violence, avarice, selfishness, sensuality and sheer callousness. Violence against women in India is perpetrated irrespective of class, caste and creed. In Tendulkar's plays, the male characters unleash violence on females in various forms and degrees to assert their authority in order to satisfy their sadism and egotism. Physically, they are subjected to beating, thrashing and merciless slavery; sexually, they are abused, subjugated and suppressed; a woman becomes victim of marital rape; psychologically, they are inflicted with mental stress and torment; mentally, they are pressurized to agree to these stereotyped societal norms and emotionally, they are blackmailed, deprived and humiliated.

Cheating and Mistrust

The play Vultures is characterized by cheating, mistrust, exploitation, and humiliation in family relationships and the worst sufferers are the women of the household. The father Hari Pitale cheats his own brother in business and becomes a prosperous man. His children Umakant, Ramakant and Manik are real vultures in the garb of humans. They are gluttonous, mercenary, inhuman, brutal, ferocious, pompous, and stubborn. They would kill anyone for money. Rama, the wife of Ramakant, a figurehead of stereotype traditional social norms, suffers distressful experiences in her trapped marriage. On the other hand, Manik, the daughter of the house, has a western life style, falls victim to many types of violence, even at the hands of her brothers. Manik has turned into a classic slut, now pregnant with her lover's child.

Rama – Committing *Sati* Every Moment!

Rama, in the play, has been living a life of a slave. She has just one wish in her life, that is, to have a baby, which remains unfulfilled due to her husband's impotency. But, like any patriarchal husband, he never acknowledges his faults and calls her a barren woman. In our society, if a woman couldn't become a mother, she has to bear the humiliation and people taunt her by calling her infertile, and barren. The society never blames the man for not becoming a father even though he is biologically incompetent to produce an offspring; but the blame is always cast upon the woman.

In our society, the primary duty of a woman is to bear and rear children and look after her home. If a woman wants to get a high position in her family, she has to give birth to a male heir. And in such a society, woman often oppressed and subjugated, never get enough strength to speak against their husbands, however callous they become against them. Rama has secret admiration for Rajninath, Pappa's illegitimate son, but is afraid of expressing her emotions openly. Rama is trapped in such a situation where she can't live with her husband, while unable to escape from him. She vents her anger in front of Rajninath:

In this living death of my wifehood – I commit 'Sati' every moment! I am consumed! And do you know something? I wouldn't lie to you – recently – for the past several years – I've

never get up again. So, he'll never show me to any new swami, astrologer or healer. So he won't make disgusting drunken love to me. Won't look at me with drooling lips – and talk to me of babies (Tendulkar.P.242)

Does a Woman Ever Really Get What She Wants in a Patriarchal System?

Now, the question arises: Does a woman ever really get what she wants in a patriarchal system? Not really, as her life course is decided by others, her choices are limited, and her destiny is one of disillusion and unhappiness. During her adulthood, she is the responsibility of her father and after marriage her husband's and after husband's death the son dominates her personality. A woman is always considered as a liability to be gotten rid of. On the other hand, the husband is free to have as many concubines as he wants and openly tell his wife about his polygamous stories: "Last Night I went to Tamasha. These days I go daily. And I do many other things too. If anyone objects, let them cover their eyes. Day before yesterday, I went to a woman". Through this husband-wife relationship between Rama and Ramakant, the playwright makes a scathing attack on the double standards of the conventional morality that dictates a woman to be chaste and let's man go scot-free. Another female victim is Manik who suffers immensely because of her brothers' selfish and wicked plans for their own benefit. Though, she is immoral, the treatment she receives at her brothers' hands is not just. The brothers abuse her, use sexist language against her - refer to her as a buffalo, a bitch, and a woman who falls in the gutter.

So, Tendulkar portrays the unfortunate situation of women in male dominated society. All these above discussed plays show that even independent, educated women characters are not only supposed, but also forced to fit in, or accept these stereotyped familial traditions, ethical mores and social norms. And, if a woman refused to follow these rules, she has to face the consequences in various forms of abuse, such as disgust, disgrace, violence and expulsion from homes etc. What Simon de Beauvoir says of women is apt for Vijay Tendulkar's women characters:

"They have gained only what has been willingly granted; they have taken nothing, they have only received" (Beauvoir xv).

To Conclude

All these plays show that the reasons for exploitation keep on changing, but the victim remains the same. Though the women want to articulate their sufferings, they have to strangle themselves, fearing one thing or another. The institution of family and marriage also acts as a means of exploitation and suppression. The present study indicates that women in the plays of Tendulkar are in a helpless situation, mainly because of the life-denying atmosphere of a rigid and rusted patriarchal system. However, it doesn't mean that all women in his plays are innocent, since some women we see are themselves responsible for their miserable condition.

As a social dramatist, he registers his utmost resentment against the hypocrisy and hollowness prevailing in contemporary society. His plays transcend the limits of time and clime. According to Fren B. Mee: "I hope that each play will take people on a journey.....however, the journey need not be to India. It can be a journey into one's own self from a silence outside one's cultural view point" (Mee.81). Thus, the dramatist presents the.l universal plight of women in his plays; she has no will of her own; she has to depend on male members. Even the independent woman's extent of freedom is very limited. By projection of life at its worst, Tendulkar reveals his adherence to humanitarian values at their best.

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Anju Bala, Ph.D. Research Scholar
Department of English & Foreign Languages
Maharshi Dayanand University
Rohtak 124001
Haryana
India
anju.ahlawat26@gmail.com

LANGUAGE IN INDIA

Strength for Today and Bright Hope for Tomorrow

Volume 14:3 March 2014
ISSN 1930-2940

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Asymmetry in Perceptual Span in Reading English as L2

Aparna Pandey and Prakash Padakannaya

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Abstract

Effective visual field in reading, called perceptual span (PS), is a language / orthographic dependent feature. PS has been found to be asymmetric towards left or right depending on the directionality in which languages are written. PS for English is found 3-4 character spaces to the left of fixation and around 14-15 character spaces to the right of the fixation (asymmetric towards right). PS for Chinese, on the other hand, is one character space to the left and three character spaces to the right of the fixation. PS for Hebrew, however, is asymmetric towards left as it is read right to left. In the present study we examined asymmetry in PS for a group of Indian students reading English. Using a moving window paradigm, we found that the extent of asymmetry was four character spaces to the left of fixation as has been reported for native readers of English. Thus, the study supports the view that PS for reading a language does not vary across cultures.

Keywords: *Perceptual span, asymmetry, moving window paradigm.*

Introduction

Perceptual span (PS) or span of effective visual field refers to how much information a reader gathers while focusing on a region of text. It is influenced by the properties and characteristics of language/orthography (DenBuurman, Roersma, & Gerrissen, 1981; Ikeda & Saida, 1978; McConkie & Rayner, 1975, 1976b; O'Regan, 1979, 1980; Pollatsek, Rayner, Balota, 1986; Rayner, 1975, 1986; Rayner & Bertera, 1979; Rayner; Well, Pollatsek, & Bertera, 1982; Schotter, & Rayner, 2013; Underwood, & McConkie 1985; Underwood & Zola, 1986). PA for alphabetic orthographies (e.g. English, French, and Dutch etc) is larger than for syllabic (Japanese), alphasyllabic (Indic system), and morphosyllabic orthographies (Chinese) (Ikeda & Saida, 1978; Osaka, 1987, 1992; Osaka & Oda, 1991; Pandey & Padakannaya, in press). The span is asymmetric towards the direction of reading. In languages which are read left to right PS is asymmetric towards right and for the languages that are read right to left (e.g. Hebrew) PS is asymmetric towards left (Inhoff & Liu, 1997, 1998; McConkie & Rayner; 1976a; Osaka 1993; Pandey & Padakannaya, in press; Pollatsek, Bolozky, Well, &

Rayner, 1981; Rayner, 1986, Rayner, Well, & Pollatsek, 1980; Shen, Bai, Yan, & Liversedge, 2009). In English, PS was observed about 3-4 characters to the left and 14-15 characters to the right of fixation point. In Chinese PS extends from one character space to the left to three character spaces to the right (Inhoff & Liu, 1998).

Eye gaze contingent paradigm developed by Rayner and McConkie (1975) called moving window paradigm is generally employed method in such studies. In this paradigm only fixed number of characters is visible for readers to read; rest of the text is replaced by any common character per se 'X' (see Rayner, 1998). Rayner and McConkie (1975) using 13, 17, 21, 25, 31, 37, 45 and 100 character window sizes recorded reading time, number of regressive movements, saccade lengths for forward saccades, fixation durations and number of fixations. They concluded from their results that readers gain information from a limited area during a fixation that is about 17 to 19 character spaces to the either side of the fixation.

In a subsequent study, McConkie and Rayner (1976a) compared eye movements using the following windows: (1) 20 character to the left and 20 characters to the right, (2) 20 characters to the left and four characters to the right, and (3) four characters to the left and 20 characters to the right. They found that reading was seriously disrupted in second condition while it was normal in the other two conditions.

In another study, Rayner et.al (1980) used asymmetric windows such as 14 characters to the right and 0, 1, 3, and 14 characters to the left and vice versa. They found that asymmetry in English can extend up to 3-4 characters to the left and then breaks down. Pollatsek, et. al. (1981) repeated the experiment with English- Hebrew bilinguals for the languages. They used the following window sizes: (1) 14 characters to the left and 14 characters to the right, (2) 14 characters to the left and four characters to the right, and (3) four characters to the left and 14 characters to the right. They found that reading in English was disrupted in condition 2 while it was

condition 3 for Hebrew. Similarly PS was found skewed in the direction of scanning in other languages also like Chinese and Japanese (Chen & Tang, 1998; Ikeda & Saida, 1978; Inhoff, & Liu, 1998; Osaka, 1987, 1992; Osaka & Oda, 1991).

In fact, directional scanning effect has been observed even in other cognitive tasks like picture naming and recall. Readers of Urdu and Arabic (which are read right to left) showed right to left directional scanning effect where as readers of Kannada (which is read left to right) showed the effect in the opposite direction (Padakannaya, Devi, Zaveria, Chengappa & Vaid, 2002).

Focus of This Study

Present study was conducted to examine the asymmetry of perceptual span in reading English for a group of Indian adults for whom English was not their mother tongue. However, they were proficient in the Language as they studied the language from their very beginning of the school.

Method

Participants

Thirteen University students with an average age of 23.8 yrs (age range 18- 30) participated in the study. All the participants had studied the schools where medium of instruction was English but their mother tongue was other than English. All the participants had normal or corrected to normal vision.

Stimulus Material

A large number of sentences were selected from the English text books of grades I to V. 150 simple sentences (with one independent clause and no dependent clause) and 150 syntactically complex sentences (with one independent clause and one dependent clause) were selected. All the sentences were cross verified with experts and modified according to their suggestions. Out

of the 300 sentences 150 sentences (half from the simple and half from the complex sentence groups) were selected and words were jumbled to make another set of 150 sentences with jumbled words. Finally we had 450 sentences (150 sentences each of three types mentioned) for use in the experiment.

Procedure

Moving window paradigm was used in the study. In this paradigm a window size (measured in terms of character spaces) will be visible to either side of fixation while the rest of sentence is substituted with letter x (xxxxx). As eyes move further and participant makes new fixations, text will be visible in a new window of the same size and the process continues until participants read the whole sentence. The window sizes used in this study were 2(L)-16 (R) (two characters to the left of fixation and 16 characters to the right of fixation), 3(L)--16 (R), 4(L)--16 (R), 5(L)--16 (R), and 16-16 (R). Sixteen characters to the right of fixation was decided based on previous observations that PS in skilled English readers cover about 16 characters to the right of fixation.

Participants were seated in front of a high speed SMI eye tracker with the sampling rate of 1250 Hz. They were instructed not to move their head and body. To ensure it we tied an elastic band to their head and the eye tracker. Further they were asked to make minimal or no eye blink specially during sentence reading. Vision was binocular but data was recorded from the left eye only. Stimulus sentences were presented through PRESENTATION software and data were recorded with iViewX software.

Data Analysis

Eye movement data were viewed in BeGaze software. Reading time, fixation count, average fixation duration, total fixation duration, and scanpath length were calculated and analyzed. These raw scores were analyzed with MANOVA using SPSS.

Results

For eye movement measures minimum fixation duration was 50 ms and peak velocity threshold was 40 deg/sec. Trials which showed track loss (around 2.34 % of trials) were removed prior to the analysis. Trials in which the mean eye movement measures fell above or below 2 standard deviations of the participants' mean for a given window size (about 4.24 % of trials) were also removed prior to analysis. Trials exclusions affected all conditions similarly ($F<1$).

Table 1 shows summary of MANOVA results on reading time (time taken to read in ms), fixation count (number of eye fixations), total and average fixation duration, average saccade amplitude (saccade distance in terms of degrees), and scanpath length (sum of all saccade amplitudes in scanpath measured in pixels) measures. Window size had significant effect on reading time, fixation count and total fixation duration measres while other measures did not show significant differences. However, our concern was to see which of the window sizes did not differ from the referential 16 (L) -16 (R) window size. Pair wise post hoc comparisons (Tukey's HSD test) revealed that that four and more character window size at the left was not significantly different from 16-16 condition.

Table 1. Summary of MANOVA Results

Measures	Window Size										F-value
	2L-16R		3L-16R		4L-16R		5L-16R		16L-16R		F WS
	M	SD	M	SD	M	SD	M	SD	M	SD	
RT	7801.64	2717.70	7116.59	205604	6362.76	1521.22	6209.30	1269.99	5400.37	961.73	11.76***
FC	25.00	7.58	23.15	6.59	20.89	3.95	20.19	3.68	18.51	3.01	11.06***
TFD	6059.31	2453.19	5551.94	1650.22	4941.22	1547.79	4886.29	1307.64	4199.58	1086.97	7.76***
AFD	238.85	40.81	242.73	26.09	237.74	45.14	242.62	41.71	229.76	43.11	0.65
ASA	2.84	0.64	2.85	0.83	3.28	1.31	3.40	2.51	3.05	1.16	1.14
SPL	1839.99	734.22	1816.43	1018.09	1756.39	1234.04	1532.08	466.55	1372.04	301.68	2.30

Note: RT = Reading time; FC = Fixation count; TFD = Total Fixation Duration; AFD = Average fixation duration; ASA = Average saccade amplitude; SPL = Scanpath length; FL = full length condition; L = Left; R = Right.

* $p<0.05$; ** $p<0.005$; *** $p<0.000$.

Table 2. Summary of Tukey's HSD multiple comparison test

Pair-wise comparison for window size				
	16L16R-2L16R	16L16R-3L16R	16L16R-4L16R	16L16R-5L16R
RT	S	S	NS	NS
FC	S	S	NS	NS
TFD	S	S	NS	NS
AFD	NS	NS	NS	NS
ASA	NS	NS	NS	NS
SPL	NS	NS	NS	NS

Note: RT = Reading time; FC = Fixation count; TFD = Total Fixation Duration; AFD = Average fixation duration; ASA = Average saccade amplitude; SPL = Scanpath length; L = Left; R = Right.
NS = Not significant.

Discussion

The obtained results suggest that the Indian skilled readers of English show similar eye movement patterns as native speakers, though English is not their mother tongue. The results also suggest that the probably the proficiency level of language determines the eye movements pattern in reading a language even if the language is acquired in school going age. The present study also supports the view that the perceptual span in reading is a language dependent measure. All proficient readers of the language across cultures exhibit comparable perceptual size and directional asymmetry. In this case, perceptual span for English was observed to be about 4 characters to the left and 16 characters to the right to the fixation, which is in accordance with published literature (Inhoff & Liu, 1998).

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Acknowledgment

This work was supported by Department of Science and Technology, Government of India, research grant: SR/CSI/14/2008. We thank them for their support. We thank Azeez Rizwana in the lab for her help in data collection.

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Prakash Padakannaya, Ph.D. (Corresponding Author)

Professor, Department of Psychology

University of Mysore

Manasagangotri

Mysore 570006

India

prakashp@psychology.uni-mysore.ac.in

prakashp99@gmail.com

LANGUAGE IN INDIA

Strength for Today and Bright Hope for Tomorrow

Volume 14:3 March 2014
ISSN 1930-2940

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Adpositions: Function Marking in Human Languages. Claude Hagège.

UK: Oxford University Press. 2010. ISBN-978-0-19-957500-8. Pp. 372.

Reviewed by Arvind Jadhav, M.A. UGC-NET English, M.A. Linguistics, Ph.D. Scholar,
Yashwantrao Chavan College of Science, Karad 415124, Maharashtra, India.

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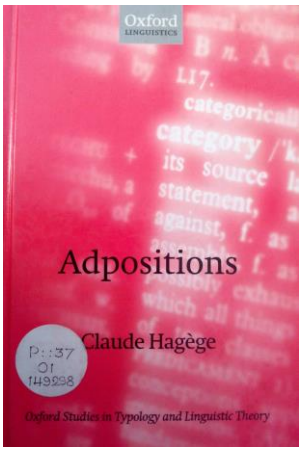

Various *Positions*

Some languages have *prepositions* (e.g. English language) while others have *postpositions* (e.g. Marathi language) and some languages have both. In few languages, there are *circumpositions,* too (e.g. Dutch language). English has prepositions and obviously they precede nominal i.e. Nouns or Noun-like element and Marathi has postpositions that follow nominal stems. And *Dutch circumpositions* remains at both sides of the complement. All these three languages belong to Indo-European language family.

Adposition/s

Adposition/s grammatical category has been much neglected in linguistic research as compared to other syntactic phenomena. Hagège rightly cites Meira in this regard as:

> *Adpositions […] are a neglected class in typological studies: most typologies of part-of-speech systems do not even mention them, or then only casually, as, "case markers", or as "syntactic adverbializers". There have been studies on the semantics of specific adpositions ("in", "on", "over", etc.), but no considerations on the adpositional class as a whole. After all, why are there adpositions? Why do some languages have a special group of adpositions, while others do not? These questions have, the best of my knowledge, never been addressed in the literature (Meira 2004: 233).*

Confused with terms like *preverbs, direction pointers, locative stems, applicatives,* etc.

Adpositions might be confused often with terms like: *preverbs, direction pointers, locative stems, applicatives,* etc., though they can never be treated as adpostions (62-78). The problem lies between distinguishing case affixes from adpositions.

This book *Adpositions: Function Marking in Human Languages* by Claude Hagège is an attempt to bridge this gap.

The cover term '*Adposition'* is defended by Hagège as it is most adequate, least unsatisfying, and the most widespread among modern linguists; especially typologists as compared to other terms like *case, case marker, relator, flag,* and *fucteme.* These terms are

inadequate in some way or the other. ***Case*** says nothing about function marker; ***case marker*** is less usable; ***relator*** includes case relators, adverbial relators and case role markers and ***functeme*** is also incomplete; though it is a new coinage (103-105).

Schemata of the Book

The book is arranged precisely in six sections.

In first section, Hagège defines adposition operationally follows adpositional research profile, scope, approach and argument of the book.

The second section characterizes adpositon comprehensively.

The following section 3 presents a cross-linguistic survey of the morphological diversity of adpositions and adpositional phrases.

Sections 4 and 5 proceed with syntactic and semantic perspectives of adpositions.

The last section, section 6, discusses the theoretical complexities and the result of the preset work.

The primacy of the morphology has been emphasized throughout the book. These sections precede synoptic *Contents* and follow *References* and *Indexes of Languages, Names, Subjects,* and *Notions.*

Section 1: Introduction

1. The Book is for You!

Besides typologists and professional linguists, the book will help language teachers, second/ foreign language learners, non-linguists from social sciences, sciences, and to everyone who is curious to know about languages.

2. The Scope of the Book

The book is intended to meet the requirements which have not been adequately met in morphology, syntax and semantics on this topic yet. The book explores Adpositions from all way round to know its nature and function in the language/s. The present book studies the general characteristics, morphological features, syntactic functions, semantic and cognitive properties, not only of certain adpositions which express the core relations like agent, patient and other roles like space, time, accompaniment, instrument, but study Adpositions as a whole set (4).

2. Hagège's Approach

The author has adopted functionalist framework, i.e., Three View Point Theory more specifically. That assumes/ views that sentences produced by a speaker and interpreted by a hearer can be applied three points of views: i) morphological and syntactic, ii) semantic, referential and cognitive, and iii) information-hierarchical and pragmatic. The author uses a corpus of 434 languages from diverse language families of the world to substantiate his study crosslinguistically. He assumes adpositions as a fundamental part of speech and gives reason that only lexemes can't make link to build complete and meaningful sentences for better human communication (5-6).

Section 2: Towards a Comprehensive Characterization of Adpositions

While characterizing adposition, Hagège in this section describes what they are, what they are not and their synchronic and diachronic nature and function. He defines;

> *An adposition (Adp) is an unanalysable or analysable grammatical word constituting an adpositional phrase (Adp-phrase) with a term that it puts in relationship, like case affixes, with another linguistic unit, by marking the grammatical and semantic links between them (8).*

Head in Adp-phrase can be a noun, adjective or a verb either in prepositional phrase or postpositional phrase. In many languages a number of Adps, most of them or all of them are derived from verbs or nouns (8). Hagège, while characterizing Adbs, differentiates Adps from some other word-types parts that are often confused with Adps. For example: i) verb-phrase-internal word-types like *preverbs, direction-pointers, direct/inverse morphemes, locative stems, applicatives,* etc. and ii) verb-phrase-external word-types like inseparable parts of complex

words, *depredicants* (they are associated like Adps to noun phrase but do not indicate function or relate to their syntactic center), *modifiers* of the verb meaning (those which do not govern noun-phrase but modify the meaning of the verb), *chorophorics* (that stress the spatial meaning of the noun phrase), *topicalizers*, and *co-ordination marker* (62-96).

Adps and Case Affixes

Hagège takes rigorous efforts to distinguish between the most complicated terms *Adps* and *Case Affixes.* Hagège feels its functional homology has often been stressed and so he cites the statement of Zwicky (1992: 370) "Everything you can do with Adps you can do with case inflections, and vice versa" and counters this statement (Zwiky: 1992: 369) through focusing on syntactic issues rather than morphological ones (17).

Adps and case affixes are the main and most widespread case-marking strategies in the human languages. Hagège acknowledges the thin line between them, their similar syntactic functions, their semantic parallelism (space, time and other roles) and pragmatic strategies like focus marking. Yet he tries to distinguish them giving phonological, morphological, word order, syntactic, semantic, cognitive and pragmatic, and diachronic criteria. He opens with phonological criteria and he negates the same saying:

> *The examination of phonological properties does not give decisive criteria to allow us to distinguish between Adps and case affixes (24).*

Mostly, Hagège relies on morphological criteria. He differentiates prominent properties of fusional case affixes and angglutinative case affixes. Former one is fused with the stem it governs and morphologically obligatory, mostly unanalysable, takes number of categories together like; case, gender, number, and sometimes definite article. Latter expresses only case, optional where bare stem can appear on its own (25). He further maintains that case affixes mostly are simple vowels or monosyllabic morphemes unlike Adps. Secondly, from case affixes one of the members in the paradigm nominative or obsolutive has a zero mark of the same importance as other marks. Adps (a set of prepositions or postpositions) have no zero mark member. He then compares case doubling phenomenon with Adps (e.g. Russian), and also admits that the ban on Adp doubling is not universal (Hungarian). Later he defends on the basis

of statistical frequency that Adps are not statistically dominant as case affixes (25-27). He reports about the above criteria:

> *However, since they [Adps] exist, we must look for other morphological criteria that could more radically distinguish case affixes from Adps (27).*

Hagège also rejects his own fourth morphological criterion about nominal declensions for not having systematicity in it. He offers a fifth criterion relating to the inflection problem of case affixes and Adps. There are fewer examples of Adps than case affixes violating the "inflection avoidance inside derivation". He gives a sixth criterion as Adps can be combined with various morphemes like diminutives and negations, but Hagège knows no example of similar combinations regarding case affixes even as he admits the possibility of such combinations even. The last criterion proposed by him is in relation to the respective sizes of Adps and case affixes: longer and shorter. Case affixes are more frequent than Adps regarding marking of core functions (28-29).

In word-order criterion, he reveals the movement of Adps within sentence, e.g. juxtaposition, unlike case affixes. In syntactic criteria, he guides us to distribution of Adps and case affixes with respect to core and non-core function marking. Further, agreement control is more frequent among case affixes than Adps. Later he mentions some exceptions like: Acehnese, Niuean, Tigrè languages (34). In Semantic and pragmatic criteria, case affixes are generally not omitted, he says, while Adps may be omitted. Adps have more iconic power than case affixes. He gives the example of conscious Adp building in Modern Thai. The meaning can be attested easily to Adps than to case affixes, he states. In diachronic criteria, we have finite number of case affixes. Adps are relatively more. Former are less open to evolution than Adps (29-37). He believes that in those languages which use both case affixes and Adps, case may be used to express more abstract relations than spatial relations which is the domain of Adps, but, it is found that case affixes also show spatial and other relations and Adps also may be used as indirect agent/ subjecthood. In this section, he succeeded in the characterization of adposition from many different word-types. Yet, differentiating Adps from case affixes is less unconvincing as many criteria have been negated by him for one or another reason. The length and frequency of the case affixes and Adps are undoubtedly distinctive. But don't we have more/ less frequent and

shorter/longer words in another word category? This problem will be more obvious in postpositional languages than in prepositional ones. Research in individual languages will discover better solution in this regard. Lastly in this section, he defends aptly the term *adposition* than other terms like *case, case-marker, functeme* or *relator.*

Section 3: Crosslinguistic Survey of the Morphological Diversity of Adpositions and Adpositional Phrases

The distribution of Adps varies greatly from one language to another (108). As Hagège cites DeLancey;

> *Where Tibetan or Japanese have fewer than half-a-dozen postpositions, English has scores of prepositions – indeed no fixed number can be determined, as language is slowly but steadily adding to the set … (DeLancey 1997:5)*

On the basis of positions of Adps there are generally three types: prepositions, postpositions and ambipositions with respect to their governed term. Out of 1033 languages, 417 are VO and have prepositions, 427 are OV and have postpositions. But there are 38 languages which have VO word order and postpositions and 10 having OV and prepositions. These four combinations are possibly seen here. A language like Chinese possesses both prepositions from verbal source and postpositions from nominal source (111-112). Postpositions are more attached to their governed term unlike prepositions which are more linked with verb. Some languages (e.g. German) have ambipositions as the Adps come at both sides of the governed term. Hagège warns;

> *Ambipositions should not be confused with homonyms, that is two different Adps which happen to have the same form and to appear, respectively, in pre- and postnominal positions (115).*

He cites Libert (2006) to explain the state of Ewe language which has preposition *'to'* which means *"through"* and postpositon *'to'* which means *"edge"* where former comes from verbal and later from putative source. They are not an ambiposition at all (115). Circumpositon is rather uncommon and here morphemes of the same Adp come at both sides.

Later, some morphological features like Adp ellipsis and Adp migrations are given. He put forth the simple, compound and complex Adps in the section. *Simple Adps* are those that are neither compound nor derivatives, i. e., these cannot be analyzed in component parts. *Compound Adps* differ from complex Adps and also from compound cases. In many languages they are formed with adverbials and spatial or non-spatial Adps (e.g. English *'ahead of'*). Its use is widespread to form with association of nominal/ adjectival/ participial elements with one monosyllabic Adp (e.g. *because of, depending on, thanks to, with respect to*, etc.) They may contain element of negation or subordinating morpheme like French *essive* compound *'en tant que'.* Some authors do not consider compound Adps in the category of Adps. *Complex Adps* constituted by the combination of an Adp and case affix (128-130). Then, he describes the phonetic and morphological changes occurring in Adps and governing terms. Lastly, he studies the relationship between Adps and verbs and those between Adps and nouns. In most of the languages, Adps are derived from nouns and verbs through the process of grammaticalization in long periods of time (151). Adp is midway category between noun and verb; they [Adps] are best characterized as a morpholexical category. Hagège expresses a special status of Adps as:

> *The human mind has the capacity of giving names to things and to processes, hence the quasi-universal existence of nouns and verbs. But the relationship it establishes between these names has itself, at the same time, a reality. Humans have built logical systems with relational elements which are purely relational. But they have also built languages, in which there are no purely relational elements. This is what the study of Adps reveals (151).*

In the process of grammaticalization, the following changes happen (Hagège 1993: ch. 7 and Lehmann 1995): the phonological reduction, morphological reduction, formal fusion, sequential fixation, combinatory limitedness/ constrains, increased syntactic specialization, increased frequency, semantic bleaching, etc.

Section 4: Adpositions and Adpositional Phrases in a Syntactic Perspective

Adps and case affixes have many things in common, since they both mark various types of complement types, which they link with a syntactic head; whether this head has a predicative function or not. As linguists rest on the assumption that case is a general concept, case affixes and Adps do the same job. The particular ways in which Adps *per se* participate in the marking

of these syntactic functions have not been thoroughly examined, says Hagège (191). He prefers core/ non-core distinction rather than other terms available to show relations. He observes the fact mentioned below, whereas in the previous section, he contrasted case affixes with Adps noting that members from the former have at least one member having zero mark " … and many languages there are unmarked adverbial complements" (193). The boundary between core and non-core complements is not always clear-cut. He gives crosslinguistic hierarchy of function marking for Adps as; *Periferal > DO > IO > S.*

Hagège describes three functions of Adps as adverbial complement of verbal head, adnominal complement of nominal head and predicates by themselves with or without copula. He also explains focalization of two types, intonational and clefting patterns respectively as in the following examples:

*a. they are not **for** you but **against** you*

*b. it is **with him** that she wants to work (255)*

Interestingly, he also discusses Adps functions as Subject and Object. For Adp-phrase as subject and object, he cites Zwiky 1952 and provides his examples for the ltater.

*a. **for** me to be happy would please them (202)*

*b. the new tenants are reclaiming **behind the garage** (204)*

Hagège describes some Adps having special syntactic characteristics. These complement types have in common the ability to contain predicative elements which do not behave like predicates in independent clause, for example, the two analyses of the same clause:

he slept with the window open (Pp. 222)

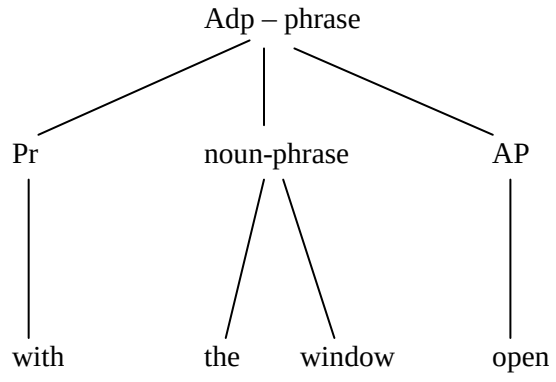

Figure: AP = adverbial phrase

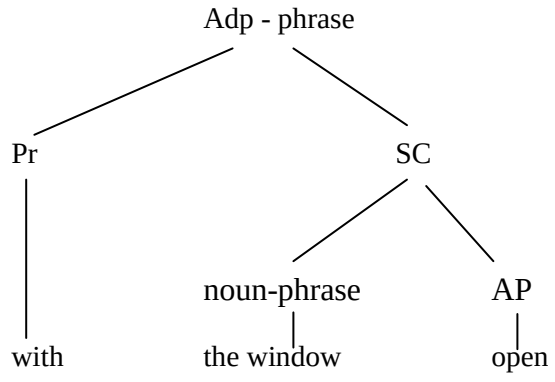

Figure: SC = small cause

Such type of syntactic behavior is awaited more research in different languages. He also talks about weak and strong transitivity, marked and unmarked core and non-core relations and ends this section with diversity of syntactic behaviour illustrating by Englsih preposition *'on'*.

Section 5: Adpositions from Semantic Point of View

Hagège elaborates the semantic functions (listed below) and explains throughout this section, he also compares and contrasts them to clarify (261-262);

Sr. No.	**Semantic domains**		**Semantic functions**
1	**Core Meanings**		agentive, patientive, attributive, possessive
2	**Non-core Meanings**		
	A. Spatio-temporal	Static	inessive-spatial, inessive-temporal, apudessive, adessive, abessive-spatial, abessive-temporal, obsessive, suressive, suppressive, subessive, preessive-spatial, preessive-temporal, circumessive, medioessive, interessive.
		Non-static	illative, allative, terminative-spatial, terminative-temporal, ablative, obversive, surlative, superversive, sublative, prelative, postlative, circumlative, mediolative, interlative, perlative-spatial, perlative-temporal, prolative, secutive.
	B. Non-spatio-temporal		proprietive, exclusive, exceptive, comitative, instrumentive, mediative, mediative, motivative, concessive, comparative of equality (equative, assimilative), comparative of inequality, essive/ translative/ mutative, purposive, adversative, pertentive, roborative, adnumerative, additive, substitutive, hypothetical.

This chapter studies the relationship between syntactic and semantic behaviour of Adp. It also studies the contribution of Adps and Adp-phrases to the construction and interpretation of meaning, the paradigmatic relations within the set of semantic function shown by Adps. Every language makes its own selection by the way it elaborates its adpositional system. Hagège gives four semantic domains as; core, spatial, temporal, and notional, crosslinguistically, expressed by Adps. He also tackled the problem of name-worthy cognitive contents (329).

Section 6: Conclusion and Prospects

The results of the book can be summarized as follows: Adps are studied in wide spectrum cross-linguistically. Comparison between Adps and case affixes went beyond their functional equivalence. Semantic and cognitive distinctions were introduced between place as entity and place as an inherent spatial relation. Definition and examination of complex and compound Adps have never been studied before. The phenomena of conjugated adpositions, special syntactic uses of Adp-phrases like subjects, objects, adnominal complements, and predicates were studies. Implicational hierarchies were projected. The assessment of new phenomenon like introducing new Adp or making one obsolete by public authority as in Thai and Israeli Hebrew respectively was done. The new terms like '*circumlative'*, *'pertentive'*, *'roborative'* and *'secutive'* were coined for four domains of semantic roles like core domains, and non-core domains i.e. spatial, temporal, and relational (330-331).

Adpositions could be considered as a clear-cut category as a function marker syntactically. But syntax is not sufficient criterion and morphological distinction is more important to Adps as a different category. Adps is more than a syntacticcategory; it is a morpholexical category, Hagège suggests, because Adps display extraordinary variety of forms and combinations. They cover enormous field of meanings, and they occupy a central place in language categories, though they are neither indispensable nor universal. Besides a mere grammatical tool, Adps belong to lexicon and have complex, rich and far-reaching semantic contents and cognitive implications (332).

Adps are midpoints in the process of grammaticalization. Their very nature shows the moving and unstable nature of human languages, and it's a dynamic category. The data suggests

that this category needs more than syntactic definitions provided by theoretical models. For example, cognitive semantics defining adpositions requires morphology. Hagège emphasizes the primacy of morphosemantics regarding Adps study (333-334).

Contemplating Remarks

As the research studies on Adps in most of the languages are not refined (and many discrepancies are there), Hagège's corpus of 434 languages obviously offer important and useful data. There are fuzzy boundaries in definitions, nature and functions about adpositional issues in many individual languages. There is need, indeed, to study them thoroughly within and across languages before going to make universal principles about Adps. Hagège's efforts, no doubt, are stimulating in this regard, and the present book will be a milestone when language professionals begin to collect more data. These studies also will either confirm the claims of Hagège or reject them. Research on Adpositional phenomenon at three levels will bring in more insights:

1) Study of Adps in an individual language equally stressing its morphology, syntax, semantics and pragmatics.
2) Study of Adps from only prepositional or postpositional languages, and
3) Word languages across many families to discover the universal nature of Adps.

To sum up, I can definitely say that this book made me think. You will also enjoy reading it. You may utilize it while doing research on your language. You will begin to think of previous studies of your language with a different perspective. And there lies the importance of the book.

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Acknowledgement: My thanks are due to Deccan College Library, Pune for providing a copy of the book and its image. **Note**: The numbers in parentheses throughout the paper indicate page numbers in the book under review.

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Arvind Jadhav, M.A. UGC-NET English, M.A. Linguistics, Ph.D. Scholar
Assistant Professor, English
Yashwantrao Chavan College of Science
Karad 415124
Maharashtra
India
arvind.linguistics@gmail.com

LANGUAGE IN INDIA

Strength for Today and Bright Hope for Tomorrow

Volume 14:3 March 2014
ISSN 1930-2940

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Negotiating Power: Maitreyi Pushpa's *The Verdict*

Dr. Ashok Verma

Maitreyi Pushpa
Courtesy: http://en.wikipedia.org/wiki/Maitreyi_Pushpa

Power in Society

The operation of power in society forms the very kernel of Human life and existence. Consequently, there have always been two groups in society: the dominant group which controls the discourse and thus unleashes power; and the underprivileged that remains at the receiving end. Foucault defines 'discourse' as the sum total of statements that define a world and these statements primarily involve the question of representation i.e. who controls the discourse in a given world? Be it Marxism, Feminism or the Colonial Discourse, the expression of power and the division of society in two conflicting groups remains central to all these schools of thought. As the prevailing group is at the helm of affairs, what emerges as the basic principle then is that the powerful subdues and subjugates the powerless and it has continued throughout the history of human civilization.

A Tool for Oppression – Naked Power and Hegemony

Interestingly, there emerge two major *modus operandi* of power as a tool for oppression. The first one, repression is wherein the underprivileged are subjected to direct oppression at the hands of the dominant group. This form of power is rightly termed as "naked power" by Bertrand Russell as its directness is felt overtly by both the groups. The second and more complex way, hegemony, comprises the "ideological state apparatuses", as Althusser calls them. Whereas repression focuses on coercion and use of raw, force to subjugate the powerless, hegemonic discourse creates a world of willfulness and voluntary submission and "active will". As it works primarily at the psychological and mental levels and not at the physical level, it is very difficult to see through its surreptitious nature. This form "is multiplicitous, and often impervious; and it operates through ideological manipulation – through mind-games, eliciting consent from the unwitting victim" (Bhaduri, "Introduction" XIX). This kind of power often gets deep-seated in the psyche of people and therefore it becomes very difficult for them to pose a challenge to it. The objects of power unwittingly become a party to their own subjugation and are found supporting those very structures that deny them not only share in power but also pull them into the morass of ignorance and exploitation. The dominant ideology is projected as the source of success and happiness for them.

Any Way Out?

Now a very pertinent question arises: Is there no way out of this octopus-like stranglehold of hegemonic power? The answer is in the affirmative. Within those structures that appear to be insuperable and unshakable, there are certain gaps, breaches which leave scope for the potential of resistance and a new order. It is interesting to note that just like the two modes of power, i.e. repression and hegemony, resistance can also be direct as well as surreptitious. It means that the structures of power can be challenged overtly, i.e., by resorting to physical violence as well as covertly, i.e., through de-hegemonization.

The Verdict

Written in the form of a letter in first person, Maitreyi Pushpa's short story "The Verdict" reveals at length the nuances of power, its operation through repression and hegemony and the possibilities and the mode(s) of resistance. It shows the range and intensity of the dual forms of power that Basumati, the protagonist, is subjected to, her awareness of it and finally, her unique way of subverting the structures of power from within; having located fissure(s) in them. She becomes a harbinger of change for the better with her secret, almost unconscious resistance to the structures of power through subversion of the authority of her husband – patriarchal as well as political. Her resistance may not be direct or violent, it is very effective nonetheless as her final 'verdict' in voting against her husband excludes him from those very 'delicacies' of power he takes pride in. Furthermore, the story is a celebration of a woman's growing into awareness of her perpetual marginalization through the two modes of power and her consequent protest at the level of instinct.

The Power Play

The power play in the story—both in the larger domain of the village and in the smaller domain of the family—is palpably visible. Ranveer's position as a male and a promising politician allows him to keep Basumati away from power even if she has become the Pradhan of the village. His position as a male has the backing of the patriarchal tradition. He considers himself to be in command and therefore the wife must always remain subservient to him. Therefore, he considers it his right to prevail upon her

in all matters; whether familial or political. Similarly, as a politician, he considers her to be too naïve to understand the intricacies of politics. Neither does he want her to. All he wants is to make himself more influential and powerful. Because of this duality of power—patriarchal and political—he exercises explicit control over his wife's thoughts and actions.

Ranveer's Dual Power

There is a marked difference between Ranveer and Basumati regarding their approach to power. Ranveer uses power to increase his domain of influence, both at the familial and political levels. He sees nothing wrong in perpetrating the decadent tradition of wielding power over others. His exercising of power can be understood along both modes, i.e., repression and hegemony. He uses repressive power on his wife. He literally threatens, scolds and bullies her. When Basumati, accompanied by Isuriya, is on her way to the Panchayat, he stops her and asks her to go back home and finding her reluctant, raises his voice: "Basumati, didn't you hear what I said?" (105) Basumati feels her "feet shrivel under his fiery gaze" (ibid). Throughout the narrative, she feels the presence of Ranveer as if he were watching and monitoring her moves. Thus, he successfully projects his repressive image and Basumati who has already been indoctrinated into subordination to the husband, cannot protest against oppression. Similarly, in the larger domain of village, he is much feared of. Nobody dares say anything against his injustice or misappropriation of public funds as they are ever conscious of his repressive image.

Ideological Manipulations

At the same time, however, Ranveer takes recourse in ideological manipulations to further perpetrate his hold over Basumati. Whenever he finds his repressive measures ineffective, he dexterously uses the "trump card" of propriety and class. The way he makes her understand the importance of the status of the family is in consonance with the dominant ideology: "You must not lose your sense of propriety. Does our status, our standing, mean nothing to you anymore? A woman is respected only as long as she keeps within her bounds" (106). In another instance, when Ranveer severely admonishes Basumati for going to the meeting of the panchayat and passing the verdict in

Ramsingh's favour. He asks her not to have any illusions about her position. Basumati's inner being is troubled and she silently protests against this oppression by not entering the room and preferring to sit in the courtyard. Since it is already past midnight, Ranveer has to pacify her somehow as he cannot let the situation get out of control. So he immediately switches over to ideological manipulations to calm Basumati:

> 'Is there any distinction between a husband and a wife, silly woman. They live and die for each other. There is no reason why you should harbour such doubts on account of the village folk. They are all jealous of us, cannot bear to see the husband as the Pramukh with his wife as the Pradhan.' (111)

Further, by promoting his wife in politics, he skillfully projects his image of a "liberal and progressive" husband. In this way, Ranveer's deft handling of both the modes of power pays him rich dividends and he is able to keep Basumati under his control through most of the narrative.

Basumati's Idea of Power

Basumati's idea of power is diametrically opposite to that of Ranveer. Better qualified than her husband, she visualizes power as ability – a medium of negating oppression. She intends to use political power, to serve the oppressed thus ensuring equality and justice to all. Her dream of becoming the harbinger of happiness and justice for the villagers speaks of her essentially compassionate nature which becomes further explicit after her mentor wishes that her "courtyard must have a roof of honesty built on pillars of truth, where the weak, the oppressed, the accursed and defeated will find shelter" (111). All her decisions in the story are led by this spirit. When she gets passed the verdict in Hardai's favour, her inner being is thrilled at the very idea of having realized her long cherished dream of maintaining equality and justice in the society. It, to her, is a pious act:

> A decision taken with seamless compassion and loving uprightness. The chabutra seemed like sacred ground to me, the temple precincts from where I had released the stagnating water, cleared out all the filth with my

own hands, prepared the ground as though for new seeds, a fresh garden (109).

The Excuse of Propriety

Obviously, Basumati intends to work for the cause of the oppressed and downtrodden. Ranveer, however, does not let her work independently. He does not allow her to attend the meetings of the Panchayat in the name of propriety. Another interesting point is that Basumati is an honest and upright individual while Ranveer is a corrupt politician who (dis)favours someone in accordance with his own gains. Even when Basumati, propelled by her sense of justice, goes to the meeting and passes judgment in Hardai's favour, he gets that decision reverted as he feels his authority – patriarchal as well as political – threatened. In this way, there is a constant clash between the two concepts of power – the unjust power of Ranveer and Basumati's power of fair-play.

Growing Gap in Perception

The simmering dissatisfaction in Basumati shows up, for the first time, in her decision not to sign the financial documents because she does not want to be a titular Pradhan. Moreover, she is not at all happy with the functioning of her husband. The way he misappropriates the funds meant for metalled roads and dispensaries makes her forlorn. She tries to take charge of the funds but Ranveer does not pay any heed to her words and continues to "call shots" in her name. As a mark of resistance, she decides that she would not sign any financial documents. However, her resistance melts when Ranveer orders her to sign the documents. She finds herself helpless as his repressive image is always at the back of her mind. The mere sight of Ranveer numbs her senses. Obviously, Basumati has been indoctrinated into subordination in such a manner that she has accepted her inferiority and internalized that hegemonically constructed image of women in which only those women are idolized who do not oppose the husband.

Slow but Steady Process of Gathering Courage

Basumati lacks the courage to flout her husband openly. However, her inner being is anguished at not being able to use her power as a Pradhan to dispense justice. As such,

the cause of her uneasiness is more political than patriarchal. As a wife, she perhaps would never like to offend the husband. There is no instance where she records any dissatisfaction for Ranveer as a husband as she has fully internalized the traditional roles assigned to a woman in patriarchy. She is also aware of the advice given by her mentor at the time of her marriage which again is along patriarchal norms. The clash of opposites between Ranveer and Basumati is then to be understood in the light of the difference in their approach of power and justice. She resists because Ranveer has been misusing his power as a Pradhan/Block Pramukh to serve his own trivial interests. Be it the case of Ramsingh the potter; or Isuriya, the goatherd's wife; or Hardai, the girl in her father's captivity, his decisions are always in favour of the tormentor rather than the oppressed. All villagers are well-aware of this gross injustice, no one, however, dares say anything against him. Basumati, a conscientious and just individual as she is, too is conscious of Ranveer's fraudulent ways. She however is faced with a constant struggle between her conscience which goads her on to resist; and the patriarchal tradition that exacts a wife to be docile and "reliable" to the husband. Her predicament gets manifested beautifully in the following lines: "My mind would heave violently in response, almost to the point of answering back. *But being his wife, my anger remained mute*, my words of protest subsiding like froth on boiled milk" (106) (italics mine).

Repressive Measures at their Culmination

Hardai's desperate step in ending her life to escape constant sexual exploitation leaves Basumati miserable. All her dreams of dispensing justice to the victimized girl are completely shattered. She had tried her best to help Hardai get a fair deal in the village panchayat and passed the verdict in her favour according to which Hardai was set free from her father's exploitative clutches and allowed to live with her husband. When she got the verdict passed, she felt extremely happy as finally she was able to bring cheer to the life of a victim. Ranveer, by vetoing that decision, resorts to repressive measures crushing not only Hardai's hopes for a normal married life but Basumati's cravings for justice and equality as well. While the former commits suicide, the latter makes up her mind against such gross injustice. Sunil Kumar too reads Basumati's 'unreliable' act along the same lines when he aptly comments that "while Basumati's meekness and

submissiveness stem from the effects of ideology and consistently prevent her from defying her husband…. her unreliability – her acting contrary to the expectations of the patriarchal tradition – arises due to flawed means of power" (173).

A Gap in the Dual Power

In fact, Basumati has found a gap in the dual power of Ranveer. She has increasingly come to realize that by projecting her as a candidate for the Panchayat elections, he did not intend to shape her political career and growth as an individual. He himself told her that he was forced to nominate her as a candidate as he himself wanted to contest the election of Block Pramukh and could not have held two posts simultaneously. He knows that by allowing Basumati become the Pradhan, he will be virtually holding both the key positions of the Pradhan and the Block Pramukh as the wife would never go against him. The way he takes his reliance on her for granted speaks volumes about the male mindset in patriarchy. Basumati has come to understand this mindset thoroughly and has located a breach in it.

Flash Point – Impulsive or Deliberate?

Basumati's resistance comes in a furtive manner where she behaves like a docile wife following her husband like his image but at the level of instinct, she gives vent to the ever-growing dissatisfaction in her and votes against her husband. This resistance through her individual vote becomes very powerful as she successfully deprives Ranveer of the power that sustains him not only as a politician but as an individual also. All his hopes of becoming an MLA stand thwarted. Thus, by not being 'reliable' to her husband, she successfully negotiates the repressive as well as hegemonic power of Ranveer; by not coming in direct confrontation with him and yet leaving him crestfallen at the end of the story. Hence, Basumati's mode of resistance is truly surreptitious in apparently being submissive and docile, but resisting the oppression potently.

The question of interest here could be whether Basumati's resistance is a conscious effort towards subversion of power or it is an act she does rather impulsively. In fact, the writer never shows her as a woman planning her resistance. Whenever she defies her husband, she does it on impulse. In case of her voting against Ranveer also, she

comes to realize the implications of her act only when the results of the elections are declared and then she feels pricked by her conscience for not being faithful to her husband:

> O God of fire! O great priest who had guided me through the seven steps to holy matrimony! O father, my creator! And Massav, you, my mentor … you had made me his consort, companion and partner in all his joys and sorrows and bidden me farewell as Ranveer's wife. (116)

Contrast between Isuriya and Basumati

The character of Isuriya and her relationship with her husband further help in understanding power play in the story. The writer skillfully uses her character to juxtapose the two contrary aspects of Basumati's character. With her bold, outspoken and insubordinate nature, Isuriya impresses Basumati and the readers alike. Ecstatic and thrilled after Basumati's election as the Pradhan, she openly proclaims that the days of inequality are over:

> 'Ai… listen everybody. Listen carefully. Things will be different from now. We can demand our rights. Now if those spindly little men beat us, shout at us, don't let us visit home, if they force us to ask our parents for money or they harass us, then make straight for Basumati. Write it all down. Get them bastards jailed.' (103)

This feeling of jubilation in Isuriya is an expression of the emotions pent-up for long in all womenfolk alike. Basumati's election as the Pradhan of the village is perceived as a change for the better by the villagers particularly, Isuriya who is thrilled about a woman becoming the Pradhan, something hitherto unseen and unheard of: "So, you are now the Pradhan. That can only be for the better."(103). In Basumati, she sees an opportunity for equality and justice which was denied to the villagers by Ranveer. Not only this, she envisions a day when Ranveer shall pay the price for his unjust ways and Basumati shall hold the sway.

Basumati wants to be like Isuriya as she feels burdened by the baggage of the customs and traditions of upper class society. Her status as the wife of a respectable person suffocates the individual in her that wants to be free like a bird, without any

restrictions: "If only I had been Isuriya, outside the walls of propriety and decorum. Under the free sky. Beyond illusions fostered by the paralyzing customs and traditions of genteel society" (111). She envies Isuriya's freedom from "the paraphernalia of caste and family ties" (103) and recalls how Isuriya came to the village as a bride on the same day but got familiar with every household before "I [Basumati] had barely lifted my veil" (ibid). The protagonist attributes the rebellious part in her to Isuriya. Undoubtedly, she is her alter ego. Since Basumati has been indoctrinated to bear the burden of propriety and customs of the upper class society, she has apparently become timid, submissive and docile. Isuriya, on the other hand, is forthright. Being from a lower class, Isuriya is not supposed to observe 'manners'; she can afford to be blunt and direct. Basumati, on the contrary, has to live in a world of 'must-nots' being the wife of a man of influence.

The Defining Feature of Reaction against Oppression

The two women can further be contrasted along their reaction against oppression. Since Isuriya is subjected to physical violence, her reaction has to be direct and blunt. She reacts against repressive power in the form of reporting her husband to the authorities for maltreatment. She openly breaches the patriarchal norms. In her case, repressive power is met with forceful resistance. Basumati, on the contrary, has to negotiate the duality of power and therefore reacts in a secretive, indirect manner.

Undoubtedly, Isuriya makes Basumati conscious of the undercurrent of dissatisfaction, the ever-growing uneasiness in herself. She becomes instrumental in making Basumati realize her true nature and changes her from a meek and submissive wife to a judicious individual who can go against her husband, if necessary. The last line of the story accentuates Isuriya's role in Basumati's resistance as she confesses to her mentor after casting her vote against Ranveer: "I just couldn't kill the Isuriya in me" (116)!

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Dr. Ashok Verma
Assistant Professor
Department of English
B.P.S. Mahila Vishwavidyalaya
Khanpur Kalan, Sonipat (Haryana)
ashokgverma@gmail.com

LANGUAGE IN INDIA

Strength for Today and Bright Hope for Tomorrow

Volume 14:3 March 2014
ISSN 1930-2940

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Abhinavagupta's Exposition Extends Bharata's *Rasa Theory* in Several Ways

Astha, M.A., B.Ed., Ph.D. Scholar

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Focus of *Natyasastra*

The ***Natyasastra*** is an ancient Indian treaty on the performing arts, encompassing theatre, dance and music written in 2 century BC. It is traditionally attributed to Bharat Muni. The work is incredible in its details regarding stage craft, rasa, bhava, abhinay, etc. The text contains 6000 *sutras*, incorporated in to a frame where a number of *munis* approach Bharat asking him about *Natyaveda* and *Rasa*, *Bhava*, *Sutra, Karika*, *Nirukta, Abhinaya* etc. Bharat quenches their thirst by explaining every thing minutely. In the 6th chapter we read that Bharat Muni enunciated eight *Rasas*. Each *Rasa* according to *Natyasastra* has a presiding deity and specific colors.

What is *Rasa*?

Rasa is an emotional response that is inspired in an audience by a performer. *Rasa* is a developed relishable and enhanced state of a permanent mood which is called *sthai bhava. Rasa* literally means the quintessential essence of a work of art. It is a two-way process, the artist strives for *rasa* in his work and the *rasika* or connoisseur intuitively detects it. He says *Rasa* is bestowed on the spectator or audience.

Rasa is like a perfume which comes from matter but cannot be easily described or comprehended but only enjoyed. *Rasa* denotes taste and flavor as when various condiments, herbs and sauces and other materials are mixed, a taste different from the individual taste of the component is felt. Rasa is enjoyably tasted. *Rasa* is a state of heightened delight or *ananda*, the kind of bliss that can be experienced only by the spirit. Rasa experience is emotional the artist creates a world for the viewer and he reaches to a state of emphatic bliss.

How is this *Rasa* created?

As Bharat Muni explained in *Natyasastra, Rasa* is created by the combination of *vibhav, anubhava*, and *vyabhicari bhava.* Each *rasa* experienced by the audience is associated with a specific *bhava* portrayed on the stage.

Bhava, etc. Explained

Now what is *bhava* (mood), *vibhava* (stimulant) and *anubhava* (consequent manifestation, enactment).

Bhava is the imitation of emotions. *Bhava* conveys the meaning intended by the poet through gestures facial expressions. (*Vibhav* and *anubhav* together make *bhavas*)

Vibhava is the stimuli, cause.

Anubhava is the enactment of *bhavas.*

To *vibhavas* human reacts in different ways. These reaction expressions are called *Anubhava. Anubhav* is voluntary.

A Total of 49 Bhavas

Sthai bhava- A *rasa* is the developed, relishable state of a permanent mood which is called *sthai bhava.* These are eight in number.

1) *Rati*
2) *Hasya*
3) *Soka*
4) *Krodha*
5) *Utsaha*
6) *Bhaya*
7) *Jugupsa*
8) *Vismaya*

Sancari bhava (vyabhicari bhava) The temporary effects or feelings which are not stable (*sthai)* are called *sancari bhava*. These emanate during the creation of *sthai bhava*. These are thirty-three in number. These are involuntary.

1) *Nirveda*
2) Glani
3) Sanka
4) Asuya
5) Mada
6) Srama
7) Alasya
8) Dainya
9) Chinta

10) Moha

11) Smriti

12) Dhriti

13) Vridha

14) Chapalta

15) Harsa

16) Avega

17) Jadta

18) Garv

19) Vishad

20) Autsukya

21) Nidra

22) Apasmara

23) Supta

24) Vibodha

25) Amarsa

26) Avihttahm

27) Ugrata

28) Mati

29) Vyadhi

30) Unmade

31) Marnam

32) Trasa

33) Vitarka

***Satvik* bhava**

These are eight in number. These have also been called as *Anubhhava.*

1) *Stambha*
2) *Sveda*
3) *Romanca*
4) *Vepathu*
5) *Vaivarnya*
6) *Swarbhada*
7) *Asru*
8) *Pralaya*

Relation between *Rasa* and *Bhava*

Rasa is produced from *bhava. Bhava* leads to (*bhu)* a *Rasa* arising out of various kinds of acting. The flavor *(rasa)* is produced by the *bhava* through acting. No *rasa* without *bhava,* no *bhava* without *rasa;* mutually they lead to a distinct result. Each *rasa* experienced by the audience is associated with a specific *bhava* portrayed on stage. For example, in order for the audience to experience *sringar* (the erotic *rasa*), the playwright, actors and musicians work together to portray the *bhav* called *rati* (love).

Rasa

Sringarm-- Depicts	Presiding deity	Colour	*Sthai bhava*
Attraction, Love	*Vishnu*	Greenish blue	*Rati*

This represents the universal creative force and embodies romantic and erotic feelings of love between man and woman, the longing for the absent lover and sensitivity to the beauty of nature revealed by gorgeous costumes, luxurious dress and ornaments.In our daily life whatever is pure, holy, resplendent is referred to as *sringaram*. It is of two kinds *Sambhog* (fulfillment) and *Vipralambha* (separation).

Hasyam-- Depicts	Presiding deity	Colour	*Sthai bhava*

Laughter, Mirth *Pramatha* White *Hasya*

Hasya is evoked through expanded lips, cheeks, wide staring and contracted eyes etc. Laughter is stimulated by disfigurement of dress, impudence, incoherent speech, deformed appearance, queer behaviour, strange costumes. It is of six varieties:

1) *smita*
2) *hasita*
3) *vihasita*
4) *upahasita*
5) *apahasita*
6) *atihasita*

Karuna-- Depicts Presiding deity Colour *Sthai bhava*

Compassion *yama* pigeon *soka*

Karuna is sad pathetic, tragic and expresses loneliness, longing and yearning for the absent lover or God. It is stimulated by curse, pain, calamity, separation from dear ones, loss of wealth, killing, injury, etc.

Raudra Rasa -- Depicts Presiding deity Colour *Sthaibhava*

Fury *rudra* red *krodha*

This *rasa* is naturally connected with the evil spirits, the devils and the persons of violent nature. The stimulus is anger, boldness, insults, cruelty. Its cause is fight.

Vir Rasa -- Depicts Presiding deity Colour *Sthai bhava*

Heroic mood *Indra* Silverish White *Utsaha*

Vir rasa concerns noble and brave individuals. It is stimulated by cold blooded (courage) determination, justice, chivalry etc. *Vir rasa* is produced by an energetic, determined, unrelenting nature.

Bhayanak rasa -- Depicts Presiding deity Colour *Sthai bhava*

Horror terror	*kala*	black	*bhya*

This *rasa* represents the sensation of fear, fright and awe. It is stimulated by seeing or hearing words, sounds and objects or by fear of jackals and owls, empty houses, forests .This may also be produced by fear of seeing or hearing weird persons or sounds of getting into fights, forests and uninhabited dwelling of having wronged the elders or the King.

Bibhatsa rasa-- Depicts	Presiding deity	Colour	*Sthai bhava*
Aversion	*shiva*	blue	disgust

This conveys the sentiment of hate, hostility, and disgust which is usually made explicit in dramas. It is stimulated by hearing whatever undesirable, ugly, evil is. Bibhatsa rasa is produced by things which disturb the mind like seeing something unpleasant, wrong smell, touch, taste, sound etc.

Adbhuta rasa -- Depicts	Presiding deity	Colour	*Sthai bhava*
Amazement	*Brahma*	Yellow	*Vismaya*

Adabhut is expressive of wonderment, amazement, surprise, exhilaration and also mixed feelings of anticipation. It is stimulated by the sight of divine persons, by the sudden achievement of whatever desired, by the tricks and magic. Any achievement or deed or sight which is out of the ordinary should be considered as the stimulus of *Adbhuta rasa*.

Although Bharat Muni has confined the number of *Rasa* to eight only, he, in the last few *karikas* of the chapter six, after talking about all other *Rasas,* talks about *Shanta Rasa.* He says that it is sthai *bhava - shama* which brings salvation. Its *Vibhavas* are knowledge, renunciation, purification of heart, etc. Enactment is done by displaying spiritual knowledge, meditation, kindness, etc. Its *sthai bhavas* are *smriti, dhriti, stambha, romanca,* etc. *Shant Rasa* is there when there is no sorrow, no pleasure, and no envy.

Clarification by Abhinavgupta

In *Abhinavbharti,* Abhinavgupta clarifies Bharat's *Rasa sidhanta*. *Muni Bharat* states that the basic emotions become *Rasa* through the action of three elements. Abhinavgupta clarifies that what is really experienced is only the *Rasa*. This is ultimately not even an emotional object presented to consciousness, but rather a specific non-mundane mode of knowledge that is indistinguishable from an active relishing. Abhinavgupta equates *Rasa* with a more fundamental and universal 'aesthetic rapture' that shows itself in different circumstances that are not artistic. *Rasa* is ultimately an inalienable property of consciousness itself.

Muni Bharat states that the whole process of *Rasa* evolves in the consciousness of the auditor, and finally one dominant *Rasa,* one unified aesthetic experience, results from innumerable casual factors. Abhinavgupta compares this primary *Rasa* with Bhartrihari's *Sphota*. Abhinavgupta enjoins that these primary emotions should be depicted on stage so as to inculcate the proper pursuits of their life goals.

Abhinavgupta states that the addition of the ninth *Rasa* is necessary. For him, the fundamental *Rasa* is that of tranquility (*Shanta*) from which all the other *Rasas* emerge and disappear into. This *Rasa* would represent the path of freedom from involvement with the world, the path that promotes the fourth end of life, salvation, an end of life that no other *Rasa* promotes. This *Rasa* can be experienced when one is stabilized in life. Through this *Rasa* a person stretches the transcendental possibilities of aesthetic experience.

Abhinavgupta gives *Shanta* the supreme place. His defense of *Shanta* consists largely of demonstrating the possibility of its practical implementation on the stage in terms of motivation, etc. Abhinavgupta considers this *Rasa* to underlie the other eight *Rasa*. Abhinavgupta's poetics reduces literary experience to a single *Rasa, Shanta Rasa*

Abhinavgupta considered the number of *Rasas* as nine. He considered three more *Rasa* but while explaining out these three he has not considered these as three separate entities. These

are: Snaeh, Laulya, and Bhakti *Rasa.* He rejects *Bhakti* as a separate *Rasa* for the same reason that he refuses other propositions such as 'affection for a child' *Vatsalya Rasa*.

Abhinavgupta, in his commentary on *Rasa Sutra,* recalls the explanation of other scholars in the tradition like *Bhatta Lolatta, Sankuka, and Bhattatauta,* etc. Abhinavgupta gives reiterates that the *sthai bhava* is not acted but is the object of enactment. While stating what is *Rasa* he simply says he has nothing new. He will only paraphrase what *muni Bharat* has stated. But we see he has been emphatic about the nature of *Rasa* as unobstructed experience. Not everyone is able to have this experience. Defining primary *Rasa* experiences he names those that are related to the four ends of life.

Abhinavgupta says that *Rasa* is present not only in *natya* (visual) only but in *kavya* (*shravya,* aural) narratives also. He tells *Rasa* can be experienced if the narrative style is perfect and mature.

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Astha, Ph.D. Research Scholar
Department of English and Foreign Languages
BPSMV
Khanpur Kalan

Sonipat 131001
Haryana
India
astharu@gmail.com

LANGUAGE IN INDIA

Strength for Today and Bright Hope for Tomorrow

Volume 14:3 March 2014
ISSN 1930-2940

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The Quandary of Human Minds in Post-Modern Perspectives

Amzi Azmi, M.A. English Literature

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Abstract

This article will feature the presentation of the idea of uncertainty and self-alienation as the dominant themes of postmodern literature with the references to Samuel Beckett's *Waiting for Godot* (1953), Harold Pinter's *The Dumb Waiter* (1960) and Edward Albee's *The Zoo Story* (1960). These three post-modern works are marked for its quintessential representations of post-modernity both from the stylistic sides such as recalcitrant stage directions and from the thematic aspects such as uncertainty and self-alienation.

The term *postmodernism* will be elaborated as a diverse and controversial topic of debates of literary intellectuals. Jameson's definition of post-modernism will be reviewed in order to clarify it as the reaction to modernist attempts. The explanation of the social degradation of human society will be discussed which is the

pivotal aspect of postmodern society. Also, the question that how the writers have marked those features and associated them with their literary characters will be answered based on the above mentioned three texts. Comparative discussions will be shown to make the arguments more logical and the concept of postmodernism in literature will also be explained to be defined as an encapsulated form of revolting against traditionalism and modernist concepts is all sectors.

Keywords: post-modernism, waiting, expectation, uncertainty, self-alienation, depression, mistrust, pessimism, optimism.

Analysis

Post-modernism is an argued term considered as an unconventional sensation, which emerged as a feedback in contradiction of the modernist conception. It has a deep impression in differentiated fields and recent literary progresses are also saturated with the traits and trials. Post-modernism is highly marked in architectural dimension:

> Postmodernism in architecture was reactionary (like Waught) in rejecting the modernist project; it proposed to revive pre-modernist manners such as eclecticism, the playful collaging of diverse styles within one building or development, a return to the use of Graeco-Roman pillars and capitals, and the entire ornamental vocabulary of classicism.(Wheale, 1995, p.41)

Courtesy: www.artivist.gr

Since the 1980s the critical discussion of science fiction, particularly of authors like Philip K. Dick, J. G. Ballard, and William Gibson, has increasingly made

reference to the concept of postmodernism. Since this term can mean quite different things according to the context, some clarification is necessary:

> It might be said that the term postmodernism is deployed in at least three different ways. The first is the construction of an aesthetic, or a poetics, which is produced inductively from an empirical analysis of a number of texts. *Post*-modernism is an aesthetic which comes definitively *after* modernism, and is elaborated through a process of difference from the form and ideology of the Modern movement, usually in terms of binary oppositions. The second sense is a considerably vaster claim, which moves beyond a purely internal art history and attempts to place the shift from modernism to postmodernism within a fundamental historical transformation. Postmodernism thus becomes a concept which relates to a new economic, political and cultural totality… These three senses, thus delineated, could be ascribed to distinct disciplines, with "postmodernism" belonging to art history, "postmodernity" belonging to more sociologically inflected analyses, and "postmodern thought" belonging to philosophy. Things, however, are not this simple . . . [because] A central definitional element of postmodernism is the transgression of boundaries . . . Postmodernism is less a bewildering and diversely deployed term which can yet be reduced to a singular root; rather it conceals lines of thought which appear to be flatly opposed.' (Roger Luckhurst, 'Varieties of Postmodernism', Hull Occasional Papers in Philosophy (1992).

Human Existence in Postmodernism

In postmodern literature, human existence is showcased in a dramatic and metaphoric way with categorical traces of catastrophe, trauma, anguish and socio-psychological degeneration. In case of literature, Silverman marks:

> Postmodernism has a double dimension : (1) desperate clinging to obsolete modes of hyper-individualistic yet conventionalized or institutionalized criticality (e.g., in the pseudo-rebel/hero of the rock world); and(2) recognition that the locus *vivendi* of activist criticality and sophisticated integrity is at once cognitive and empathic acceptance of intersubjectivity, with all its problems. (Silverman, 1990, p.61)

Thus, writers depict the social and psychological changes in human lives in an artistic way. Moreover, he says:

> The site of the theater seems to be a prison in which actors are trapped within the confines of a proscenium space and the audience is walled off within the illusion of its speculative security beyond the footlights. Inside this prison the drama of the attrition of representation is played out. (Silverman, 1990, p.141)

Questions Against the Values, Signs, and Practices of Modernist Societies

Postmodern literature criticizes the modern projects and evokes thoughtful questions against the values, signs, and practices of modernist societies around the world. The success and achievements of modernism are questioned at the outset of postmodernism:

> Most early protagonists of postmodernism defined themselves in contrast to a narrowly selective or retired image of modernism, they had one aim in common. All were attacking the idea that the work of art existed in and for itself, in a state of autotelicity, above the flux and discords of mass culture and the ruptures of a modernity that was itself on the threshold of a major reconfiguration. (Sheppard, 2000, p.124)

Courtesy: michaelnewberry.com

Gradual Degradation

Literary depictions of the postmodern era display a gradual degradation of human psyche and a struggling figure of human existence trying to find its own identity in a diverse environment. Postmodern literature also portrays a pluralist world where meaning is fragmented, identity is broken and subjectivity is questioned with

very rigor of criticality. The obvious price of the post-modern phenomenon is the sacrifice of meaning, certainty, objectivity and homogeneity of patterns of life and essence. Instead, a world emerges where every human effort has lost the centrality as well as the value of dialectic contradictions of right and wrong.

This deconstruction, which is often derogatorily marked as destruction of modernist concept, results in a decentered, deconstructed value system echoing the nihilistic hollowness, alienations and uncertainties. Thus human existence is also turned into an isolated and decentered system of values (or lack of values). This makes them self-alienated from family bonds and society and also makes them fear an uncertain future. Marking such subjective furor, Wheale says: 'For the multitude of causes unknown to former times are now acting with a combined force to blunt the discriminating powers of the mind, and unfitting it for all voluntary exertion to reduce it to a state of almost savage torpor' (1995, p.33). Moreover, Jameson says;

Inverted Millenarianism

The last few years have been marked by an inverted millenarianism in which premonitions of the future, catastrophic or redemptive, have been replaced by senses of the end of this or that (the end of ideology, art or social class; the "crisis" of Leninism, social democracy, or the welfare state, etc., etc.) taken together, all of these perhaps constitute what is increasingly called postmodernism. (Jameson, 1991)

In order to define Jameson's definition, it can be said that the changes and challenges of the previous conventions in diverse disciplines as well as the effects of modernism are responsible for the birth of postmodernism and Fredric Jameson's definition highlights these facts. It is a critical term that has multiple definitions made by several critics from miscellaneous fields. Therefore, his definition does not mark the quintessential features of postmodernism, but provides a wide-ranging view of the term. He says not only the disasters but also the restorations are associated with it and revising his assertion is the main purpose of few of the upcoming paragraphs.

Modernism and Post-modernism Architecture

The term modernism itself is a controversial issue and post modernism is considered as the aftermath of modern tactics in practice. Critic Charles Jencks says that it is 'the combination of modern technique with something else' (1996, p. 29) and this 'something else' indicates several transformations and challenges. Jameson marks it as the end of ideology, art, social democracy and welfare but I say that it is not the end but the injection of new dimensions or ideas in all those fields. For example, in architecture, when modern designs fail to connect with its various spectators, post-modern architects used strategies to overcome it.

James Stirling's Staatsgalerie is such architecture where blue and red handrails are used to suit the taste of youth along with classical decors (Ibid, p. 34). This tactic is called pluralism, the amalgamation of old and new to get multiple perceptions, which is an essential feature of post-modernism.

Changes in Literary Devices

Regarding the changes of literary devices, critic M. Sarup highlights Jameson's remarks in *Post-Structuralism and Post-Modernism* (1993, pp. 146-147) in case of the use of old literary norms in ironic ways in literature. In his book, he explains Jameson's views that pastiche and schizophrenia are the two significant features of postmodern literature. The former is used in 'nostalgia films' with the themes that the unique and theatrical characters are subjective and are incapable of dealing the devastation of societies. The latter supports Lacan's ideas of language associated with isolation and discontinuity. He further says: 'experiences of temporal discontinuity, similar to those described above, are evoked in postmodernist works such as the compositions of John Cage and the texts of Samuel Beckett' (Ibid). I agree with Jameson as I have also identified the issue of incoherence between Vladimir's and Estragon's dialogues in *Waiting for Godot* (1953) and in Cage's *Fontana Mix* (1958).

End of Ideology

When Jameson says 'end of ideology', it highlights the dominant role of technology and science shifting the place of importance in human lives. J. Birringer strongly marks this saying: 'Jameson apparently wants us to think of his examples of

"technological alienation" in a dialectical way that could unite the catastrophic and progressive aspects of postmodernism' (1993, p. 8). He intends to say that technological advancement is making humans materialistic thus alienating them from family commitments. It is similar to Jean Baudrillard's concept of 'completed catastrophe' (Ibid, p. 20) but the word 'dialectic' suggests the progressive revisionist perception too. The phrase 'inverted millennialism' suggests overall changes deriving from shifting of ideas with deconstructive reviews. For instance, the idea of power shifts from the acquisition of knowledge to the amount of money and technological expertise one has. Therefore, money and technology get the utmost importance and the values of human relationships as well as the ideas of transcendental dogmas, faith and belief structures decay. Similarly, Francoise Lyotard advocates that the advancement of science promotes capitalism widening the gap between developed and developing countries (1993, p. 134). Thus, postmodern capitalism is not only benefitting but also ruining the national economies.

Multiple Changes

The phrase 'this and that' refers to multiple changes in different disciplines. For instance, in medical science, the AIDS epidemic is spotted as a catastrophic premonition of the future. Therefore, post-prevention risk control and celibacy campaigns are redemptive measures taken to face the challenge. In philosophy and social criticism, more pragmatic, contextual and heterogeneous ideas are proposed with an undertone of denigrating the classical philosophical propositions as age-old, obsolete clichés. It also rejects 'formalist autonomy' and 'Utopian compensation' (1995, p. 26).

In photography and painting, new discourses are introduced considering it as 'high art representation' (Ibid, p. 43). It aims to practice direct access to reality through graphics as 'a means of appropriating reality and a means of making it obsolete' (Ibid, p. 122). It sets the idea that everything is decentered and people are incapable of seeing the binary sides of truth and falsehood, accommodating nihilistic perceptions of life.

Moreover, in politics, the term shifts Lenin's concept with the ideas of neo-colonialism and multinational industrial strategies, setting a hope to establish a new

society but also giving the threat of a third world war. In short, all these replacements of ideas are responsible for the formation of postmodernism and this is openly hinted in Jameson's definition.

An Aesthetic Term

Therefore, different postmodernists define the term from their own perspectives; therefore, its definition cannot be concretized. According to Jameson's definition, postmodernism is an aesthetic term that derives from the fundamental transformation of modernist attempts. It suggests a pragmatic shift from the practicing roots of diverse sectors to more critical and dynamic ones, which carry both positive and negative aspects. Postmodernism allows all its doors open for criticisms and suggests that it is a debated concept, an ongoing, unfinished project. Using the first bracket in the definition and the word 'etc.' twice, he encourages readers to think of the issues related to the term. The best attribute of Jameson's definition is that it does not provide a number of constructing features but used the phase, 'this or that' which allows postmodernists to analyze and discover more. The definition gives ample opportunities to explore postmodernism by diving deep to the cause and effect of the ideas associated with it.

Courtesy: www.wikipaintings.org

The Sense of Self-Doubt and Repugnance

Uncertainty is related with the concern of the future, which postmodern theories explain as the sense of self-doubt and repugnance. It is extremely imbedded in the unpredictability that arises from losing confidence in an omniscient existence

and in human associations. Moreover, infidelity in ideologies and relationships, as well as estrangement of men from the sense of contentment in achievements, is represented in both modern and postmodern literature. As ideologies have been decentered in postmodern project, the traditional modernist values have been deeply shaken and postmodern writers have showcased the discontent, dissatisfaction and sense of hollowness echoing out of lack of value and deconstruction of the traditional value-generative elements of humanist efforts. Such a subjective disorder of the ideas make human beings alienated from general happiness and contentment of social lives. Beckett's *Waiting for Godot* is a masterpiece focusing the decentered human world and catastrophe of deconstruction of value systems. The work belongs to the beginning category of postmodern literature for highlighting crucial dilemmas of postmodern anxiety of human existence. Therefore, it is a controversial issue to mark Beckett as the last modernist or the first postmodern writer.

Courtesy: backstage.blogs.com

Eternal Waiting

In *Waiting for Godot,* Vladimir and Estragon, the protagonists of the play, eternally wait for an imaginary character named Godot who never appears in the scene. Being hopeful to the fact that Godot will end their sorrows, their eternal waiting never ends and frustration follows with a signature tune of repetitive elements of more waiting to follow. The topsy-turvy, the ups and downs, the deep confusion out of the play point towards the deconstructive assessment of human existence, the lack of certainty, the confusion, the self-alienated tendency and the mistrust to the modernist projects.

The waiting thus signifies a question to the traditional values and poses a deep mistrust towards the value systems like Godot, the imaginary savior. In short, Beckett shows through them 'an increasing dehumanization of life' (Hutcheon, 1989, p.28)

evoking in postmodern society. Estragon is shown dependent on Vladimir, and Vladimir, comparatively smart, is planning suicide. This indicates the impatience and depression of human beings suffering from the fear of disappointments. Vladimir randomly gives up his plan of suicide, evokes feelings of hope but again makes plan of suicide feeling pessimistic; this behavior marks him as unpredictable.

No Assumption of Identity

Moreover, both these characters have no surnames, no religion and no responsibility all of which highlight the fact of their alienation from the general human society. If they had blood ties or friends, they must have mentioned them. We do not find them talking about their parents, siblings or marriage, so we can assume that they have no one and they are unsocial as well that turns them so much dependent on Godot. Their dialogues are fragmented marking their anger and displeasure towards the society they are living. Even the stage setting, a barren land and a half-dead tree with a few green leaves, suggests, as Jean Baudrillard says, 'completed catastrophe' (In Birringer, 1991, p. 20). The stage is metaphorically a representation of the present condition of the society as well as of the characters in the play, that is, barren of moral ethics and laws, where any value can be built, any value can be questioned, any character can pose the mimic of Godot and trick the human memory as a gimmick of 'the-person-who-saves-the-world'.

Metaphors

The green leaves, metaphorically, represent hope for a better future followed by uncertainty and indicates the dialectic contradictions of hope and despair to the post war era. The stage setting in the play metaphorically represents the human mind, which is barren and empty because of the effects of world wars and postmodernity. It shows a mind that is 'the abundance of questions, and the lack of certain answers' (Croall, 2005, p. 130). Such a mind evokes the feeling of self-alienation and despair. Similarly, Gablik (1984: 17) says 'To the postmodernist mind, everything is empty at the center. Our vision is not integrated and it lacks form and definition' (In Hutcheon, 1989, p. 38) and such facts are shown in both the characters.

Furthermore, silence and pause are associated with the concept of uncertainty, alienation and delay and Beckett uses a lot of silences in dialogues to highlight these issues lengthening the time of the play to give the audience and readers the taste of

waiting. The characters' constant waiting is a curse to them. It makes them abstain from general activity because they fear that if Godot comes and fails to find them, they will never ever see Godot again. Therefore, they hesitate and neither move location nor return back to the place from where they came. Many critics suggest Vladimir and Estragon as nihilists because of their self-alienating attitudes and sense of uncertainty. Alternatively, the act of waiting also suggests hope, a positive space of human psyche where any value can be built in optimistic sense. They are not committing suicide though they attempted several times to do so. They are even uncertain as to whether they can kill themselves successfully or not. It is not certain whether Godot will come or not but they are waiting in the hope of his arrival.

So, having the theme of uncertainty and alienation, the characters cannot be marked as the concrete archetypes of it. They represent essential features of human characteristics, which are the mixture of uncertainty and hope, alienation and togetherness. Similarly, G. Anders says 'What Beckett presents is not nihilism, but the inability of man to be a nihilist even in a situation of utter hopelessness' (In Esslin, 1965, p. 144). Thus, the play emerges as a successful key literature to postmodern traits, where hope and despair live with different capacities, questioning as well as complementing the centrality of human existence. As a consequence of this, the play helps readers to question the conventional roots of the system of values deconstructing.

Uncertainty Rules Over

Moreover, the idea of uncertainty is highly associated with time. People start to feel uncertain when any result or feedback does not come in its expected schedule. Regal says that '*Waiting for Godot* treats time as minutely incremental and unendurably long. Failing to find any reasonably alternative to waiting, Gogo and Didi must continue to suffer, denied even the possibility of taking pride in their punctuality' (1995, p. 130) and I also agree with this statement. As they are not convinced of Godot's arrival, the waiting turns into a torture and they suffer from insecurity and ambiguity repetitively saying 'We are waiting for Godot' (Beckett, 1953, *Waiting for Godot*, Act 1). Beckett highlights this as a postmodern issue suggesting that everyone waits for a golden opportunity to change their life but hardly

gets it and the waiting or longing for such an opportunity is the reason for frustration. In this regard, David Bradby says:

> Beckett is the first dramatist to focus exclusively on the act of waiting and to make this into his dominant metaphor for existence. At the same time he obliges his audience to share the experience, in real time, of what it is to wait. To wait is to experience time passing slowly or coming to a standstill. (2001, chapter-2, p. 25)

I agree with Bradby because the silences make the audience wait for a while to comprehend what is happening or to guess what will happen next. On the other hand, the way Vladimir and Estragon pass their time is humorous but it also highlights the killing of time, as they do nothing productive. They could have joined any social activity to pass their time but they did nothing that can serve the society or even themselves that marks their intention of being self-alienated from the social interactions. What they did is some exercise and unusable talks, which bring them fatigue realizing the pessimistic impulses: 'Nothing happens, nobody comes, nobody goes, it's awful!' (Ibid). It seems that such pessimistic notions discourages them being social and friendly. Therefore, their dialogues echo their tension and impatience. This is one of the post modern dilemmas that people do not know what they should do to pass their time, neither, do they know whether their leisure activities can bring some benefit to them or not.

Courtesy: chicagocritic.com

In the subplot of Pozzo and Lucky, some interesting new facts are noted. Pozzo subjugates Lucky in order to practice authority over him. Lucky carries a load on his back of which he cannot get easily rid. This makes Vladimir and Estragon worried and they frequently ask 'Why he doesn't put down his bags' (Ibid). This load is metaphorical and can be marked as the burden of imperialism and postmodernism. Both these characters have no family surnames and they never mention anyone related to them. This marks their alienation from family ties. Moreover, Lucky fears that if he places the load on the ground, Pozzo may whip him and thus, he restricts himself from doing so. Lucky intentionally avoids putting the load down as he is uncertain of his freedom after such a mutinous act. Such a doubt creates psychological dilemma in him and he finds no other way but to serve Pozzo. Pozzo treats Lucky as if he is a machine continuously bound to serve him and it becomes clear to readers that Lucky himself starts to believe as though 'we are all chimeras, theorized and fabricated hybrids of machine and organism; in short we are all cyborgs' (Eaglestone, 2004, p.317). Even Pozzo gives orders to Lucky as if Lucky is a programmed machine: 'Stop! (*Lucky stops*) Back! (*Lucky moves back*) Stop! (*Lucky stops)* Turn! (*Lucky turns towards auditorium*) Think!' (Ibid)

Thus, it is apparent in the play that Lucky is deprived of his rights as a human and he himself is not aware of it. He unconsciously alienates himself from the rest of the characters by not unloading the burden and acknowledging himself as a servant to Pozzo. If Lucky was confident to the fact that defending himself could provide him freedom, he may have done so. However, he is unsure, thus he avoids trying anything, which goes against Pozzo's orders in the fear that it may cause him increased difficulties. This is also another dilemma in postmodern society; that people want to change their situation but suffer from anxiety at the idea of facing an unknown outcome, which could be destructive instead of progressive, resulting from their potential actions.

The Zoo Story

Similar views are declared in Edward Albee's *The Zoo Story* highlighting the theme of uncertainty and self-alienation more elaborately. The idea of self-alienation is first introduced when Jerry says 'it isn't a law, for God's sake' (Albee, E., 1960,

The Zoo Story) regarding marriage and criticizes Peter's conjugal life. As Jerry himself has no wife, and children, it is natural that he will feel jealous of someone having all of these. Then he admits that he has nobody to talk to, so grabs Peter, a stranger in the park road, as his company of sharing ideas. This marks that Jerry has no social life and has no friends with whom he can share his feelings. It also indicates the loneliness and solidarity of postmodern life. When Peter asks Jerry the reason behind this, both the themes become clearer to readers.

Jerry starts relating his neighbours to whom he is not responsive and socially attached. He does not even know their names nor can identify the face of his next-door neighbours. This results his alienation from social interactions. Then he describes his property highlighting two empty photo frames. He says they are empty because he has no one special to be remembered. He comes from a broken family. He never saw his mother and father having a happy conjugal life and he lived with his relatives that failed to provide a healthy family environment for him. Nobody loved him and he also never fell in love. Gradually, he has started spending nights with prostitutes, thus he neither has a family in the past nor expects to have one in the future. Such a frustrated life makes him aloof and alienated from the normal day-to-day life of human civilization. He has no future plans that can motivate him to change his current devastating position. He thinks of himself as a victim of fate who is destined to suffer and therefore arrives at an absurd idea involving Peter. He claims the right to sit on Peter's bench and in a dispute, makes Peter stab him with the intention that the news will be broadcast on television next day.

In this regard, Bottoms says;

> The protagonist of *The Zoo Story* (1959) had done his best to provoke the placid Peter from his isolated bench, to force him to acknowledge his plight, to acknowledge that he is alive. As Edmee remarks in *Finding the Sun*, "We have so much to be thankful for, being alive. *Being Alive!* (2005, p.149)

Peter did not realize that talking to a stranger and consoling an unknown could cause him such a trouble. He even was not certain that he could stab a person in anger. He was unaware that his habit of reading books on park benches in the evenings may cause him to be at risk from unpredictable dangers and accidents. So,

the idea arrives that everything is uncertain and anything shocking can happen anytime without a single expectation. On the other hand, Jerry provokes Peter to stab him, and ultimately achieves his goal, only because he wants himself to be discussed and known to the world. He knows that his murder case will be investigated, written about in the daily newspapers and telecasted on news channels; therefore, it is assumed that he makes an absurd decision to destroy himself in order to become socially popular and uses Peter in the name of formal friendship. It is a matter of question that a person like Peter who tries to alienate himself from the society suddenly wants the rest of the world to know him and makes an absurd plan to make his death public news.

At first Jerry lives a life of isolation and then he engineers his death with the aim of it becoming social news. His only motivation is that he wants people to remember him and his death. This marks the mental condition of postmodern individuals. He could have done positive acts to achieve popularity but he did not. It seems that he wants himself to be remembered, no matter whether it is for peculiar reasons, and this mindset alienates him from the rest of the people of the society. Even if his death is forgotten after a few days publication of the incident, Peter will never forget Jerry and in Jerry's mind this will still be his own achievement. This is the only reason of Jerry planning his own death and Peter falling a victim to him. The idea of alienation is also seen in case of the sobbing lady who lives close to the apartment of Jerry. She is his everyday encounter: 'Whenever I go out or come back in, whenever I pass her door, I always hear her crying, muffled' (Ibid). He says that he always finds her crying with determination all alone in her room and her door always remains open but Jerry never enters nor knows the reason for her sorrow. It may be that she is waiting for someone who will never come and this reality makes her suffer.

Courtesy: yo-poeta.blogspot.com

Moreover, Jerry feels pity for her but he never asks the reason behind her sorrow as if it is not his business. His words show that he is sympathetic toward her but restricts himself being too close to her as if he dislikes getting involved with others' private matters. There would have been no harm if Jerry had gone to her and tried to console her, which could mark him as a socially active person, but he did not. It raises the question as to the reason behind such remoteness and Jerry himself gives the answer claiming that he feels himself to be a homosexual: 'I was a h-o-m-o-s-e-x-u-a-l' (Ibid). Then he refers to his anti-feminist impulses and that he goes to prostitutes only for sex. Therefore, his gender identity crisis can be a reason for his alienation from common interaction in society. Jerry could plan for his future falling in love with a lady, marrying her and having children but he wishes to be with prostitutes just to satisfy his lust. It shows that Jerry intentionally avoids social life and matrimonial alliances thus alienate him from human happiness.

Avoiding Relationship Commitments

In postmodern societies, people are afraid of relationship commitments, as they believe that commitments are often broken. They are ready to believe machines but not human beings; they even disbelieve their blood ties. The concept of trust is completely a matter of doubts for postmodern individuals.

Moreover, their belief in a transcendental identity is also decayed. As a result, human beings became frustrated and Albee highlights these facts in case of depicting the psychological traumas and social obligations of Jerry. If Jerry is compared to Vladimir, it is evident that both of them suffer from the same psychological dilemmas. Both of them plan their death, but Jerry succeeds whereas Vladimir rejects his suicide plan at the end. Both the characters feel that no one will remember them after their death and this feeling of lonesomeness makes them frustrated.

Many critics think that *The Zoo Story* is inspired by *Waiting for Godot* but Albee, in an interview, admits that he is least inspired by Beckett: 'A homage to Beckett? Not necessarily.'(In Bottoms, 2005, p. 242). On the other hand, Harold Pinter was greatly inspired by Beckett and his one act play *The Dumb Waiter* is a good example, which has many similar features. The two characters, the setting and even the dialogue presentations are also similar.

Courtesy: artsculture.newsandmediarepublic.org

The Dumb Waiter

The Dumb Waiter also depicts the theme of uncertainty and self-alienation. Both the characters, Ben and Gus, are postmodern individuals and they have no surname in their identity. The readers do not know anything about their family or friends. If they had wife and children, they must have mentioned them in their conversations but they did nothing like that. Between both the characters, Gus seems to be dependent on Ben and therefore, asks frequent questions that marks his anxiety or insecurity. Their words are fragmented and their topics of discussion suggest that they have nothing to do but to waste time and to wait for the orders of their boss. The story is very simple as Pinter himself says: 'The whole action of *The Dumb Waiter* is about the personal interaction of two characters who are contracted to kill the next person coming in through the door' (In Raby, 2009, p. 15).

The fact of uncertainty is that they are not aware of the true identity of their boss and neither of them knows who will be their next target to kill. Whenever something is given to them by post or by telephonic messages, they suffer from uncertainty as to whether it is from their boss or someone else. Even they live in an old kitchen, detached from society, with an aim of providing a secure location for

themselves. It is a matter of euphemism that those who live their life by killing people are utterly afraid of their own death.

If we compare this play with *Waiting for Godot*, we will find that not only the themes are similar but also Gus and Ben are like Estragon and Vladimir. As Estragon and Vladimir wait for Godot, Ben and Gus wait for the next assignment to kill. The stage settings are similar in spite of some props but the endings are different. Contrastingly, J. Croall says :'Pinter's early plays are in the end very different from Beckett's, being generally more social and specific, rooted in a recognizable reality, and concerned with individual psychology, while Beckett's are more obviously metaphorical and universal' (2005, p.129). I agree with this statement as I have noticed the end of *The Dumb Waiter* providing suspense, an uncertainty of what will happen next. A number of questions arise in the mind of readers; whether Ben will kill Gus or whether he will let Gus go in the name of friendship and companionship.

If Ben kills Gus, it will highlight the materialistic outlook of postmodern society where emotions and relationships become fragile in front of ambition and selfishness. If Ben let Gus go, it will highlight humanity and friendship but in that case, Ben will face trouble from his boss. The play ends abruptly leaving readers in a fix. We are not sure what will actually happen and this dilemma is one of the postmodern traits of confusion, anxiety and uncertainty. Nothing is absolute or certain and everything is questionably deconstructive, dynamic as well as transmittable. This common problem of uncertainty is represented in Pinter's play, depicting people being alienated from the society by their usual fears. In the case of Pinter's characters, Regal states: 'Pinter focuses on the local and the familiar. His characters, for the most part, bear ordinary names, wear ordinary clothes, and go about their business in definable naturalistic settings' (1995, pp.130-131). I agree with this statement and I also think that depicting ordinary people's unusual dilemmas, like Ben's over-consciousness and Gus's insecurity, Pinter effectively points out the concept of fear, uncertainty, alienation, shock, and annoyance.

Moreover, A. Hinchliffe gives a detail explanation of Pinter's work:

> 'Harold Pinter's people are generally at cross-purpose with each other and sometimes tangled in a world of disconcerting objectivity. Mental discontinuities balance objective absurdities to arouse suspense and a

> sense of threat, bordering on insanity, as when in *The Dumb Waiter* mysterious orders for elaborate meals come down the lift from what had once been a restaurant to the basement kitchen where the two ambiguous ruffians are at their simultaneously flaccid and ominous talk; wherein a lucid symbolism may be felt flowering from a superficial absurdity' (1964, p. 164)

Unpredictable Nature

Under Hinchliffe's ideas, it is clear that both the characters in *The Dumb Waiter* are unpredictable and imbalanced in decision-making, which creates suspense and threat of danger for them. The arrival of meal orders creates tension for Gus and Ben as they are not sure of the sender. They always live with insecurity and a simple sound makes them tremble with fear. They engage themselves in absurd conversation in order to pass time waiting for the order to kill someone. The job, which they have been doing for a long time, is illegal and unsocial. Contract killing is a heinous job and those who do it as a profession are alienated from society. They always keep hiding themselves from the rest of the world and never trust anyone, as they fear their own premature death.

Even if they want to return to normal life, they cannot because they have ruined their conscience by killing people for money and Ben and Gus are perfect examples of these facts. Pinter tries to showcase an absurd mix of these diverse feelings and emotions, affirmations and confusions, wills and lack of determinate destiny in the characters as his own life observation served him:

> The battle for dominance and the condemnation of society's "fundamental hypocrisy"- that contributed to the "world" of Pinter…terror and menace are most essential elements of Harold Pinter's vision of life: the horror of existence presented in truly threatening and frightening terms (Scholl, 1971, p.86)

Portraying People from the Margins

The postmodern writers, like Pinter, have often picked the portrayals of alienated people, people who are from margins and from alienated experiences of life. In *The Dumb Waiter*, the protagonists also belong to that type of portrayal where

stark, contrastive figures are represented in relation to the normative, civil figures of society. Ben and Gus are archetypal portrayals of people who do not follow civil laws and earn their livelihood performing uncivilized acts. These mark them as self-alienated individuals or, in short, criminals who are therefore segregated from normal society. However, the dialectic part of those characters is the emotive faculty, the human mind, the enigmatic anxiety of anguish and the pain of the existence of a human soul into an alienated individual. These people are responsible for their self-isolated lifestyles and thus suffer from various psychological torments and personality disorders. A writer must often pray to be saved from his critics and, not least, from those who admire him. Regarding this, Hinchliffe says: 'When Dukore sums up the plays of Harold Pinter by saying that they have an "unreal reality" or a "realistic unreality", he seems to be assuming the right to paradox that is properly the artist's.' (1967, p.163)

Moreover, Pinter highlights that those who become contract killers are bound to live a life like Ben and Gus of *The Dumb Waiter* and their unlawful acts will result into a prison life, further separating them as individuals from society and family. The play highlights the question of the importance of money compared to the importance of human life and emotions. The general overview is that money cannot supersede people's needs but, in contradiction to this, the postmodern era displays the sense that money is the answer to all questions. Under the effects of industrialization, money is thought to save lives, bring respect and provide support in danger, whereas, relationships do not exist if financial solvency is not offered. It seems that money has deconstructed the definition and the position of fate and omniscient presence in postmodern periods.

Changes of Life Styles

Regarding the changes of lifestyles after the First World War, N. K. Gish notes:

> Old values and beliefs were no longer secured. Women cut their hair and shortened their skirts. Manners and morals were lost. Young people danced all night to jazz and ragtime music. Life seemed uprooted and uncertain, and a mood of deep disillusion set in along with a rejection of old certainties and

constraints. Whether good or bad, the world was different, and art changed with it. (1988, p. 3)

Such a stern set of beliefs has spread all over the world and we can mark Gus and Ben as the representations of the victims of its effect. In the case of Vladimir and Estragon, it is found that waiting itself is a task, which is both tormenting and hopeful. The fact of uncertainty makes them optimistic that Godot may come someday and on that day, if they are absent, the golden chance of survival will be diminished. Therefore, the result is that the concept of uncertainty is both a profanity and a virtue. In one sense, it keeps people believing in hope for a better future; on the other it makes them fear the unpredictability of events and gradually alienates them from the normal life-styles.

Being uncertain of the future results, people turns frustrated that disturbs their normal thinking abilities. For example, Jerry in *The Zoo Story* points out the theme of self-alienation for his unsocial activities and Sunday evening of Peter in the story has been a shock for him highlighting the concept of uncertainty. Peter never knew that something hideous could ever happen to him. He came to the park with the regular expectation of reading a book but meeting Jerry and accidentally stabbing him were events for which he was unprepared. Moreover, Ben and Gus in the *The Dumb Waiter* are self-alienated individuals for being contract killers. At the end of the story Ben aims his gun at Gus and this is a matter of shock and uncertainty, not only for Gus, but also for readers. In this regard, we can say:

> If we disregard the bizarre detail of the initial assumption behind the occupation Gus and Ben pursue, we can see without any great difficulty what it is that the supernatural trappings of the play describe: no more and no less than the process of alienation to which men are subjected in a highly organized industrial society, which denies to the individual, particularly the individual of low intelligence and insight in the lower ranks, any real understanding of its working; and the frustration this engenders, the violence into which this frustration is bound to erupt. (Esslin, 2000, p.63)

To Conclude

In conclusion, postmodern literature emphasizes on the social conditions and highlights the foremost problems of mankind, among which the sense of uncertainty and self-alienation are the noticeable ones. The loss of trust in destiny and God deliver a life full of qualms and psychological vulnerabilities. These critical subjective difficulties become the vibrant notions of debates for literary figures, thus they have implemented such themes in their works.

Many writers of the postmodern age have portrayed the subjective tumult of human beings in their literary works. Beckett, Pinter and Albee accentuate these concepts in their works with the skill of their poetic brilliance, which has been revealed in this article. All these works stress the problems, but none of them offer solutions. It seems that the main purpose of the writers is to make readers alert of these socio-psychological circumstances only. Even their literary style of demonstrations is different following the postmodern notion of deconstruction. Besides the literary traits of postmodernism, some major thematic issues like seclusion, unpredictability, decentralism, deconstruction of values and mistrust on transcendental realm are ornately described in the cited three texts and all contribute to the signature tune of uncertainty and self-alienation.

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Azmi Azam, M.A. English Literature
Arts, Law and Social Science Faculty
Department of English, Communication, Film and Media
Anglia Ruskin University
Cambridge, England
azmiazam13@yahoo.com

LANGUAGE IN INDIA

Strength for Today and Bright Hope for Tomorrow

Volume 14:3 March 2014
ISSN 1930-2940

Managing Editor: M. S. Thirumalai, Ph.D.
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A Study on the Effects of Early History of Recurrent Ear Infections on Word Discrimination Abilities in Children

Binoy Shany M.S., M.Sc. Speech, Language & Hearing, Ph.D. Scholar
Dr. T. A. Subbarao, Ph.D.
Kevin Santhan Peris, MASLP
Josey Simon, MASLP
Thushara, M. K., BASLP

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Introduction

Hearing is important for speech and language development, communication, and learning. Early history of recurrent conductive type of hearing loss disturbs the hearing mechanism which causes significant reduction in the hearing sensitivity. The reduced auditory

input, if in the early years of development may adversely affect the structural as well as functional development of the auditory system. Some possible causes of conductive hearing loss are fluid in the middle ear from colds, Otitis media, poor Eustachian tube functioning, eardrum abnormalities, impacted earwax, infection in the ear canal, absence or malformation of the outer ear, ear canal, or middle ear.

Otitis media (OM) in its all forms is one of the most frequently occurring diseases (Majeed & Harris, 1997). This condition and its various effects, including fluctuating conductive hearing loss may have a long term impact on how the child behaves and learns. It has been well established that many children experience episodes of Otitis media and although they tend to resolve rapidly, a variety of sequelae may develop (Daly, 1997). The sequelae may be medical or non-medical and may exist for a short or long period of time. It has been reported that hearing loss which results from Otitis media would lead to a variety of non-medical sequelae which include "adverse effects in speech, language, development and balance in some children (Casselbrant , Gravel, Margolis, Bellussi,, Dhooge, & Downs, 2002) culminating in learning and behavioral problems (Klein, 2001, as cited in J. S. Stenton , 2003).

Finitzo, Gunnarson & Clark (1990) suggested that not only is the central nervous system sensitive to even minor fluctuation in hearing in early life there is also a basis for a hypothesis if a critical developmental period for auditory abilities that can be disrupted by auditory deprivation from early Otitis media with effusion. This view leads to the suggestion that even minor aberrations in auditory input in the early stages of child development could result in permanent impairment in auditory processing (Vernon- Feagans & Proctor, 1994). According to Benasich & Tallal (2002) it is possible that a history of Otitis media with effusion lead to a delay in the maturation of central auditory path ways in children because of the auditory deprivation resulting from a conductive hearing loss. There is support too for the theory that these abnormal sensory input may be associated with chronic perceptual disability (Hall, Grose, & Drake, 1997) which could lead to delays in child development and learning. Hasenstab in 1992 have attempted to identify various aspects of speech detection, discrimination, and development which may be

affected by conductive hearing loss as a result of history of Otitis media. Deficits were found in processing and representing auditory information and immediate recall for sequential patterns were also below the expected level.

Because of the fluctuating nature of the hearing loss some researchers believe that its impact may be greater than that of the permanent hearing loss (Madell, 1999). Earlier researchers like Northern, Downs and Menyuck (Vernon & Feagans, 1999) assumed that Otitis media with effusion that lead to prolonged periods of hearing loss would result in a degraded input for children and this would affect their language development and speech discrimination skills immediately, resulting in poor verbal skills several years later with subsequent problems in academic development. A number of studies have been attempted to identify whether or not there is impact on academic learning and communication skills caused by conductive hearing loss resulting from Otitis media with effusion (Zinkus, Gottlieb & Schapiro, 1978; Winskel & Heather, 2006). Children with Otitis media exhibited reduced phonemic sensitivity and poor application of phonic knowledge which could lead to difficulties in spelling and reading (Dwyer 1992). Southern California Evidence based practice center prepared an evidence based report (Shekelle, Takata & Chan, 2003) for the Agency for Healthcare Research and Quality, Rockville in 2003. The report reviewed the 449 articles and identified 20 studies that fulfilled their criteria for analysis. Based on the limited number of cohort studies, there was no evidence to support an impact of early life Otitis media at less than 3 years of age, on expressive language, receptive language, or cognitive verbal intelligence at age older than 3 years.

In an Indian study (Maruthy & Mannarukrishnaiah, 2008) on the effect of early onset Otitis media on brainstem and cortical auditory processing**,** Click evoked auditory brainstem responses (ABRs) and late latency responses (LLRs) were recorded from thirty children, who had Otitis media between 6 and 12 months of age these children, and the responses were compared with those from age and gender matched normal children without any history of Otitis media. The mean central conduction time was significantly increased and the mean amplitude of wave I and III of Auditory brainstem response (ABR) was significantly reduced in children with early onset

OM compared to normal children. Also, the latency of all LLR waves was significantly less in children with early onset OM than in normal children. There was a significant, but negative association between central conduction time and latency of LLRs.

In another study (Tyagi, 2002) central auditory processing disorders in children with history of Otitis media were investigated using ABR, LLR and Mismatch negativity (MMN). The analysis of results revealed that majority of subjects had normal ABR as reflected by normal inter peak latency. Abnormality in ABR indicating brainstem dysfunction was noticed in only two subjects. The onset of Otitis media was earlier in these two subjects when compared to others whereas the abnormalities on LLR and MMN were seen even when the onset was late.

Auditory processing ability in children who had history of early Otitis media with effusion was studied by Amala in 2003 using Duration pattern test, Speech-in-noise test, Dichotic CV test. The results revealed that the subjects with unilateral or bilateral history of Otitis media exhibited significantly poorer performance in all the three tests, indicating the deficits in temporal ordering skills, auditory separation tasks and auditory integration skills. Sailaja (2005) studied the auditory temporal processing deficits in subjects with Otitis media using psychophysical just noticeable difference (JND) and then later for physiological JND using MMN. Results indicated that values of psychophysical JND obtained in the subjects with Otitis media was compared to be more than normal groups also the MMN latencies were more prolonged in subjects with Otitis media indicating the deficits in temporal processing.

Auditory discrimination tests could be used to identify the speech discrimination abilities of the children with recurrent attacks of Otitis media. Auditory discrimination is used to refer to the ability to differentiate behaviorally between auditory stimuli of many types. These skills affect an equally broad range of auditory behaviors, like word recognition and speech comprehension in quiet and noisy environment, or the ability to distinguish the musical or prosodic aspects of speech. The children with auditory discrimination problem may perform poorly on speech and language skills.

Need for the Study

A brief review of literature discussed above highlights the current status of research in the area of effects of early Otitis media on speech, language and hearing skills. The studies indicate that there are contradictory findings in the literature regarding the long-term effects of early onset Otitis media. Although there have been research focused on this area, all of it seems to be in foreign context and there are very few studies which highlight Indian context. It is important to explore whether the early auditory deprivation due to inferior use of auditory channel impede the acquisition of various skills for developing Speech, Language and Hearing. A particular concern for Audiologists, Speech Language Pathologists and Otolaryngologists in India is the lack of data on Indian population of children having early history of Otitis media. Hence research in this area requires additional inputs. Keeping all of these factors in mind the present study aims at identifying the effect of early history of recurrent ear infections on auditory discrimination abilities in Malayalam speaking children.

Methodology

The study was carried out in children between the age ranges of 6 to 8 years of age among various urban and semi-urban schools across Kottayam town in Kerala. Since the study was meant to understand the history of ear infections in children, parent information was considered important. The questionnaire was prepared in English and translated in to Malayalam language. The language constancy, clarity of intended meaning i.e., content validity was established. Ten experienced audiologists validated the questionnaire with 90% or more agreement.

The parent questionnaire prepared can be divided into three parts.

1. Information of the child and the parents (Name, age, sex, parent' occupation, income, etc.).
2. Information including the history of ear disease and other questions relating the treatment issues.

3. A 7-point rating scale based on the perceptual evaluation of the parents over the various symptoms associated with Otitis media.

The questionnaire consisted of 19 questions most of which were Yes/No questions. The questionnaire prepared in Malayalam and English languages was distributed according to the preferences of the teachers as to the number of English or Malayalam questionnaires they would require to distribute them to the children. Question 1 to 6 were to elicit responses of the history of ear infections that is, the age of first occurrence, frequency of occurrence, age at last infection, etc. Questions 7 to 19 were concerned with the medical and other treatment issues related to Otitis media. A total of five hundred questionnaires were distributed among various urban and semi-urban schools across Kottayam town. The questionnaire was given to the parents through the class teachers of respective schools to be filled by either of the parents and was asked to return it after 4 days.

The questionnaires were taken back after 4 days from all the schools and were analyzed for various issues. Out of the 500 questionnaires that were distributed, 350 questionnaires were returned. In the 350 questionnaires that were returned, 20 children were found to have the incidence of ear infection more than five times at age of 0 to 3 years. This 20 children were undergone audiological screening and hearing thresholds were found within <20dBHL.

"Auditory discrimination test in Malayalam" (Varghese, 2009) was administered on twenty children who had recurrent ear infection. The stimulus unit used for the study consisted of 36 word pairs recorded at two different conditions. In one condition the entire set of the stimuli was recorded at quiet condition, while in the other condition the white noise was added to the entire stimulus duration at 0dB SNR. Thus the stimulus was recorded in two conditions- quiet and noisy. The testing was carried out in the school setup. The at most care was taken to ensure that the testing environment is far from the noise and other distractions. Prior to the presentation of the stimuli the subjects were trained by the examiner to respond correctly. The entire training was done with the help of five word pairs that was orally told by the examiner. The stimuli were

presented via a Philips headphone with frequency response ranging from 20HZ to 20KHZ using the laptop. The output volume of the headphone was calibrated and set at 70dB SPL. The children were presented with minimal pair of words and were asked to report whether the words were same or different. The presentation was done in both quiet and noisy situations.

Results

Of the 500 questionnaires distributed 350 were returned after filling, making the response rate as 70%. The questionnaires were returned after 4 days and responses were analyzed.

Table 1 shows the total amount of questionnaire's that were distributed and total number of filled questionnaire's that were returned. From the total number of questionnaire's that were retuned it can be seen that the, 20% (70 out of 350) of the children had at least one attack of ear infection during their early years. It was also seen that 20 out of 350 had ear infections more than 5 times in their childhood, which accounted to 5.71%.

Total No. of school children given the questionnaire	500
Total No. of questionnaire filled and returned.	350
Total No. of subjects having at least one incidence of middle ear infection.	70
Total No. of subjects having ear infection more than 5 times.	20
Percentage of subjects having incidence of single middle ear infection.	20%
Percentage of subjects having incidence of recurrent ear infection.	5.71%

Table 1: Shows the total number of subjects having at least one incidence of ear infection and the total number of subjects having more than 5 incidences of ear infection.

The 20 children who had more than 5 attacks of ear infections were further tested using an auditory discrimination test in Malayalam language. The table 2 shows the normative values for the performance of children on auditory discriminations in quiet and noisy conditions. The

50th percentile was taken as the cut off score during testing the auditory discrimination skill in children with recurrent attacks of ear infection.

	25th percentile	**50th percentile**	**75th Percentile**
QSD	28	29	30
NSD	27	28	29

Table 2: Represents the normative values for the performance of children on auditory discrimination in quiet and noisy condition.

Sub no.	**01**	**02**	**03**	**04**	**05**	**06**	**07**	**08**	**09**	**10**	**11**	**12**	**13**	**14**	**15**	**16**	**17**	**18**	**19**	**20**
QSD	28	29	27	31	30	30	29	28	33	28	29	28	33	30	29	31	27	29	31	29
NSD	21	22	25	19	23	25	22	26	20	23	24	22	24	21	24	26	26	19	25	22

QSD: same and different in quiet condition;
NSD: same and different in noisy condition.

Table 3: Shows the results of auditory discrimination test which were done in quiet and noisy conditions on children with recurrent ear infection.

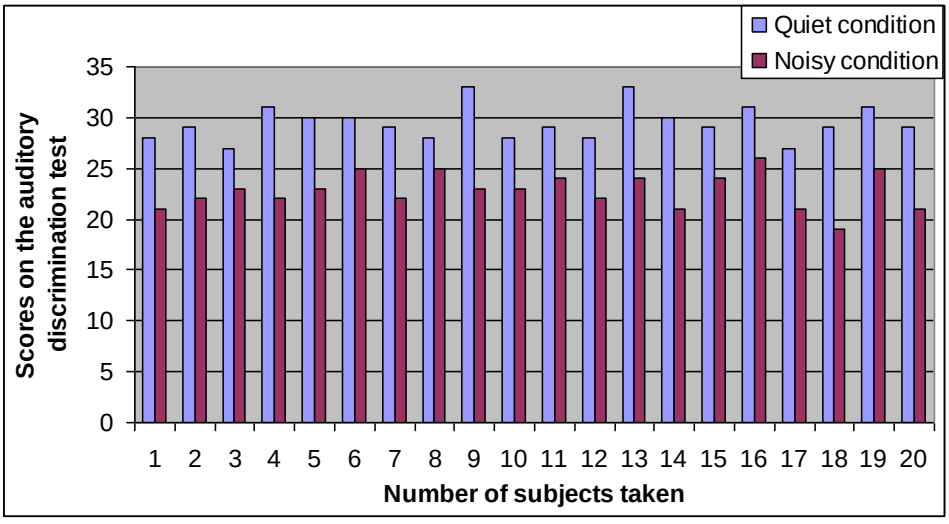

Figure 1: Shows the scores on the auditory discrimination test by 20 subjects in quiet and noisy conditions.

The table 3 and figure 1 show the scores of the 20 children with recurrent ear infections on the auditory discrimination test in quiet and noisy conditions. The scores obtained by each subject were compared to the normative values provided. The 50th percentile was the cut off score taken as the passing criteria on the auditory discrimination test. From the above figure it can be seen that most of the children had normal scores, that is above 29 at 50th percentile in quiet listening condition, except of subject number 1, 3, 8, 10, 12, 17, who slightly poorer scores in the quiet listening conditions as well. When the subjects were tested in the noisy condition it was seen that all subjects had poorer scores and had scores of less than 28, which was the cut off for the noisy condition. In quiet listening condition 14 out of 20 subjects reached 50th percentile point scores. In noisy listening all 100% of subjects failed to reach the 50th percentile cut off score on the auditory discrimination task. Indicating that under difficult condition the auditory discrimination performance is markedly reduced. Though an in-depth statistical analysis was not carried out to see the significance between the scores in two conditions, that are noisy and quiet, the results show a marked difference between the scores in noisy condition and the scores in quiet condition.

Discussion

The present study reports significantly reduced auditory discrimination abilities in children of 6 to 8 years old having 5 or more episodes of ear infections in their first three years of age. This finding is supported by studies (Benasich &Tallal, 2002; Hasenstab, 1992; Hall, Grose & Drake, 1997), which have shown multiple auditory problems in speech discrimination and perception. Its i possible that intermittent period of reduced hearing sensitivity in interaction with factors such as environmental stimulation can result in difficulties of perceiving entire spectrum of speech stream. The minimal pairs used in the present study in Malayalam language in addition to the phonologically different or also semantically different. Hence consequences of this deficit could be severe on general language processing and further education.

Generally auditory deficits in children with early fluctuating hearing loss are restricted to peripheral deficits. The auditory discrimination deficits in the present study point to central auditory deficits which raises the risk value of ear infections. It could be interesting to understand which aspects of spectral information are contributing to the deficit reported. Future studies can focus on isolating the spectral data. Since the auditory discrimination test used in present study is at word level conclusion regarding the impact of linguistic context cannot be drawn. It appears reasonable to assume that the language context may compensate phoneme discrimination deficits caused by Otitis media. Future studies can incorporate this issue.

Conclusion

In this preliminary study of testing speech discrimination abilities of Malayalam speaking children having been five episodes or more of ear infection significantly poor performance has been noted and this points to need for more detailed investigations. Prevention and treatment of ear infections in early childhood needs to be taken up with renewed vigor.

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Binoy Shany M.S., M.Sc. Speech, Language & Hearing, Ph.D. Scholar
Assistant Professor
Dr. M. V. Shetty College of Speech and Hearing
Malady Court, Kavoor
Mangalore 575015
Karnataka
India
shany003@yahoo.com

Dr. T. A. Subbarao, Ph.D.
Director
Dr. M.V. Shetty College of Speech and Hearing
Malady Court, Kavoor
Mangalore 575015
Karnataka
India
subbaraota@yahoo.com

Kevin Santhan Peris, MASLP
Lecturer
Dr. M.V. Shetty College of Speech and Hearing
Malady Court, Kavoor
Mangalore 575015
Karnataka
India

kevinperis@gmail.com

Josey Simon, MASLP
Dr. M.V. Shetty College of Speech and Hearing
Malady Court, Kavoor
Mangalore 575015
Karnataka
India.
joseysimon@yahoo.com

Thushara, M. K., BASLP
Assistant Lecturer
Dr. M.V. Shetty College of Speech and Hearing
Malady Court, Kavoor
Mangalore 575015
Karnataka
India
thusharabinoy@yahoo.com

LANGUAGE IN INDIA

Strength for Today and Bright Hope for Tomorrow

Volume 14:3 March 2014
ISSN 1930-2940

Managing Editor: M. S. Thirumalai, Ph.D.
Editors: B. Mallikarjun, Ph.D.
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Thematic Study of Death in Emily Dickinson's Selected Poems

Zahra Ahmadi and Zohreh Tayari
Arak Branch, Islamic Azad University, Iran

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Abstract

The following essay offers a discussion of Emily Dickinson's poems, *I Like a Look of Agony (241), A Clock Stopped (287),* and *Death Sets a Thing Significant (360)*. Emily Dickinson's poetry made her recognized as a deeply religious poet because what she represented in her poems were her own spiritual experiences. Among all the themes which Dickinson wrote about, death is the predominant one. A great body of her work has been written about death. In this essay, we analyze some of Dickinson's poems in order to recognize how the views of death are embedded in every line of these poems.

Key terms: Death, The Images of Death.

Introduction

Emily Dickinson was one of the intellectuals of the nineteenth century. She was born in 1830 in Amherst, Massachusetts and died in 1886 in her house. After her death, her sister, Lavinia, discovered her collection of 1800 poems and published them in 1890. Emily's original and powerful mind as well as her mystic imagery made her an icon in the world of literature. Dickinson's poetry was much like a rebellion against tradition. Her poems were different from any other models of her era. She kept herself in isolation from society and created a small mysterious world through her poems. She just had a little contact with other poets and writers of her age but she read a lot. Emily Dickinson's poetry was influenced by the poems of Emerson and Hawthorne.

Poetry for Dickinson had special definition. She wrote to Thomas W Higginson that "If I read a book and it makes my whole body so cold no fire can warm me I know that is poetry…." She wrote her poems without any limitations, and nothing could restrict her. The most frequent themes in her poems are the teaching of Jesus Christ, nature, love, God, Religious pain, identity, immortality, separation, the inner world of a person, and death. Her religious beliefs, rather her rejection of established religion, her deep love of God, and hope in the after-life, are persistent on spiritual values she had inculcated even as a young woman. The themes of her poems include immortality, eternity and infinity, resurrection, the question of life after death, and the death of her close friends; these are considered as the main elements which propelled her to concentrate much of her attention on death.

A Variety of Approaches to Death

Emily Dickinson's treatment of the topic of death was of so many different motifs in her poems. In some of her death poems, she encounters death as a part of nature and she likes it, but in others death is depicted as man's enemy and as an attack upon one to ruin his/her life.

1. The Images of Death in Three Selected Poems:

1. *I Like a Look of Agony* (241)

2. *A Clock Stopped* (287) and 3. *Death Sets a Thing Significant*. (360)

1. The Images of Death in *I Like a Look of Agony*: 241

I like a look of agony,
Because I know it's true—
Men do not sham convulsion,
Nor simulate, a throe—

The Eyes glaze once—and that is Death
Impossible to feign
The Beads upon the Forehead
By homely Anguish strung

In this poem death emerges as a part of nature. Emily Dickinson in *I Like a Look of Agony* just focuses on death and the moment of death during which a dying person can not pretend anything. The speaker in *I Like a Look of Agony* likes death because she thinks that death is the only truth of human life. She admires truth and it is equal to death. In the moment of dying every movement which is seen by the witnesses of death is real. This pure truth is admired by the speaker. Emily Dickinson in this poem defines a situation which could not be feigned. In this situation, people do not feel shame from their disturbance and they just represent the depth of their sorrow and grief and these feelings which are seen by the speaker are the truth.

In the second stanza an outside observer explains the physical process of dying - "the eyes glaze once - that is death". In the last two lines "the beads upon the forehead…", the death image that Emily Dickinson depicts is skillfully shown. These beads show the end of a life and the absolute death that occurs at this moment. Therefore, according to Emily's *I Like a Look of Agony*, death has the ability of washing away 'feigning' - any pretense one might have maintained in life - from the dead person and also from all people who are related to the dead one. It seems that among all the uncertainty about this life with which Dickinson was concerned, in this poem she was sure that death is one big truth of human life and is not feigned.

2. The Images of Death in *A Clock Stopped*: 278

A clock stopped
Not the mantels
Geneva's farthest skill
Can't put the puppet bowing—
That just now dangled still—

Into degreeless noon.
An awe came on the trinket! It will not stir for doctors,
The figures hunched with pain, This pendulum of snow
Then quire red out of decimals The shop man importunes it
While cool, concern less No

Nods from the gilded pointers
Nods from second slim
Decades of arrogance between
The dial life and him.

In this poem again Emily Dickinson depicts the dying moment of a person by using the metaphor of a clock as a heart of a human which is stopped. In *A Clock Stopped*, death is considered a powerful enemy which causes someone to die, by its attack on them; and this death causes severe pain for others. The hands of the clock stop moving any more just like the heart which stops beating. In this moment death occurs and even a skillful clock maker cannot make the clock to work again - just as the dead person whom the doctor tries to revive, but it cannot be done. Both the doctor and the clock maker attempt revival in vain. The moment which Dickinson visualizes in *A Clock Stopped* is the last moment of life of a human that no one can pause or postpone.

The second stanza starts with "an awe came on the trinket" which shows the dread of death now seems to make man a fake. The dying man in this poem is shown as a puppet which is motionless and also numb. The use of the puppet instead of a man shows the weakness and inability of the dead person to move, who needs others to move him/her. It is also implied that death has such power of destruction that even a doctor cannot fight against it.

Beyond the clock all measurements of time have stopped; then the pause and stillness become complete. "This pendulum of snow" shows that the body of the dying figure that has lost its warmth and gotten cold. "Pendulum" because of its motion which was once the sign of life, in contrast to the "snow" which is the present sign of death; so the association of these two opposites shows that life now has become still, when death occurs. In the last stanza the silence

enters with the coming of death and at last when death conquers life, it seems that there is a long distance between the dead man and his past life.

3.The Images of Death in *Death Sets a Thing Significant*:360

DEATH sets a thing significant
The eye had hurried by,
Except a perished creature
Entreat us tenderly

To ponder little workmanships
In crayon or in wool,
With "This was last her fingers did,"
Industrious until

The thimble weighed too heavy,
The stitches stopped themselves,
And then 't was put among the dust
Upon the closet shelves.

A book I have, a friend gave,
Whose pencil, here and there,
Had notched the place that pleased him,—
At rest his fingers are.

Now, when I read, I read not,
For interrupting tears
Obliterate the etchings
Too costly for repairs.

Death Sets a Thing Significant depicts the image of death as an unfavorable thing which causes every trivial fact that one did not pay attention to, when they lived, be considered as something significant. The recollection of the old memory of a friend causes the speaker to beseech the friend for forgiveness. Every trifling matter reminds her of the presence of a friend

who passed away. Everything that the friend made or even touched causes this recollection. In other words, the speaker seeks to find some trace of a lost one in the object in order to keep alive the memory of a friend.

In the forth stanza the speaker mentions that she has a book that the friend (who passed away) gave her and she found some writing on papers in which her friend seemed to have been pleased by some facts. When the speaker found these writings she suddenly thought of the fingers that are at rest now. In *Death Sets a Thing Significant* Emily shows how the value of objects which belong to a friend can change when the friend passes away. What Emily has suggested in this poem might have happened to anyone.

3. Conclusion

As mentioned earlier, the main sources of Emily Dickinson's death poems are the deaths of her friends and relatives, their funerals, and burials. Her religious belief and her isolation from the outside world seems to have left a strong impression on her and pushed her to pay more attention to death than life. Wendy Martin says, "death was the problem for Dickinson, a riddle she could never solve, but which she always explored." Emily's attitude toward death was not consistent. By reading her death poems, the reader recognizes that in some part of them a strange sense of depression and despairing is stronger, while in some other parts a sense of joy and happiness is felt. Some of her death poems also represent her doubts, concern, and uncertainty about the world in which she lived, as well as her mystic thoughts and expectations about the afterlife. Windy Martin also says that "the poems record the changes in Dickinson's fluctuating emotions."

Emily has mentioned different individual experiences of death in her poems; therefore, the varieties of ideas regarding the encounter human beings have with death in her poems are revealed. The main point is that most of her poems flow from the same background/theme and that is the mysterious essence of the world of after-life which she tried to represent in her poems. To a certain extent she does surmount the mystery of the life hereafter in some of her poems; in the poem, "***because I could not stop for death"*** she looks upon death as the gentleman escort who comes by in his coach to take her to her eternal home. When she says "*he kindly stopped for me",* we can see she has no fear of death. She is not ready to go, but he thinks it was time for her to go. Her childhood, youth and old age are gone by and now she must go Home. One must also know very well the Christian mystic element in her makeup in order to understand her poems.

She is a mystic poet, resembling some of the mystic poets of earlier eras, and as such she is not someone we can analyze or interpret very easily. This is the main reason, so many people have interpreted her poems in so many different ways, and some of such analysis are mind-boggling. A true mystic remains a mystery for all time.

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Zahra Ahmadi
Zahra_ahmadi755@yahoo.com

Zohreh Tayari
zohrehtayari57@yahoo.com

Department of English Literature
Research and Science
Arak Branch, Islamic Azad University
Arak, Iran

LANGUAGE IN INDIA

Strength for Today and Bright Hope for Tomorrow

Volume 14:3 March 2014
ISSN 1930-2940

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Strategies to Enhance Communication Skills among the First Generation Students at the Tertiary Level

S. Diravidamani M.A., B.Ed., and Dr. R.Saravana Selvan, Ph.D.

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Introduction

In this era of globalization, jobs are open for graduates who are proficient in communication skills. People can function efficiently in the academic and professional fields with proficiency in communication skills. Consequently, a course in communication skills is included in the undergraduate classes in most of the colleges and universities.

Learning to Speak

Communication skill fulfils a number of general and discipline-specific pedagogical functions. Learning to speak is an important goal in itself, for it equips First Generation

students with skills that they can use for the rest of their lives. Despite the need, and the varied ways of including communication skills in curriculum, there appears a limited research available that provides a more precise understanding of the methods and approaches of teaching communication skills for undergraduate students. C ommunication skill covers a wide area, ranging from formal presentations to participation in teams and meetings.

Communication Skills of First Generation Learners

This paper tries to seek the possibilities to improve the communication skills of the First Generation Students of Undergraduate courses and describes the Strategies to enhance communication skills. The conclusion is arrived with some remarks on the strengths and the limitations of applying strategic methods especially among especially to First Generation Students.

Problems of First Generation Students in Communication Skills

Students studying in Higher Education are 50% First Generation in both Arts and Science as well as Engineering colleges. They don't have proper guidance to know the importance of English. Environment and family background are the reasons for the lack in Communication Skills. Students do not have the habit of reading English Newspapers and this is also one of the reasons for their communication problem. The First generation students face problems in four basic communication skills – Listening, Speaking, Reading and Writing.

Listening Skill

- Students suffer from their emotional weaknesses which hamper their ability to listen.
- They are not able to follow the correct pronunciation.
- If the speech is delivered fast they are not able to understand.
- Poor Vocabulary of students affects listening skills.

Speaking Skill

- The influence of mother tongue hampers students to speak English fluently.

- They are shy and hesitant to talk; they have stage-fear and anxiety while talking English.
- They think in mother tongue and this could also affect their ability to speak in English.
- Poor listening in English is another reason for students' inability to speak in English fluently.
- Students are able to comprehend, but are unable to deliver the content.
- Poor Vocabulary of students affects speaking skill.

Reading Skill

- Lack of knowledge in sub-skills.
- Poor comprehension and Poor pronunciation.
- Poor Vocabulary of students affects Reading skill.
- Most of the students learn in Tamil medium up to school level and they feel it very difficult to read English texts.

Writing Skill

- Students have errors in spelling.
- They are not creative in writing skill.
- They have a lot of grammatical errors in written English.
- Poor Vocabulary of students affects their writing skill.

Communication Skills

For successful communication, the first generation students in higher education require more than the formal ability and a range of formulaic expressions to present something in a well structured language. Successful communication is context-dependent and therefore embedded in its particular discourse community, says Bizzell P(483)(The Social Construction of Written Communication).

Communication skills reflect the persistent and powerful role of language and communication in human society. According to Halliday P(18) (*Understanding intercultural Communication*), in the communication process, social reality is "created,

maintained and modified". Communication is an exchange of meaning and understanding. Meaning is central to communication.

Communication is symbolic because it involves not only words but also symbols and gestures that accompany the spoken words because symbolic action is not limited to verbal communication.

Communication is an interactive process. The two communication agents involved in the communication process are sender (S) and receiver (R). Both the communication agents exert a reciprocal influence on each other through interstimulation and response.

At its most basic level, communication skills are the spoken interaction between two or more people. The interaction is far more complex than it seems. Communication is composed of multiple elements which, when taken as a whole, result in the success or failure of the interaction. Not everyone is an effective communicator.

A Learned Rhetorical Skill

Communication is a unique and learned rhetorical skill that requires understanding what to say and how to say it. Unlike conversational speech, speech in more formal environments does not come naturally. Communication can take many forms, ranging from informal conversation that occurs spontaneously and, in most cases, for which the content cannot be planned, to participation in meetings, which occurs in a structured environment, usually with a set agenda.

As a speaker there are several elements of Communication of which one needs to be aware of in order to learn how to use them to his or her advantage. Apart from the language used for communication, there are several other elements which the speaker should learn to communicate effectively. The skills are eye contact, body language, style, understanding the audience, adapting to the audience, active and reflexive listening, politeness, precision and conciseness. At the tertiary level it is assumed that the learners

know the basics of the language. At this level teaching speaking skills is irrelevant. What the teacher has to teach is the communication skills. For this he has to know the individual needs of the students.

Why First Generation Students?

The 'First Generation' students are those who happen to get educated for the first time in their family, and in fact, of all the generations in their family lineage. First generation students are defined as those "whose parents have not had any education or the minimum of it, something below graduation" P(23)(Dhawan in *English Communication Skills Today)*. In those cases, where parents have different levels of education, the maximum education level of their parent determines how the students are categorized. These students are discouraged and broken to the extent of losing original identity. First-generation students take remedial courses as non-first-generation students when they begin their post-secondary education. First-generation students don't have the advantage as others have in the field of educational opportunities and other economic factors. First-generation students should obtain the financial aid since this plays a major role to pursue their education. Enhancing the communication skills of the First generation students is very important so that these students will be able to compete for jobs with confidence and present suitable performance while at work.

Strategies to Enhance for Communication Skills

- There are varieties of strategies that we will have to use to enhance the students communication skills of the students.
- Active Learning should be the goal of first generation students in a classroom. Passive listening to an instructor's lecture must be discouraged. Research shows that active learning improves students' understanding and retention of information and can be very effective to enhance higher order cognitive skills.
- Engaging first generation students in discussion deepens their learning and motivation and they will be able express their own views and hear their own voices. A good environment for interaction is the first step in encouraging first generation students to talk.

- Games can be a rich learning factor for first generation students. Students today have grown up playing games. Games enable first generation students to solve real-world problems in a safe environment.
- Using humor in the classroom can enhance first generation students learning.
- Learner-Centered teaching means the student is at the center of learning. The first generation students assume the responsibility for learning while the instructor is responsible for facilitating the learning.
- Lecturing is the way most instructors today follow in classes. However, with today's first generation students, lecturing does not hold their attention for long, even lecturing does help convey information to first generation students.
- Problem-based Learning (PBL) is an instructional method that challenges first generation students to "learn to learn." P(7)(Daniel Kain - *Problem Based Learning for Teaching)* Working in groups helps students to seek solutions to real world problems.
- Team teaching allows first generation students and faculty to benefit from the healthy exchange of ideas in a setting defined by mutual respect and a shared interest in a topic
- Writing assignments for class can provide an opportunity for them to apply critical thinking skills as well as help them to learn course content.

Conclusion

To conclude, we need to enhance the capacity for First Generation Students in undergraduate courses and for this we need to teach communication skills to them. But such efforts will take time before we can claim empirical success in the field of second language instruction. More data is needed, using different quantitative and qualitative research methods. Case studies provide useful empirical data in this context. Hence, teachers need to continually examine the situation and relate it to learner participation, autonomy, and equality in their changing context.

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S.Diravidamani
M.A., B.Ed.,
Ph.D. Research Scholar
Dept. of English & Foreign Languages
Bharathiar University
Coimbatore-641046
Tamilnadu
India
mani.diravi@gmail.com

Dr. R. Saravana Selvan, Ph.D.
M.A., M.Phil., M.Ed., P.G.D.J., P.G.D.T.E., Ph.D.
Associate Professor & Head i/c.
Dept. of English & Foreign Languages
Bharathiar University
Coimbatore-641046
raja_saravanan@rediffmail.com

LANGUAGE IN INDIA

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Dynamics of Human Relationships in the Novels of D.H. Lawrence: A Study of *Sons and Lovers*, *The Rainbow* and *Women in Love*

Dheifallah Ibrahim Shlash Mohammad

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David Herbert Lawrence and the Theme of Balance between Opposites

David Herbert Lawrence is one of the most versatile and leading figures in twentieth century literature. He was not only a great novelist but an accomplished poet, short story writer, essayist, critics, and travel writer. Most of his writings, both fiction and nonfiction, deal with the theme of stable equilibrium or sense of balance between opposites.

Relationship between Male and Female

It should be noticed that Lawrence's use of the term 'equilibrium' is not restricted to its literal sense only but it depends on an active, varying, shifting relationship between opposites, a constant struggle for power. One of the major, most encompassing relationships of opposites which Lawrence writes of is the relationship between man and woman, male and

female. He has been called a misanthrope, a homosexual, and a feminist's nightmare, but Lawrence, who you either love or you hate, helped to change the topography of English literature forever.

A Three-fold Framework of Relationships

Lawrence's philosophy of human relationships assimilates a comprehensive set of elements which can be generally traced to be rooted in three fold frame work. The first stage comprises mainly of the coming together of partners in response to the call of 'Holy Spirit' by which Lawrence indicates towards the power of 'intuition' within us. The second stage incorporates mutual understanding between the partners. It is in this very stage that the resolution of their conflicts establishes itself. The final stage involves the amalgamation of the spirit with the flesh and mind which consequently helps them to achieve the stage of harmony, bliss and fulfillment. These three stages are inter-related as they create space of one another and help in the growth of a sound human relationship.

Inquiry into Relationships

If we critically examine the novels of Lawrence, we find that almost all his novels have the ambience of in-depth analysis of human relationships. His novels are for the most part an inquiry into human relationship, especially with man-woman relationships. Although Lawrence seems to be concerned primarily with man-woman relationship in his novels yet it cannot be denied that he has dealt with other facets of human relationship.

Oedipus Complex* and Its Opposite *Electra Complex

For instance, parents-children relationship has also been analyzed very precisely and acutely in his novel *Sons and Lovers*. While dealing with the parents-children relationship, Lawrence generally presents the sons as victim of mother fixation which is technically known as *Oedipus complex* and its opposite *Electra Complex* which stands for the over attachment of a girl with her father. Lawrence aptly provides a psycho-analytical assessment of human relationships and critiques the set conventional notion of sexuality prevalent in his time.

Fight between Body and Mind

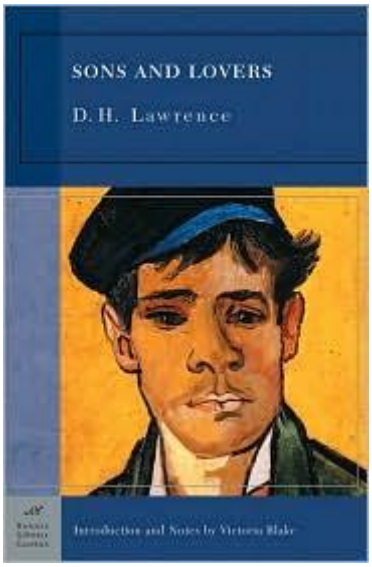
In many of his works, as mentioned above, Lawrence critically evaluates the holy fight specifically between the mind and the body and between males and females. H.M. Daleski explains that the male and female are the basic elements in any opposite pair:

> "The two wills (in the holy fight) are embodied in man and woman and serve as a pair of attributes in Lawrence's formulation of the male and female principles" (Daleski:7)

In addition to this relationship, on another level these two sets of opposites are tied tightly together because it the state of the first pair which, to some extent, determines the state of second because there cannot be harmony between man and woman unless and until there exist concord between each individual's body and mind.

Thus Lawrence establishes the idea that the holiness, the sanctification and unity of all life only exits in balance between the two opposites. Holiness only exists when there is balance between the body and the mind, when neither side is dominant.

Sons and Lovers



In the semi-autobiographical *Sons and Lovers*, Lawrence provides readers with living examples of his concept of conflict between the mind and the body and very consistently, between man and woman. He creates Paul Morel, the young man perched between innocent, pure Miriam who represents thought, and sensual, experienced Clara, representative of the body. Lawrence places Paul in a middle position, causing him to struggle for a choice

between Miriam and Clara; and, largely because of his close ties to his mother, he eventually ends up choosing neither. This theme of obsession with mother provides additional fictional value to the narrative.

William and Paul Morel in *Sons and Lovers* have been presented as the victim of Oedipus complex, that is, mother-fixation. The narrative of *Sons and Lovers* is weaved with the multiple strain of family situation but the theme of Oedipus complex is at the centre of the narrative. The umbrella term Oedipus complex takes its name from the title character of the Greek play Oedipus Rex. In the story, Oedipus is prophesied to murder his father and have sex with his mother (and he does, though unwittingly). Freud argued that these repressed desires are present in most young boys. (The female version is called the Electra complex.)

D.H. Lawrence was aware of Freud's theory, and *Sons and Lovers* notably uses the Oedipus complex as its base for exploring Paul's relationship with his mother. Paul is desperately devoted to his mother, and that love often borders on romantic desire.

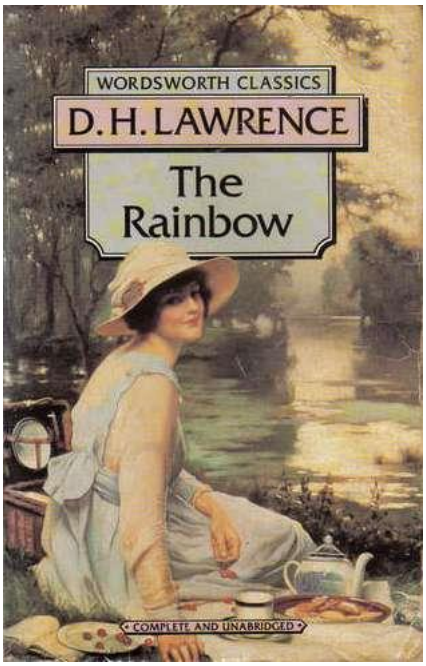
Lawrence writes many scenes between the two that go beyond the bounds of conventional mother-son love. Completing the Oedipal equation, Paul murderously hates his father and often fantasizes about his death. Paul assuages his guilty, incestuous feelings by transferring them elsewhere, and the greatest receivers are Miriam and Clara (note that transference is another Freudian term). However, Paul cannot love either woman nearly as much as he does his mother, though he does not always realize that this is an impediment to his romantic life. The older, independent Clara, especially, is a failed maternal substitute for Paul. In this setup, Baxter Dawes can be seen as an imposing father figure; his savage beating of Paul, then, can be viewed as Paul's unconsciously desired punishment for his guilt. Paul's eagerness to befriend Dawes once he is ill (which makes him something like the murdered father) further reveals his guilt over the situation.

But Lawrence adds a twist to the Oedipus complex—Mrs. Morel is saddled with it as well. She desires both William and Paul in near-romantic ways, and she despises all their girlfriends. She, too, engages in transference, projecting her dissatisfaction with her marriage onto her smothering love for her sons. At the end of the novel, Paul takes a major step in releasing himself from his Oedipus complex. He intentionally overdoses his dying mother

with morphia, an act that reduces her suffering but also subverts his oedipal fate, since he does not kill his father, but his mother.

Lawrence points out how contradictions come into view so easily in human nature, especially with love and hate. Paul vacillates between hatred and love for all the women in his life, including his mother at times. Often he loves and hates at the same time, especially with Miriam. Mrs. Morel, too, has some reserve of love for her husband even when she hates him, although this love dissipates over time. Lawrence also uses the opposition of the body and mind to expose the contradictory nature of desire; frequently, characters pair up with someone who is quite unlike them. Lawrence presents this conflict between the two sexes both on the sexual and spiritual level. Mrs. Morel initially likes the hearty, vigorous Morel because he is so far removed from her exquisite, sophisticated, intellectual nature. In the same way Miriam falls in love with Paul Morel's mental accomplishment not with Paul. Moreover, Paul Morel who is so much under the influence of his mother's over possessive love fails to achieve any satisfaction in love with both Miriam who is all spiritual and Clara who is all fire and flesh. Thus Lawrence finds the maladjustment in human relationship as the root cause of unhappiness and suffering along with people's being cut off from one another in modern life.

The Rainbow



The Rainbow epitomizes, to a great deal, Lawrence's whole concept of the human relationship. Marriage and Sex relationship not only becomes the central idea of the novel but also forms the kernel of his theory about the man-woman relationships. Lawrence views marriage as a sporadic rhythm of love and hate, attraction and repulsion, squabble and resolution. The stereotype, prevalent throughout the nineteenth century, was still widely held at the time Lawrence wrote both *Sons and Lovers* and *The Rainbow*.

H.M. Daleski gives an extensive list of the traits Lawrence believes to fit into his male or female categories. Lawrence considers the male attribute of *knowledge* the opposite of the female *feeling*, male *consciousness* opposite female *feelings*, and male *mind* opposite female *senses*. This gives incentive to providing the logic of this replacement of body for emotion. I cite the pairing of the male idea opposite female body (Daleski:9).

Lawrence also views the woman as child-bearer in variance with the woman as wife which establishes the "tension between woman as—mother and man—as lover is inevitable" (Daiches:154).

Lawrence critiques the idea of adjustment in which one partner has to sink his individuality altogether for the sake of the other partner. As already mentioned above, Lawrence promotes the concept of 'equilibrium' and suggests that both partners of a relationship must attempt to gain mutual benefit thorough adjustment. In the novel, *The Rainbow*, we find that William's adjustment is not spontaneous. His tuning carries the elements of strain and dismal surrender on his part. It is this tension in adjustment which makes William fails in achieving conjugal fulfilment with his wife and consequently turns towards his daughter, Ursula, for emotional fulfilment.

Lawrence also ponders the issues of establishing balance between mind, soul and body, also giving insight into his perception of the gender harmony, both between woman and man and within the individual. According to Lawrence 'Will', 'Mind', 'Intellect' and 'Idea' are the principal obstacles in the way of the accomplishment of the fullness of individual being because they obliterate the vital centres of living. Lawrence believed that physical love must collapse if it is unsupported by the soul because there is no body distinct from soul.

Lawrence is concerned with the 'total' human being; to be man alive, to be whole men alive, and the balance of both body and soul. Two of his essays, 'Morality and the Novel' and 'Why the Novel Matters' seem to form a theoretical base for his moral vision of the human relations. He explains:

> "The whole is greater than the part and therefore, I who am man alive, am greater than my soul or spirit, or body, or mind, or consciousness, or anything else"

Lawrence had been a keen observer of human relationship, which has been a topic of panoramic interest among the most literary figures of his time. Although Man-Woman relationship is only one aspect of the whole relationship between a human being and his crumbliest universe, but it is the main subject of Lawrence and he traces this relationship over three generations of Brangwens.

In *The Rainbow*, there are three major relationships that have been depicted—the relationship between Tom and Lydia, Will and Anna and Ursula and Skrebensky. But the third generation, that is, Ursula and Skrebensky has managed to gain a special attention of both Lawrence and of the reader. Besides Lawrence's treatment of man-woman relationships in his novels, there are strains of man to man friendships also. Lawrence says,

> "The business of art is to reveal the relation between man and his crumbiest universe, at the living moment" (Lawrence, Morality: 128)

Lawrence has brought out a fundamental lack of understanding between man and woman in his novel *The Rainbow*. This lack of understanding is often complicated by the intense sexual relationships. Ursula and Skrebensky have a difficult time forming partnerships, sharing their thoughts and feelings with each other. The central figure of Ursula becomes the focus of Lawrence's examination of relationships and the conflict they bring, and the inextricable mingling of the physical and spiritual.

Lawrence's view is that relationship on the level of friendliness can continue only when there is no endeavour at possession or domination by one over the other. The whole endeavour should be at mutual understanding and respect of the individuality of the other

partner, and at balancing of opposites in both. Lawrence so meticulously recorded the tumult of the individual soul and its conflict with and desire of its love object. Lawrence shows both external conflicts, common to all stories of relationships, but also inner conflicts, the illogical contradictions of desire.

Women in Love

Lawrence achieves artistic magnificence when he weaves these themes into a character that is one of the most aesthetically brilliant literary creations of all time. In *The Rainbow's* sequel, *Women in Love*, Lawrence has presented incongruous situations and conflicting sets of lovers to present his ideal of human relationships. Besides Gerald and Gudrun's affair, there is also Birkin and Ursula's advancement towards fuller life. The story of frustrations and death in the love of Gerald and Gudrun is contrasted with the love story of Birkin and Ursula that brings fulfilment and happiness to both. It is through the relationship of Birkin and Ursula that Lawrence attempts to depicts his idea of the possibility of true love and successful marriage even in the morbid and convoluted modern society. Lawrence asserted that "the joy of living lies in vulnerability, in being unformed and unfinished, in being open to the new." (Nahal: 167)

Lawrence emphasizes "receptivity to the unknown in all its manifestation" for fulfilment in any human relation. Ursula and Rupert take a long time before they can arrive at the mental level; it consists of the negation of certain mental curiosities and doubts which they have about the type of love the other partner wants to offer. Each, therefore, wants to insist on his or her ideal of love. As Rupert tells Ursula, "while ever either of us insists on the other, we are all wrong. But there we are, the accord does not come." (Women in Love, Page 328)

Finally, however, the harmony does come– when both come to realize the congestion in their relationship and consequently create proper space for each other's individuality. They restrict themselves from imposing each one's ideal of love upon the other and are happily married.

> "There is not fulfilment in love itself. Fulfilment, indeed, must come through a perfected harmony between the lover and the beloved but this communion is wonderful as it is, by no means itself the fulfilment" (Yudhistar 170).

Besides their relation with women, men in Lawrence's fiction seek completion in their own counter-parts by having a close intimacy with each other. Lawrence in his essay, "The Birth of Sex" in Fantasia of the Unconscious advocates man to man relationship for completion, fulfilment and happiness in life. It should be kept in mind here that Lawrence's idea of man-man relationship has nothing to do with homosexuality in its literal sense. On the contrary, Lawrence propounds a scheme of healthy and sound relationship between man and man where one stands as the complement of other and makes the bond a complete whole.

It is through the character of Birkin, who becomes a mouthpiece of Lawrence, that we find an explanation of the concept of brotherhood or man-man relationship. Birkin's statements at Gerald's death, clearly presents Lawrence's views on the necessity of such a relationship. He feels the need of another man as his counter-part so as to have a sense of completion in life. Birkin too believes that man-woman relationship is not whole and adequate by itself. Man needs friendship with another man to complete his own self. Birkin, therefore, is devoted to Gerald at an early stage of his love with Ursula. Birkin believes that the circle of existence is completed not only with man-woman relationship but along with man to man relationship too. For Birkin, love is not limited to only sexual relations. He very firmly favours and supports man to man relationship besides man-woman relationship as being the most natural expression of biological life. He feels intense desire within himself to love a man fully. Thus, according to Lawrence, man to man relation is as essential as man to woman relation in life. Moreover, man to man relationship in Lawrence's works as also man-woman relationship has been developed on similar lines.

Sons and Lovers, *The Rainbow* and *Women in Love* are based on the tangle of human relationships which Lawrence essentially sees in terms of relationship in which man and woman achieve fulfilment. It is important to note that this reverse gendering is not universal; rather, the women look out at other men who have "turned their back on the pulsing heat of creation" unlike the Brangwen men. Lawrence thus locates the primitive, the cyclical, the pre- and extra-historical in male bodies aligned with nature. Lawrence pushes back forcefully against the constructions that limit erotic possibilities and connections (at least between men and women). Lawrence believed that an extra ordinary man and an extra-ordinary woman can

create a new world. Only those relationships succeed which are not based on parts but the whole of man and the whole of woman.

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Dheifallah Ibrahim Shlash Mohammad
From JORDAN
Research Scholar
Department of English
Faculty of Arts
BHU
Varanasi 221005
Uttar Pradesh
India
abushlash29@yahoo.com

LANGUAGE IN INDIA

Strength for Today and Bright Hope for Tomorrow

Volume 14:3 March 2014
ISSN 1930-2940

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The Arabic Origins of "Divine and Theological Terms" in English and European Languages: A Lexical Root Theory Approach

Zaidan Ali Jassem

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Abstract

This paper examines the Arabic cognates or origins of *divine* and *theological* words in English, German, French, Latin, Greek, and Sanskrit

from a lexical root theory perspective. The data consists of 255 terms like *abbey, alms, bishop, deity, Deus, divine, faith, belief, bead, creed, church, ecclesiastic, synagogue, God, Gospel, holy, Holy See, prayer, Unitarianism, catholic, oath, omen, orthodox, Methodist, Presbyterian, religion, salvation, saviour, Scripture, Testament, worship, Zeus*, and so on. The results indicate that all such words have true Arabic cognates, with the same or similar forms and meanings. Their different forms, however, are all found to be due to natural and plausible causes and different courses of linguistic change. For example, English *deity*, *divine*, French and Latin *Deus*, Greek *Zeus (theo-)*, and Sanskrit *deva*, all of which are related and mean 'light' originally, come from Arabic *Dau'* 'light', *iDaa'a(t)* 'lighting', *muDee'* (adj,) 'lighted, lighting' via different routes, turning /D/ into /d, th, z, & v/ according to language; English *salvation* and Latin *salvatio* derives from Arabic *salaam(at)* 'safety, peace' via /m/-mutation into /v/; English, German, French, and Latin *Scripture (scribe)* is from Arabic *zaboor (dhaboor), zabar* (v) 'book, write', splitting /z (dh)/ into /sk/; English and German *holy (heilig)* derives from Arabic *Saale2* 'holy', replacing /S & 2/ by /h & g (Ø)/. As a consequence, the results manifest, contrary to Comparative Method claims, that Arabic, English, and all Indo-European languages belong to the same language, let alone the same family. They, therefore, prove the adequacy of the lexical root theory according to which Arabic, English, German, French, Latin, Greek, and Sanskrit are dialects of the same language with the first being the origin because of its phonetic complexity and huge lexical variety and multiplicity.

Keywords: Divine & Theological words, Arabic, English, German, French, Latin, Greek, Sanskrit, historical linguistics, lexical root theory

1. Introduction

The lexical root theory (Jassem 2012a-f, 2013a-q, 2014a-c) derives its name from using lexical (consonantal) roots in tracing genetic relationships between words in world languages. It first arose as a rejection of the Comparative (Historical Linguistics) Method in its classification of Arabic as a member of a different language family from English, German,

French, and all (Indo-)European languages in general (Bergs and Brinton 2012; Algeo 2010; Crystal 2010: 302; Campbell 2006: 190-191; Yule 2006; Crowley 1997: 22-25, 110-111; Pyles and Algeo 1993: 61-94). All the above studies (Jassem 2012a-f, 2013a-q, 2014a-c) clearly demonstrated, on the contrary, the inextricably close, genetic relationship between Arabic and such languages phonetically, morphologically, grammatically, and semantically or lexically.

Twenty six studies have already been conducted on all language levels. Lexically, sixteen studies successfully traced the Arabic origins of English, German, French, Latin, Greek and Sanskrit words in key semantic fields- namely, numeral words (Jassem 2012a), common religious terms (Jassem 2012b), water and sea terms (Jassem 2013d), air and fire terms (Jassem 2013e), celestial and terrestrial terms (Jassem 2013f), animal terms (Jassem (2013g), body part terms (Jassem 2013h), speech and writing terms (Jassem 2013i), time words (Jassem 2013j), family words (Jassem 2013k), cutting and breaking words (Jassem 2013m), movement and action words (Jassem 2013n), perceptual and sensual words (Jassem 2013o), cognitive and mental words (Jassem 2013p), love and sexual words (Jassem 2013q), and wining and dining words (Jassem 2014a). Morphologically, three studies established the Arabic origins of English, German, French, Latin, and Greek inflectional 'plural and gender' markers (Jassem 2012f), derivational morphemes (Jassem 2013a), and negative particles (Jassem 2013b). Grammatically, six papers described the Arabic origins of English, German, French, Latin, Greek, and Sanskrit personal pronouns (Jassem 2012c, 2013l), determiners (Jassem 2012d), verb 'to be' forms (Jassem 2012e), question and modal words (Jassem 2014b), and prepositions and conjunctions (Jassem 2014c). Phonetically, Jassem (2013c) outlined the English, German, French, Latin, and Greek cognates of Arabic back consonants: viz., the glottals, pharyngeals, uvulars, and velars; needless to say, the phonetic analysis recurred in each study above. In all such studies, Arabic and English words, for example, were true cognates with similar or identical forms and meanings, whose different forms are due to natural and plausible causes and diverse courses of linguistic change.

The remainder of this paper comprises four sections: (i) research methods, (ii) results, (iii) discussion, and (iv) conclusion**.**

2. Research Methods

2.1 The Data

The data consists of 255 *divine* and *theological* terms such as *abbey, alms, bishop, deity, Deus, divine, faith, belief, bead, creed, church, ecclesiastic, synagogue, God, Gospel, holy, Holy See, prayer, Unitarianism, catholic, oath, omen, orthodox, Methodist, Presbyterian, religion, salvation, saviour, Scripture, Testament, worship, Zeus,* and so on. Their selection has been based on the author's knowledge of their frequency and use and English dictionaries and thesauri. To facilitate reference, they will be arranged alphabetically together with brief linguistic comments in (3.) below.

Concerning etymological data for English and European languages, all references are for Harper (2012); for Arabic, the meanings are for Ibn Manzoor (2013) in the main.

In transcribing the data, normal spelling is used for practical purposes; nevertheless, certain symbols were used for unique Arabic sounds, including /2 & 3/ for the voiceless and voiced pharyngeal fricatives respectively, /kh & gh/ for the voiceless and voiced velar fricatives each, capital letters for the emphatic counterparts of plain consonants /t, d, dh, & s/, and /'/ for the glottal stop (Jassem 2013c).

The above *divine* and *theological* words can produce fully natural texts on their own in today's English, e.g.

> All the masses worship and pray to God, the one and only, from the Imam, the Holy See, Pope, and Rabbi down to the peasant in the mosque, abbey, chapel, church, and synagogue.

Every word in the above fully natural English text has a true Arabic

cognate as will be shown in the analysis below.

2.2 Data Analysis
2.2.1 Theoretical Framework: The Lexical Root Theory

The analysis of the data utilizes the lexical root theory as a theoretical framework (Jassem 2012a-f, 2013a-q, 2014a-c). It is so called because of employing the lexical (consonantal) root in examining genetic relationships between words such as the derivation of *observation* from *serve* (or simply *srv*). The major reason stems from the fact that the consonantal root carries and determines the basic meaning of the word irrespective of its affixation such as *ob*serv*ation*. Historically speaking, classical and modern Arabic dictionaries (e.g., Ibn Manzoor 1974, 2013) used consonantal roots in listing lexical entries, a practice first founded by Alkhaleel, an 8th century linguist, lexicographer, musician, and mathematician (Jassem 2012e).

The lexical root theory is comprised of a theoretical principle or hypothesis and five practical procedures of analysis. The principle states that:

> Arabic and English as well as the so-called Indo-European languages are not only genetically related but also are directly descended from one language, which may be Arabic in the end. In fact, it claims in its strongest version that they are all dialects of the same language, whose differences are due to natural and plausible causes and courses of linguistic change.

To empirically prove that, five applied procedures are used in data collection and analysis: namely, (i) methodological, (ii) lexicological, (iii) linguistic, (iv) relational and (v) comparative/historical. As these have been fully described in the above studies (Jassem 2012a-f, 2013a-q, 2014a-c), it would be redundant to do that again. So, for the sake of brevity, the curious reader is referred to them for further detail.

4. The Results

The main focus of the results will be on the Arabic lexical (consonantal) roots of English, German, French, Latin, and Greek words; affixation (prefixes, suffixes, and infixes) are generally excluded to save time, space, and effort here although all have true Arabic cognates (see Jassem 2012f, 2013a).

Abbey via Latin *abbatia* 'abbey', Greek *abbas* from Arabic *bai3a(t), bia3* (pl.) 'abbey'; /3/ was lost.

Abode *(abide)* from Arabic *bait* 'house'; /t/ became /d/.

Abbot *(abbess)* from Arabic *ab(at)* 'father'.

Abstinent *(abstain, abstinence, abstention)* from Arabic *Saam, Sawm/Siaam* (n) 'to fast' or *Saan* 'keep off, protect'; /S/ split into /st/ while /m/ turned into /n/.

Abyss from Arabic *beesh* 'ditch, pit', *jubb* 'a well', or *jooba(t)* 'a depression' via reversal and turning /sh (j)/ into /s/.

Admonish *(admonition)* from Arabic *naSa2, tanaaSa2* 'advise, admonish'; /S & 2/ merged into /sh/ and /m/ split from /n/.

Advice *(advise, advisor, advisory, Vice-)* from Arabic *awSa, waSia(t), tawSiat/tawaaSi* (n) 'advise'; /t & w/ changed to /d & v/. See **Vice**.

Afterworld (German *Welt*) from Arabic (i) *ithr* 'after' via /th/-split into /f & t/ and (ii) *balad, buldaan* (pl.) 'world, countries' where /b/ changed to /w/ and /r/ split from /l/.

Alms via Old English *ælmesse* 'alms', Latin (Spanish, Italian) *almosna*, Church Latin and Greek *eleemosny(a/e)* 'alms', from Arabic *almo2sineen* 'charitable people' via /2/-loss. That is, *alms* and *almosna* consist of (i) *al* from Arabic *al* 'the' and (ii) *ms/mosna* as a shortening of Arabic *mo2sin(at)* 'good giver (f)', an economic fundamental in all religions.

Altar *(alt, altitude, elite, elate, elevate, aloof)* via Latin *altus* 'high', *altare* 'high alter for sacrifice to the great gods' from Arabic *3aali(at)* 'high' via /3/-loss (Jassem 2013c).

Angel *(angelica)* via Latin/Greek *angel(u/o)s* 'messenger, announcer' from Arabic *naji, munaaji* 'announcer, caller' via /l/-insertion; *malak* 'angel,

king' via reordering and replacing /m & k/ by /n & j/; or *najl, anjaal* (pl.) 'son' via lexical shift.

Anglican (*Angles, Anglo, Anglia, England, English)* via Old English *Angles* and Latin *Angli* 'the Angles; lit., the people of Angul, a hook-like region in today's German Holstein' from Arabic *manjal* 'sickle, hook-like', merging /m & n/ and turning /j/ into /g/.

Anno Domini *(AD, domination, dominion)* from Arabic (i) *3aam* 'year' via /3/-loss and turning /m/ into /n/ and (ii) *daiyaan* (n) 'dominator, lord' where /n/ split into /m & n/. See **dominion**.

Apostle *(epistle, epistolary, ambassador, embassy)* via Latin/Greek *apostul(u/o)s* 'messenger' of (i) *apo/epi* 'from/to' from Arabic *bi* 'in, with' via lexical shift and (ii) *stellein* 'send' from Arabic *rasool (mursal)* 'messenger', *arsala* (v) 'send', *risaalat* (n) 'message' via reordering and turning /t/ into /s/ or /m/ into /p/; or *ba3ath/ab3ath* (v) 'send', *bi3that* (n) 'sending, mission', *mab3ooth* (n) 'messenger', turning /3 & th/ into /s & t/.

Archbishop from Arabic (i) *3areeq* 'old, renowned' where /3 & q/ merged into /ch/ or *ra'ees* 'head' via reversal and turning /s/ into /ch/ and (ii) as in **Bishop.**

Ascetic *(asceticism)* from Arabic *zaahid/azhad* 'ascetic'; /z & h/ merged into /s/ and /d/ turned into /t/.

Asylum from Arabic *aslam* 'surrender, keep safe', *islam* 'peace, submission'. See **welcome**.

Atheism *(atheist)* See **theology, deity**.

Baptism *(baptize)* via Latin *baptisare* and Greek *baptizein* 'immerse, dip in water' from Arabic *sibaa2a(t), saba2* (v) 'wash, swim' via reordering, /b/-split, and /2/-loss.

Basilica via Latin 'church or court building' and Greek *basileus* 'king' from Arabic *baasil* 'brave'; *Saleeb* 'cross; dark strong stones' via reordering and /S/-split into /s & k/.

Beelzebub via Old English *Belzebub* and Greek *Belzeboub* 'lord of the flies' as a compound of (i) *Bel* 'lord' from Arabic *ba3l* 'husband, king, owner, idol' via /3/-loss and (ii) *zebub* 'flies' from Arabic *dhubaab* 'flies', turning /dh/ into /z/.

Bell from Arabic *bubul* 'bulbul, nice-sounding bird' via lexical shift.

Bead *(rosary beads; Bede)* via Old English *gebedan* 'worship' from Arabic *3abada* 'to worship'; /3/ passed into /g (Ø)/.

Bede's Ecclesiastical History via (i) Old English *gebedan (bead)* above, (ii) Latin *ecclesia* 'church' from Arabic *kaneesa(t)* 'church' where /n/ became /l/, and (iii) Latin *historia* 'story' from Arabic *'usToora(t)* 'story', changing /'/ to /h/. See **bead**.

Beg *(beggar)* from Arabic *bagha* 'beg, want', replacing /gh/ by /g/ (cf. **big** from Arabic *bajja* 'wide, big', turning /j/ into /g/).

Belief *(believe)* via Old English *geleafa* (*ge-* 'intensive prefix' and *leafa* 'faith, belief': i.e., *love*), German *Glaube (lieben* 'love'*)* from Arabic *labba* 'love', replacing /b/ by /f (v)/; *'abala, 'ubaala(t)* (n) 'to worship, become a monk'; *bahal/ibtahal* 'chant-pray, supplicate, invoke', *bahlool* (n) 'humble, mad' where /h/ became /f/; *'aliha/waliha* 'to worship, love, believe', turning /w & h/ into /b & f/.

Benevolent via Latin *benevolentia* 'good feelings, kindness, good will' of (i) *bene* 'good' from Arabic *ma(l/n)ee2* 'good' via /2/-loss and turning /m/ into /b/ and (ii) *vell* 'wish' from Arabic *'ill* 'promise, oath' via /'/-mutation into /v/ or *2ilm* 'wish, dream' where /2/ became /w/ and /l & m/ merged.

Bible *(biblical)* via Greek *biblion* 'dim. of *biblius* 'paper; a Lebanese mountainous place name reputed for the industry' from Arabic *'abeel, 'abeeloon* (pl.) 'monk's worship, head friar', *'aibal* 'monk' via reordering and /b/-split, *'ababeel* 'group' via lexical shift; *balbool* 'a mountain's name', *balbal* 'talk confusingly or nicely', *balbaal* 'obsession, distress' via reordering and lexical shift; or *lubb* 'pure, heart', *lubaab, labeeb* (adj.) 'heart, mind, obedience, response, kindness' via reordering. See **belief**.

Bishop *(bishopric, scope, episcopal)* via Latin/Greek *episcop(u/o)s* 'watcher' of (i) *epi-* 'over' and (ii) *scopus/skopos* 'watcher' from Arabic *baSbaS/baSS* 'look, watch', turning /S/ into /sh/; *shaba2a, shabaha* 'see, watch' via /b/-split and /2 (h)/-loss; *Saabi'* 'one who changes religion' via /S/-mutation into /sh/ and /b/-split; *shaayeb* 'old, grey-haired man' via lexical shift; *subboo2, sabba2a* (v) 'worshipper' in which /s & 2/-merged into /sh/; or *kabsh* ‘adult male sheep (leader)’

via lexical shift and /k & sh/-merger (cf. **sheep** from Arabic *kabsh* ‘male adult sheep’, *kabbaash* ‘sheep owner’ via /k & sh/-merger; **shop** 'a building without walls, a porch' via Old High German *scopf*, German *Skopf (Schuppein)* from Arabic *saqf* 'a roof', merging /s & q/ into /sh/ and turning /f/ into /p/; cf. Arabic *'usquf* 'bishop, priest'). See **worship**.

Blaspheme *(blasphemy)* via Latin *blasphemare* and Greek *blasphemein* 'revile, reproach' from Arabic *balsam (balzam, barsam)* 'to shut up for fear' via lexical shift and /f/-split from /m/; or *iblees* 'Satan', *mublis* (adj.) 'confused', *ablas* (v) 'disbelieve' via reordering.

Bless from Arabic *Saleeb* ‘a cross’ via lexical shift and reversal; or *baarak* 'bless' where /r & k/ turned into /l & s/.

Cardinal *(cardinality)* via Latin *cardinalus* 'chief', *cardo* 'that on which something turns; sky pole' from Arabic *qaTar* 'connect' via reordering and turning /q & T/ into /k & d/.

Cathedral *(catholic)* 'church of a bishop' via Latin *cathedra* 'an easy chair' and Greek *kathedra* 'seat, bench' of (i) *kata* 'down' from Arabic *ta2ta* 'under' via reordering and turning /2/ into /k/ or *ghaaT* 'low' via /gh & T/-mutation into /k & t/ and (ii) *hedra* 'seat, chair, face' from Arabic *2aDra(t)* *'2aDar* (v) 'come & sit, stay, face, be present, be near and accessible' in which /2 & D/ became /h & d/; otherwise, from Arabic *2aaDira(t) (2aDaara(t))* 'a large neighbourhood or community; angels; urbanization', *2aaDar* (v) 'sit and talk with the ruler' via reordering and turning /2, D, & t/ into /k, th, & d/.

Cohen from Arabic *kaahin* 'priest, clever'.

Curse *(accurse)* via Old English *curs* 'a prayer that harm/evil befalls one' from Arabic *2irz* 'a prayer for safety', turning /2 & z/ into /k & s/; *si2r* 'magic, mischief' via reordering and turning /s & 2/ into /k & s/; *khaza, khizee* (n) 'curse, become small' in which /kh & z/ became /k & s/ whereas /r/ split from /s/; *khasi'a, ikhs* (imp.) 'to be low, to curse, to damn', turning /kh/ into /k/ and splitting /s/ into /r & s/; or *rij(s/z)* 'dirt, curse' via reordering and turning /j/ into /k/.

Cuss from Arabic *khaza/khasi'a* 'to curse'. See **curse**.

Chapel *(chaplain, chaplaincy)* via Latin *capella* 'lit., little cape', *cappa* from Arabic *qubba(t)* 'cape'; or *qibla(t)* 'prayer direction; place of worship';

/q/ became /ch/. See **Temple**.

Charity from Arabic *khair(aat), khairia(t)* (adj) 'good, wealth'; /ch/ replaced /kh/.

Chief *(chieftain)* from Arabic *safeeh* 'chief, villain', substituting /ch/ for /s/ and merging /h & f/; or *sheikh* 'chief, old man', changing /kh/ to /f/.

Christianity *(Christian, Christ, Christopher, Chris, Christina, Christie)* via Old English *cristen* and Greek *kristinos, kristintos* from Arabic *naSraniat* (n) 'Christianity', *naaSir(at)* 'helper (f)', *naSrani, naSaara* (pl.) 'Christian', *naSara* (v) 'help, assist', *tanaSSara* (v) 'become Christian'; reordering and splitting /S/ into /sk/ applied.

Church *(kirk, ecclesiastical)* via Old English *cir(i)ce* and German *Kirche* from Arabic *kanees(at)* 'church'; /k & s/ developed into /ch (k)/ while /n/ into /r (l)/.

Clement (*clemency*) via Latin *clemens, clementium* 'gentle, mild, placid' from Arabic *2aleem(at), 2almaan(at)* 'meek, clement, dreaming', turning /2/ into /k/; or *ra2maan(iat), ra2mat* (n) 'clement, merciful' via reordering and changing /2 & r/ to /k & l/.

Clergy via Old French *clergy* 'learned men, clerics, learning, knowledge' from Arabic *qaari'* 'reader', *qara'* (v), *qarqar, qaraq* 'talk a lot'; /q & r/ split. See **clerk**.

Clerk *(Clark, cleric, clergy)* via Old English *cleric*, Old French *clerc* 'priest, student, scholar', Latin *clericus* 'priest, clergyman', Greek *klerikos* 'pertaining to an inheritance', *kleros* 'inheritance, piece of land, allotment' from Arabic *qaari'* 'reader' via /q & r/-split; or *tarika(t)* 'inheritance' via reordering and turning /t/ into /l/.

Cloister via Latin *claustrum* 'place shut in, enclosure', *claudere* 'shut' from Arabic *qalad* 'to enclose', replacing /q/ by /k/; *khalwat* 'enclosure', turning /kh/ into /k/, splitting /t/ into /s & t/, and inserting /r/; *khalad* 'to stay without moving' or *dakhal(at)* 'enter' via reordering and turning /kh/ into /k/.

Convent *(convene, convention)* via Latin *conventus* 'assembly', *convenire* (v) 'come together' of (i) *com* 'together' from Arabic (i) *jamee3* 'together' via /3/-loss and turning /j/ into /k/ and (ii) *nafa* 'go away',

manfa (n) 'exile' via reversal and lexical shift, *fanaa'* 'an area around the house' via /t/-insertion, or *fadn* 'palace' via reordering and /d/-evolution into /t/.

Creator *(create, creation, creature, creativity)* via Latin *creatus* 'creator', *creare* (v) 'make, beget, produce' from Arabic *Sawwar, Soorat* (n) 'to fashion, illustrate, create', turning /S/ into /k/; *khalaq, khaaliq* (n) 'make, create', replacing /kh, l, & q/ by /k, r, & t/.

Creed *(credo, credential, accredit, accreditation, incredible, incredulous, incredulity)* via Latin *creditum* 'a loan', *creditere* (v) 'to trust, entrust, believe' from Arabic *qurDat, qarD* 'a loan'; /q & D/ became /k & d/ (Jassem 2013p).

Crescent via Latin *crescere* 'arise, grow' from Arabic *kar(ra)sh* 'belly, grow belly-wise, become big' where /sh/ turned into /s/ or *qurS(an)* 'circular object', turning /q & S/ into /k & s/.

Cross *(crucifixion, crucify)* via French *croix*, Latin *crux* 'originally, a tall round pole; stake, cross on which criminals were hanged' from Arabic *ghurz* 'a pole, a stake', turning /gh & z/ into /k & s/; *rakkaaz(at)* 'a pole' via reordering and turning /z/ into /s/; *qurS* 'circular object' via lexical shift and turning /q & S/ into /k & s/; or *jaras* 'bell, noise, anger', replacing /j/ by /k/.

Cryptic *(crypt)* via Latin *cryptus* 'concealed, hidden, occult', Greek *krypkos, kryptos* 'hidden' from Arabic *kharib, kharba(t)* 'hideaway, spoiled, corrupt', turning /kh/ into /k/; or *zirb(at)* 'prison', turning /z/ into /k/.

Damn (*damnation, damned; condemn, condemnation)* from Arabic *dhamm, dhameem* (adj.) 'condemn'; /dh/ became /d/.

Dean *(deanery, deanship, digit, digitalization, ten, decimal)* via French *doyen*, Latin *decanus* 'head of group of ten', *decimal*, Greek *deka* 'ten, hand, fingers' from Arabic *dija(t)* '(food-filled) fingers'; /j/ became /k (Ø)/ (cf. Jassem 2012a).

Deity See **Deus**.

Demon via Latin *demon* and Greek *daimon* 'deity, lesser god' from (i) *deus* below and (ii) *mono* 'single, one' from Arabic *mann* 'reduction'.

Deus *(deity, deify, deification, divine, divinity, diviner, theism, atheism, atheist, pantheism, polytheism, monotheism, theology, theologian,*

Theodore, day, daily; Zeus) via Latin *deus* 'god', Greek *Zeus* 'light', Sanskrit *deva* 'shining' from Arabic *Dau'* 'light', *Diaa', iDa'at* (n) 'lighting', *muDee'* (adj.), *Dau'i* (adj.) 'lighted, giving light', *aDaa'* (v) 'to light'; /D/ turned into /d (z, th)/ while /'/ into /s (Ø)/. See **divine**.

Devil via Old English *deofol* 'evil spirit, false god, devil', German *Teufel*, Latin/Greek *diabol(u/o)s* 'devil' from Arabic *daabil* 'humiliation, disgrace, catastrophe', *daubal* 'baby donkey, wolf, pig; plague' via lexical shift; *mubaddal* 'devil; the changing one', *baddal* (v) 'change' via reordering and merging /m & b/ into /v/; *Daleel, Daal* 'the stray one' in which /D/ split into /d & v/; or *Tifl, Tufail* 'infant, child; the small of every thing' via lexical shift and turning /T/ into /d/.

Devotion via Latin *devovere, vovere* 'to vow', *votum* 'a vow' from Arabic *wa'i* 'vow, promise', *ta'awwi* (n), turning /w/ into /v/.

Dexterity *(dexterous, digital)* via Latin *dexteritas* 'readiness', Greek *dexios* 'on the right hand' from Arabic *dija(t)* 'fingers' where /j/ split into /ks/ (Jassem 2012a).

Divine *(divinity, diviner)* via Latin *deus/divus* 'god', *divinus* 'of a god' from Arabic *Dau'* 'light', *muDee', Dau'i, Dauyan* (adj.) 'lighted, giving light'; /D & w/ turned into /d & v/ (Jassem 2013a).

Dominion *(dominate, domination, dominant, dominance, predomination)* from Arabic *deen* 'religion, subordination', *daana* (v) 'submit, subdue, to be dominated', *daiyaan* (n) 'dominator', *dainoonat* (n) 'domination'; /m/ split from /n/.

Donate *(donor, donation)* from Arabic '*anTa* 'give' via reordering and turning /T/ into /d/.

Duty *(dutifully, subdue)* from Arabic *Taa3a(t), Ta(w)a3* (v) 'obey, cause to obey, obedience'; /T & 3/ became /d & Ø/ (cf. **due, duly** from Arabic *daa3* 'reason, cause' via /3/-deletion; **dues** from Arabic *wadee3a* 'deposit, trust' via reordering and /3/-loss or *dain, duyoon* (pl.) 'dues, debts' in which /n/ changed to /s/.)

Easter *(east, eastern;* German *Ost)* 'sunrise' from Arabic *sharq, mashriq* 'east, sunrise' via reordering and mutating /sh & q/ into /s & t/.

Ecclesiastical *(kirk, church)* via Latin *ecclesia* 'church' and German *Kirsche* from Arabic *kanees(at)* 'church'; /n/ became /l/. See **church**.

Envoy via Latin (i) *in* 'on' from Arabic *3an* 'on' via /3/-loss and (ii) *via* 'way, road' from Arabic *fooh(at)* 'start of the road' via /h/-loss (Jassem 2014c).

Episcopal *(bishop)* See **bishop**.

Equal *(equality, equity, equitable, equivalent, equivalence)* via Latin *aequus* 'level, even, just' from Arabic *saawa, sawi* (adj.), *sawaasi(at)* (n) 'equal', turning /s/ into /q/ and inserting /l/; *qabeel* 'equivalent' in which /b/ changed to /v (w)/; or *kufo'* 'equal', merging /f & w/.

Error *(err, erroneous)* via Latin *errare* 'to wander, err' from Arabic *raa2a* 'go' via /2/-loss; or *zoor* 'falsity, lie' via /z & r/-merger.

Ethics *(ethical, esthetic, esthetics, ettiquette)* via Greek *ethos* 'custom, habit, nature', *ethikos* (adj.) 'ethical' from Arabic *3aada(t), 3aadi* (adj.) 'habit, nature' via /3/-loss and turning /d/ into /th/ (cf. Arabic *zakee, zakaat* 'beautiful, delicious, good' in which /z/ became /th/ or *dhawq/zawq* 'taste, decency' in which /dh & q/ changed to /th & k/.

Evangelism *(evangelist)* via Greek *euangelos* 'bringer of good news, messenger' of (i) *eu* 'good' from Arabic *waahi* 'clever, good' via /h/-loss and (ii) *angelos* from Arabic *naji, munaji* 'caller' via /l/-insertion or *naaqil* 'carrier', turning /q/ into /g/. See **angel**.

Evil via Old English *yfel* 'bad, ill, wicked, vicious', German *Übel*, Gothic *Ubils* from Arabic *'abala(t)* 'evil, harm, enmity, hatred', turning /b/ into /v/; *iblees* 'Satan, devil, wicked' via /b/-mutation into /v/ and /s/-loss; *Dhalaam/Dhulm* 'darkness, evil, injustice' where /Dh (dh)/ became /v/ and /l & m/ merged. (Cf. **villain(y)** from Arabic *la3een, mal3oon* 'villain' via reordering and turning /3/ into /v/ or *radheel/nadheel* 'scoundrel, villain' via reordering, turning /dh/ into /v/, and /r (n) & l/-merger; **vile, revile** from Arabic *dhall* 'frighten, make low, revile' in which /dh/ became /v/).

Excommunicate *(communication; communiqué; common)* via Latin *communicare* 'share, inform, join, divide out' of (i) *ex* 'out' from Arabic *qaaSi* 'out', turning /q & S/ into /k & s/, (ii) *com* 'together' from Arabic *jamee3* 'all', replacing /j & 3/ by /k & Ø/, and (iii) *municare*

'inform' from Arabic *jamjam (tajamjam)* or *majmaj (tamajmaj)* 'talk unclearly' via reordering and turning /j & m/ into /k & n/; *malaaq, tamallaqa* (v) 'fluent speaker' where /l/ became /n/; *maqq, maqmaq* 'open one's mouth, talk deep' via reordering and turning /q & m/ into /k & n/; *munajaat* 'secret talk' where /j/ became /k/; *jaqama. tajaqqam* 'talk badly' via reordering; *jama3, tajamma3, majmoo3* 'join, gather' where /j & 3/ became /k & n/ (Jassem 2013).

Fail *(failure)* from Arabic *fashal* 'fail' in which /f & sh/ merged into /f/; or *falaa2* 'success' via lexical divergence and /2/-loss.

Fair *(fairy, fairies)* from Arabic *barr, baar* 'fair, just, good, wild' in which /b/ became /f/; or *khuraafi* 'fairy, superstitious' via reordering and /kh & f/-merger (see Jassem 2013c.)

Faith via Latin *fides* 'faith, trust, belief', *fidere* (v) 'to trust' 'from Arabic *tafath* 'worship, rites', merging /t & f/; *wafaa* 'sincerity, loyalty' where /w & f/ became /f & th/; *3iffa(t)* 'chastity, honour', merging /3 & f/ and turning /t/ into /th/; or *fadad* 'loud or low voice' (cf. **feudal** from Arabic *faddad* 'rich landlord').

Fall *(fallible, infallible)* from Arabic *'afall* 'fall, set'; *zalla, zalal* (n) 'deviate, err' in which /z/ turned into /f/; *zaala, zawaal* (n) 'vanish' in which /z/ turned into /f/ (Jassem 2013n).

False *(falsity, falsify)* from Arabic *zaif* 'false' via /l/-insertion; or *faaliS* 'amiss, false' via reordering.

Fasting *(fast, breakfast)* from Arabic *Saam* 'to fast' via reversal, turning /m/ into /f/ and /S/-split into /st/; *fiTaam* 'weaning' via /T/-split into /st/ and /f & m/-merger; or *faSSa (faSfaS(at))* 'eat' via lexical divergence.

Father *(paternal)* from Arabic *'abb, 'abat* 'father'; /t/ became /dh/ whereas /r/ split from /t/ or was inserted (Jassem 2013).

Fault *(faulty)* from Arabic *falta(t)* or *zallat* 'fault, error' in which /z/ changed to /f/; or *falq* 'split' in which /q/ became /t/ (see Jassem 2013m)

Favour *(favorite, favoritism)* from Arabic *fara2* 'happiness' via reordering and turning /2/ into /v/.

Feast *(festival, festivity)* via Latin *festum* 'festival, holy, joyful, merry' from Arabic *basT* 'joyfulness'; /b & T/ changed to /f & t/.

Fidelity *(Fidel, infidel, infidelity)* from Arabic *faDeel(at)* 'virtue, fidelity; /D/ turned into /d/.

Fiend via Old English *feond* 'enemy', *feogan* (v) 'hate' from Arabic *sa3daan* 'devil' via reordering and merging /s & 3/ into /f/.

Forgive *(forgiving, forgiveness)* from Arabic *ghafar* 'to forgive'. via reordering and /f/-split (cf. **give** from *jaba/jaab* 'take, bring').

Fortune *(fortunate)* via Latin *fortuna, fors* 'chance, fate, good luck' from Arabic *tharwa(t)* 'wealth, fortune', turning /th/ into /f/.

Friar *(friary, brother)* via French *frere*, Latin *frater* 'brother', Greek *phrater*, and German *Bruder* from Arabic *farT* 'baby, child' or *fareer(at), farfoor(at)* 'baby sheep, cow, goat' via lexical shift; *raahif* 'friar' via reordering and /h & f/-merger; *raahib(at)* 'monk' via reordering, /b & h/-merger into /f/, and /r/-split; or *rabeeb* 'one brought up' via reordering and turning /b/ into /f/.

Good Friday from Arabic (i) *jood* 'good' where /j/ became /g/, (ii) *faraagh* 'free' via /r & gh/-merger, and (iii) *Diaa'* 'light', *Du2a* 'morning' via /2/-loss, or *ghad* 'tomorrow, day' via reversal and turning /gh/ into /g (y)/ (Jassem 2013e, 2013j). See **Deus**, **Saturday**.

Futile *(futility)* from Arabic *baaTil* 'futile, futility'; /b/ became /f/. (Cf. **utility, utilize** from Arabic *dawala, tadaawal* 'circulate, utilize' in which /t & d/ merged as /t/.

Garden of Eden *(yard)* via Old English *geard* 'enclosure', German *Garten*, French *jardin*, Latin *gardinus* 'enclosed garden' from Arabic *jidaar, judraan* (pl.) 'wall, enclosure, garden, orchard' via reordering and turning /j/ into /g/; *janna(t), jinaan* (pl.) 'garden, paradise' via reordering, replacing /j & t/ by /g & d/, and splitting /r/ from /n/; or *ghadar* 'planted area, stones and trees, soft stony ground, anything that hides one and obstructs his sight' via reordering and turning /gh/ into /g/; **of** from Arabic *dhu* 'of' via reordering and turning /dh/ into /f/ (Jassem 2012c); **Eden** from Arabic *3adn* 'happiness, stay' via /3/-deletion**.**

Ghost *(Holy Ghost)* via Old English *gast* 'soul, spirit, life, breath, angel, demon', German Geist (cf. Latin **August, Augustus, Augustine** 'sacred, holy') from Arabic *qudus* 'sacred, holy, angel (Gabriel)' via reordering and changing /q & d/ into /g & t/. See **Holy Ghost.**

God *(goddess, godmother; good, Goodness)* via German *Gott* from Arabic *jadd* 'grandfather' or *jood* 'generosity, goodness', *jawaad* 'generous,

good, giver, God'; /j/ became /g/.

Gospel via Old English *godspel* 'god's story, message announced by Jesus' from Arabic (i) *jawaad* 'God, good, generous' and (ii) *sabeel* 'way' or *shabr* 'hand size, hand gesture (in writing and spelling)' via /sh & r/-mutation into /s & r/. Otherwise, as an indivisible whole, it comes from Arabic *qibla(t)* 'prayer direction' via /q/-split into /g & s/.

Grail *(Holy Grail)* via Old French *grail* 'large shallow dish', Latin *gradalis* 'of last dish' from Arabic *qidr* 'large pot; cauldron' via reordering and turning /d/ into /l/; or *laqun* 'large dish' via reordering and replacing /n/ by /r/.

Great *(grand)* from Arabic *qadeer* 'able, great' via reordering and turning /q/ into /g/.

Greet from Arabic *qira'at* 'greeting, reading'; /q/ became /g/.

Guilt from Arabic *ghalaT* 'wrong'; /gh & T/ turned into /g & t/.

Hallelujah *(halleluiah, alleluia)* via Greek and Latin as a compound of (i) *Halle* from Arabic *Allah* 'God' via reversal (i.e., *Allah* → *Halle* 'God'), (ii) *lu* from Arabic *la* 'no, not', and (iii) *jah* as a reduction and/or merger of three formally similar Arabic words via /l/-deletion or merger into /ee (y)/, which are: (a) *ilaah* 'god' (*ilaah* → *ia*), (b) *illa* 'except' (*illa* → *ia*), and (c) *h(u)/iah* 'him' (*iah/h(u)* → *h*). Diagrammatically, this looks like:

Halle	**-lu**	**-jah**
Allah God	*La* 'no, not'	*ilaaha illa h(u)/(iah)* god except him
Allah la ilaaha illa h(u)/iah 'God no god but him = There's no god but Allah (God)'		

That is, *halleluiah* is a reduced or modified version of Arabic *Allah la ilaaha illa h(u)* 'God no god but him', which is more frequently spoken *la ilaha illa Allah* 'no god but God (Allah) = There's no god but Allah', which is the fundamental statement of faith not only in

Islam but also in all major world religions (for detail, see Jassem 2012b).

Hallow *(halloween, holy, health)* via Old English *hallaw* 'holy', *halgian* (v) 'make holy, consecrate' from Arabic *Saali2 (Saloo2)* 'good, righteous'; /S & 2/ evolved into /h & w/. See **holy**.

Halloween *(hallow, holy)* via Old English *All hallaw-even* 'Eve of All Saints, last night of October, a pagan holiday' of (i) *hallaw* 'holy', *halgian* (v) 'make holy, consecrate' from Arabic *Saali2, Sali2een* (pl.) 'the good, righteous' where /S & 2/ mutated into /h & w/ and (ii) *eve/even* 'night' from Arabic *lail* 'night' where /l & l/ merged or turned into /v (& n)/ or *fanna(t), fain(at)* 'a time period, hour' via reordering (Jassem 2013j).

Happy New Year from Arabic (i) *bahi* 'happy, good' via reversal or *2ubbi* 'lovely' via /2/-mutation into /h/ (Jassem 2013q); (ii) *3an* 'new' via reversal and turning /3/ into /w/ or *nai* 'fresh, new'; and (iii) *shahr* 'month' via lexical shift and merging /sh & h/ into /y/ (Jassem 2013e).

Hedonism *(hedonist)* via Greek *hedone* 'pleasure', *hedys* 'sweet' from Arabic *3adn* 'happiness, pleasure, stay', turning /3/ into /h/**;** or *sa3eed (sa3doon)* 'happy' via reordering and /3/-mutation into /h/.

Heathen(ism) *(hedonism)* from Arabic *wathan* 'stone, heathen'; /w/ became /h/.

Heaven via Old English *heofon* 'home of God, sky' and German *Himmel* 'sky, heaven' from Arabic *2ayawan* 'God, hereafter, every living creature, a water spring in paradise', developing /2 & w/ into /h & v/; or *janna(h/t)* 'garden, heaven' via reordering and turning /j & h/ into /h & v/ (cf. *hafn* 'heavy rain'; *hamal* 'rain, water, eye tear, uninhabited land' via lexical shift; or *najm* 'star, sky' via reordering and turning /j & m/ into /h & v/ (Jassem 2013f)).

Hell via Old English *hel(le)* 'nether world, abode of the dead, infernal region' and German *Hölle, halja* 'hell, concealed' from Arabic *hilaal* 'stratified or paved hot stones, fright, fear, snake, moon'; *hala3* 'terror' via /3/-deletion; *hawl* 'fear, terror'; *haawia(t)* 'bottomless pit, hell' where /w/ became /l/; *saafil* 'low' via /s & f/-merger into /h/; *sijjeel* 'stones of mud and fire' where /s & j/ merged into /h/; or *jahannam*

'hell' via /j & h/-merger into /h/ and that of /n & m/ into /l/ (Jassem 2013f).

Hell fire from Arabic *naar, noor* 'fire, light', turning /n/ into /f/ or merging /n & r/ into /r/ and turning /oo (w)/ into /f/; *sa3eer* 'soaring fire', merging /s & 3/ into /f/; or *barq* 'lightening', turning /b/ into /f/ and merging /r & q/ (Jassem 2013f).

Hereafter from Arabic (i) *'aakher(at)* 'last, later, hereafter' where /kh/ replaced /h/ and (ii) *ithra* 'after' via /th/-split into /f & t/.

Hermit *(hermitage)* via Latin *ermita* 'religious recluse', Greek *ermites* 'person of the desert', *eremia* 'desert' from Arabic *'arima(t)/'armaa'* 'desert', *'araam* 'stones'; otherwise, from Arabic *harim(at)* 'old man' via lexical shift.

Holy *(holiness, hallow)* via Old English *holig* and German *heilig* from Arabic *Saali2* 'good, valid, holy, righteous', turning /S & 2/ into /h & Ø (g)/ (cf. **Hollow** from Arabic *khuloo* 'empty' in which /kh/ became /h/). See **hallow**.

Holy Ghost See **Ghost.**

Holy See via (i) Old English *holig* from Arabic *Saali2* 'good, holy', turning /S/ into /h/ and (ii) Latin *sede(m/s)* 'seat, abode', *sedere* (v) 'to sit' from Arabic *sadan* 'to serve pre-Islamic Kaaba, serve the Idol House; conceal, shelter; to prolong one's dress', *saadin, sadan* (pl.) 'Kaaba servant' in which /n/ became /m/ (cf. *jatha* 'sit' where /j & th/ became /s & d/; *qa3ad* 'sit', *maq3ad* (n) 'seat' via reordering and merging /q & 3/ into /s/) (see Jassem 2012b).

Hymn via Old English *ymen*, Latin/Greek *hym(u/o)s* 'a song of praise', *hymen* 'a wedding song' from Arabic *ham(ham)* 'mutter, sing' or *hainam(aan)* 'unintelligible talk' via reordering and lexical shift.

Idolater *(idol, idolatry)* via Greek *eidolatria* of (i) *eidolon* 'image' from Arabic *timthaal* 'idol, image' via /t, m, & th/-merger into /d/ and (ii) *lateria* 'worship, service', *latris* 'servant, worshipper' from Arabic *nadhr* 'doing it for God; devotion' via /n & dh/-mutation into /l & t/ or *raTl* 'foolish, lenient; justice' via reversal and turning /T/ into /t/.

Iblis from Arabic *iblees* 'Satan'.

Inferno from Arabic *naar* 'fire', *neeraan* (pl.) or *noor* 'light', *anwaar* (pl.); /oo (w)/ evolved into /f/.

Intercession via Latin (i) *inter* 'between, comparative of *in*' from Arabic *min* 'from' via lexical shift and /m & n/-merger and (ii) *cedere* 'go, leave, yield' from Arabic *sadara* 'go', *jaada/jadda* 'go, give' or *kadda* 'go, work', mutating /k (j)/ into /s/.

Invoke *(invocation, provoke)* via Latin *vocare* 'call' from Arabic *2aka* 'talk'; /2/ became /v/ (Jassem 2013j).

Jehovah *(Yahweh, Yah; Jehovah Witnesses)* via Hebrew *Yahweh* from *hawah/hayah* 'is/was (the Existing One)' from Arabic *Allah* 'God' via reordering, /h/-split or copying, and turning /l/ into /y (& v)/: i.e., *Allah* → *Ayyah* → *yahayah* → *yahayoh* → *jahwa* (Jehovah) or something similar. See **Witness**.

Jupiter via Latin for 'supreme deity of ancient Romans; vocative God-father- O God-father', Greek *Zeus Pater* 'father of light', Sanskrit *Dyaus pita* 'father of light' as a compound of Latin (i) *Ju* 'O' from Arabic *ya* 'O' and (ii) *Pater* 'father' from Arabic *abat(aah)* 'father' via /r/-insertion, leading to *ya abat(aah)* 'O father'.

Jesus Christ is the name of the Prophet *Jesus*, son of Mary according to Islamic faith, peace be upon them both, via Greek *Iesous* from Aramaic *Jeshua* from Arabic *3eesa* or *yasoo3* 'Jesus' via /3/-deletion or change to /s/ in the latter. See **Christianity**.

Judaism *(Jew, Jewish, Yiddish)* from Arabic *yahood* 'Jews', *hada* (v) 'guide, heed'; /y & h/ merged into /j/.

Kneel via Old English *cnewlian* 'kneel', *cnew* 'knee' and German *knellen* from Arabic *rukba(t)* 'knee' via reordering and turning /r & b/ into /n & w/; or *raka3* 'kneel, bend, pray' via reordering and turning /r & 3/ into /n & w (l)/.

Leniency *(lenient)* from Arabic *leen(at), liyoonat, lainoona(t)* (n).

Lent *(Lenten)* via Old English *lencten* 'spring time, spring, the fast of Lent, 40 days before Easter' of (i) *lang* 'long' from Arabic *nooq* 'tall, long' where /l/ split from /n/ and (ii) *tina* 'day' from Arabic *zaman* 'time' where /z/ became /t/ and /m & n/ merged (Jassem 2013j).

Liberal *(liberty)* via Latin *liber* 'free, unrestricted, licentious' from Arabic *barree* 'wild, outside' via /l/-split from /r/ or *lab(lab)* 'of male goats, to sound and run for being on heat', turning /l/ into /r/.

Liturgy via Latin *liturgia* 'public worship, service' and Greek *leitourgia* of (i) *leito-, leiton* 'public house', *laos* 'people' from Arabic *naas (naat)* 'people' where /n/ became /l/ and (ii) *ergos, ergon* (v) 'work' from Arabic *2arak* 'move, work' or *raka3* 'kneel, bend, pray' via /3/-loss and turning /k/ into /g/.

Lord *(lordship; lead, leader, leadership)* via Old English *hlaford* 'household master; ruler, superior; God', short for *hlafweard* 'loaf/bread guardian/keeper' from Arabic (i) *ragheef* 'a loaf (of bread)' via reordering and turning /gh & r/ into /h & l/ and *2addaq* 'look' via reordering and turning /2 & q/ into /w & r/; alternatively, from Arabic *raa'id* 'leader', *araada, mureed* (n) 'want/order, the one who wants/orders' via /l/-split from /r/, *waalid* 'father, elder' via /r/-insertion, or *lad(ood)* 'enemical', turning /d/ into /r/.

Lucifer via Latin *Lucifer* 'morning star' of (i) *lux* 'light' from Arabic *laqs* 'light, shine', *lajj* 'shine', *laSf* 'shine' via /S & f (jj)/-merger into /x/ and (ii) *ferre* 'carry' from Arabic *wazar* 'carry', merging /w & z/ into /f/.

Malign *(malignant, malignancy)* from Arabic *mal3oon, la3ana* (v) 'cursed, bad, sick'; /3/ became /g/ (cf. **benignancy** from Arabic *na3eem, nu3maan* 'good, nice'; /m/ split into /b & n/.

Mary *(Marian, Marionette)* via Old English and Latin *Mari(a/e)* 'lit., rebellion', Greek *Mariam*, Aramaic *Maryam* from Arabic *mariam* 'Mary'; /m/ was lost. **Virgin Mary** from Arabic *bikr(in)* 'virgin' via reordering and turning /b & k/ into /v & g/.

Mass from Arabic *jam3, jamaa3a(t), majmmo3(at)* 'group' via reversal, /3/-loss, and turning /j/ into /s/; or *nass* 'people', turning /n/ into /m/.

Master *(mastery, Mister, Mr., Mrs.)* via Old English *mægester*, German *Meister*, Latin *magister* 'chief, teacher', *magis* 'more' from Arabic *musaiTir* 'controller, master' or *jamee3, jaami3* 'much, all' via reordering and turning /3/ into /s/.

Mercy *(merchant, mercenary, market)* via Latin *merces* 'reward, wages, hire pay', *merx* 'wares, merchandise', *mercare* (v) 'to trade' from Arabic *ma'joor* 'paid, thanked' or *mashri* 'bought' via reordering and turning /j (sh)/ into /s/; *mashkoor* 'thanked' via reordering and merging /sh & k/ into /s/ (cf. French **merci**); *maSaari* 'money' via reordering and lexical shift (Jassem 2013p) (cf. *mar2a* 'an exclamation of pleasure for achievement; an appreciation; a bravo' where /2/ became /s/; *bar2a* 'its antonym' and **bravo** via lexical divergence).

Merry Christmas from Arabic *mari2* 'merry' via /2/-loss; see **Christ** & **Mass**.

Methodist 'one who lives by rule and in constant method' from Arabic *maaddat* 'material, method' or *'udma(t), 'eedaam, 'adama* (v) 'relationship, means; mend, repair' via reordering and turning /d & t/ into /th & d/.

Mental *(mind)* via Latin *mens* 'mind' from Arabic *nafs* 'self, mind, thought', *nafas* 'breath' via reordering and turning /n & f/ into /m & n/.

Messenger *(message, missile, mission, missionary)* via Old French *message* 'news, embassy' via /n & r/-insertion from Latin *missaticum, missus* 'a sending away, throwing', *mittere* (v) 'send' from Arabic *maDa, amDa* 'go, send' where /D/ became /t (s)/; or *masha/mashsha* 'walk, send' where /sh/ became /s/ (cf. **message** from Arabic *maSaqa, maSq* 'speak untruthfully, strike-wipe' in which /q/ became /j/; **massage** from Arabic *masa(j/q)a* 'massage, rub' or *masa2a* 'wipe' where /2/ became /j/).

Minister *(ministry, administer, administration)* via Old French *menistre* 'servant' from Latin (i) *minus, minor* 'less' and (ii) *–teros* 'comparative suffix' from Arabic *maneen (mamnoon), manna* (v) 'reduced, lessened' (cf. *munaaDhir* 'watchman' where /dh (Dh)/ split into /s & t/; or *musaiTir* 'controller, master' via /n/-insertion). See **Master**.

Mistake from Arabic *khaTa', mukhTi'* (adj.) 'mistake' via reordering, turning /kh/ into /k/, and splitting /T/ into /st/.

Monarch(y) via Latin *monarcha* and Greek *monarkhes (monarkhia)* of (i) *mono* 'one' and (ii) *arkhein* 'rule' from Arabic *malik, mulk* (n) 'monarch(y)' where /l/ split into /n & r/ (cf. **reclaim** from Arabic

malak 'own' via reversal; **claim** from Arabic *kalaam* 'talk' (Jassem 2013k)).

Monastery *(monasticism, zoology)* via Latin *monasterium* and Greek *monasterion* 'a monastery', *monazein* 'live alone' of (i) *monos* 'one, alone, single' from Arabic *mann* 'lessening', (ii) *-terion* 'place suffix' from Arabic *daar* 'house' where /d/ became /t/, and (iii) *zein* 'live' from Arabic *2ai, 2aiat* (n) 'living, alive' where /2/ became /z (s)/ (cf. *manzilat* 'home' via reordering and /l/-split into /tr/).

Monk via Old English *munuc* 'monk', German *Mönch*, Latin *monicus*, Greek *monakhus* (*mono* 'alone' + *-k* 'adjectival suffix') from Arabic *naasik* 'worshipper' via /m/-split from /n/ and /s & k/-merger; *qaiem/muqeem* 'monk; the one who looks after a shrine' via reversal and /n/-split from /m/; or *malak* 'angel, king' via lexical shift and turning /l/ into /n/.

Moral *(morale, morality, mores, demoralize)* via French and Latin *morale* 'good conduct; lit., pertaining to manners', Latin *mos* (genitive *moris*) 'disposition' from Arabic *mizaaj* 'disposition, mood' via /z & j/-merger into /s/; *muroo'at* 'bravery, kindness, gentleness, morality', turning /t/ into /l/.

Moses *(Mac)* via Egyptian *mes(u)* 'son/child' from Arabic *maashia(t), mawaash(i)* (pl.) 'children'; /sh/ became /s/.

Mosque from Arabic *masjid*; /j & d/ coalesced into /k/.

Munificence via Latin *munificus* 'generous, liberal' of (i) *munus* 'gift, duty' from Arabic *mann* 'giving for free' and (ii) *facere (fact, factual)* 'to do' from Arabic *faSS* 'reality, essence' or *waqa3* 'happen', turning /w/ into /f/ and merging /q & 3/ into /s/.

Mystery *(mysterious)* via Latin *mi(n)sterium* 'service, occupation, ministry', Greek *mysterion* 'secret doctrine', *myster, myein* 'close, shut' from Arabic *mastoor, satar* (v) 'secret, hidden'.

Myth *(mythical, mythology)* via Latin/Greek *myth(u/o)s* 'speech, anything mouth-delivered, though, story, myth' from Arabic *fam* 'mouth' (spoken *uthum, thim, tim* in Syrian Arabic (Jassem 1987, 1993) via lexical shift, reversal, and turning /f/ into /th/; or *mathal* 'proverb, likeness' via /l/-loss or merger into /m/.

Nativity *(native, natal)* via Old French *nativité* 'birth' Latin *nativus* 'born',

natus, past participle of *nasci (gnassi)* 'be born', *gignere* 'beget', *genus, genius*, Greek *genos* 'race, kind', *gonos* 'birth' from Arabic *Danu, Dana/Danwa(t)* (pl.) 'child', *Dana'a* (v) 'to give birth to, have many children' via reordering and turning /D (T)/ into /t/; *nasha'(at)* 'to be born; create, grow up', *nash'* (n) 'children, young people, beautiful boy or girl' via /sh/-mutation into /t/; *masha* 'grow, reproduce, to be born', *maashia(t)* (n) 'children', turning /m & sh/ into /n & t/; *nataj* 'to produce, be born', *nitaaj* (n) via /t & j/-merger into /t (s)/; *jins* 'race, kind' or *jinwa(t)* 'children', turning /j/ into /g/; *naTaf* 'cute boy, strange man, little water'; or *naas (naat)* 'people', *nasees(at)* 'people, creation', turning /s/ into /t/.

Nun *(nunnery, nanny)* via Latin *nonna* 'nun, tutor', Greek *nanna* 'aunt', Persian *nana* 'mother', Sanskrit *nona* from Arabic *mama, 'umm* 'mother', turning /m/ into /n/.

North *(Norse)* via German *Nord* from Arabic *shimaal* 'north'; reordering and mutating /sh, m, & l/ into /th, n, & r/ applied.

Nurse *(nursery)* from Arabic *nathoor* 'woman with many children', *nazoor* 'woman with few children' via reordering and turning /th (z)/ into /s/; or *'anisa(t)* 'girl', *nisaa' (niswaan)* (pl.) where /r/ split from /s/ (Jassem 2013k).

Oath via Old English *adh* 'oath, judicial swearing' and German *Eid* from Arabic *wa3d* 'promise' via /3/-los and the passage of /d/ into /th/ or *3ahd* 'oath' via /3 & h/-loss and turning /d/ into /th/.

Obsessed *(obsess, obsession)* from Arabic *waswaas* 'obsession', turning /w/ into /b/. See **possessed**.

Occult *(cult, culture, cultivate)* via Latin *occultus* 'hidden, secret', *occultare, occulere* 'cover over, conceal' of (i) *ob* 'over' from Arabic *bi* 'in, with' and (ii) *culere* 'hide' from Arabic *khala/akhla* 'keep empty', *khalwat* (n) 'hideaway'; /kh (j)/ changed to /k/ (cf. **culture** from Arabic *2arth* 'farming, cultivation', turning /2, r, & th/ into /k, l, & t/).

Odd *(oddity, odds)* from Arabic *waa2id/'a2ad* 'one' or *3adoo* 'enemy' via /2 (3)/-loss (Jassem 2012).

Oracle *(orate)* via a combination of Latin (i) *orare* 'pray, plead' from Arabic *rawa, riwayat* (n) 'narrate' via reordering or *warra, warwara(t)* (n)

'cry, talk' and (ii) *–cle* 'small' from Arabic *qal(eel)* 'small' where /q/ became /k/ (see **orate** below).

Orate *(oration, orator, oratory; oral; oracle)* via Latin *orare* 'pray, plead' from Arabic *warra, warwar(at)* (n) 'cry, talk'; *harra, harhar, huraa'* (n) 'empty talk' via /h/-loss; or *rawa, riwayat* (n) 'narrate' via reordering (Jassem 2013k).

Ointment from rabic *duhoon, dahan* (v) 'oil, paint' via reordering, turning /d/ into /t/, and deleting /h/; or *2anooT* 'perfuming/ointing the dead' via /2/-deletion.

Omen *(ominous, abomination)* from Arabic *yameen, yumn* 'right side/hand, safety, omen' (cf. **immune, immunity** from Arabic *'am(aa)n, 'eemaan* 'safety, security, faith' or *manee3* 'impenetrable' via /3/-loss; **Amanda, Amandy, Mandy** from Arabic *aamina(t)* 'safe, honest, a proper name', turning /t/ into /d/).

Omniscient *(omniscience, science, scientific)* via Latin (i) *omni* 'all' from Arabic *3umoom* 'all, common' via /3/-loss and replacing /m/ by /n/ and (ii) Latin *scientia* 'knowledge, expertness', *sciens (*gen. *scientis)* 'intelligent, skilled', *scire* (v) 'know, separate, distinguish', *scindere* 'cut, divide' from Arabic *shara2a* 'cut, divide, explain' or *sha3ara* 'feel, split' via /2 (3)/-loss; *sanakh* 'study science' or *nasakh* 'write, copy' via reordering and turning /kh/ into /s/ (cf. Arabic *nasia, nisian* (n), *mansi* (adj) 'forget' via lexical divergence and passing /n/ into /m/ (see Jassem (2013p)).

Order via Latin *order* 'estate, position, rule, regulation' from Arabic *'arD* 'earth' via lexical shift or *araada* 'order, want' via /r/-insertion.

Orient via Latin *orientum, oriens* 'the rising sun, east', *oriri* (v) 'rise' and German *orierung* from Arabic *noor(at)* 'light' via reordering.

Orthodox via Latin/Greek *orthodox(u/o)s* of Greek (i) *orthos* 'right, true, straight' from Arabic *3urD* 'wide' via lexical divergence, /3/-loss, and turning /D/ into /th/, *3arD* 'dignity, honour' via /3/-loss and turning /D/ into /th/; *rasheed, rushd* 'straight, right' where /sh & d/ became /th & s/ and (ii) *doxa* 'opinion, praise', *dokein* 'to seem' from Arabic *Dajja(t)* 'sounding, talk' or *du3aa'* 'call, prayer' where /j & 3/ became /ks/**.**

Pagan *(paganism)* via Latin *paganus* 'pagan, villager, civilian, non-combatant', *pagus* 'country, marker-limited district, people' from

Arabic *bajja(t)* 'a pre-Islamic idol worshipped by pagan Arabs then', turning /j/ into /g/; *bajbaaj* 'foolish'; *jabaan* 'coward', *jabbaana(t)* 'desert, flat upland, graveyard' via reordering and replacing /j/ by /g/; *nabk* 'high land' or *banak* 'stay' via reordering. (Cf. **big** from Arabic *bajj* 'of eyes, big, wide').

Despot from Arabic *jibt* 'devil' via via reordering and /j/ split into /ds/.

Paradise from Arabic *burood(at), barada* 'coolness' in which /t/ turned into /s/; or *firdaus* 'paradise' where /f/ became /p/.

Pariah 'outcast' from Arabic *baria(t/h)* 'people, creatures', *barra* 'outside'.

Passover *(Paschal)* via Latin *paschalis, pascha*, Greek *pasha* 'Passover', Aramaic *pasha* 'pass over' from Arabic *bassa, basbas* 'pass, flow'; /s/ became /sh/.

Pastor *(pastoral, pasture)* via Latin *pastor* 'shepherd', *pastus, pascere* (v) 'to lead to pasture, cause to eat' from Arabic *baraDa* 'of plants, to begin to grow' via reordering and splitting /D/ into /st/; *baSSa(t)* 'pasture, growth'; or *bassa(t)* 'eat'.

Patriarch *(patron)* via Latin *patronus* 'protector', *pater* 'father' from Arabic *abat* via /r/-insertion; *baTreeq* 'a Christian leader', turning /q/ into /k (ch)/. See **archbishop**.

Patron *(patriarch)* via Latin *patronus* 'protector', *pater* 'father' from Arabic *abat* via /r/-insertion. See **archbishop**.

Peace *(pact)* via Latin *pax* 'agreement, treaty of peace, compact' from Arabic *bai3a(t)* 'agreement' or *baayak* 'agreement'; /3 & k/ became /s/.

Penitence *(penitent, penance)* via Latin *penitentia* 'repentance', *penitere* 'cause, feel regret' from Arabic *inabat, anaab* (v) 'repentance' via reordering.

Perjure *(perjury, conjure, adjure, jury, juror)* via Latin *periuare* 'break an oath' from Arabic *joor* 'injustice', *zoor* 'perjury, falsity, injustice' where /z/ turned into /j/, or *shar3* 'jurisdiction' via /sh/-mutation into /j/ and /3/-loss. See **swear**.

Piety *(pious, pittance)* via Latin *pietas* 'religious duty, loyalty, kindness, piety, patriotism', *pius* 'kind' from Arabic *Teeba(t)* 'goodness, kindness' or *tawba(t)* 'repentance' via reversal.

Pity via Latin *pietas* 'religious duty, loyalty, kindness' from Arabic *baThth* 'sorrow' in which /th/ became /t/ or *baka* '(cause to) weep' in which /k/ became /t/. (Cf. **pit** from Arabic *ibT* 'armpit'). See **piety**.

Pope *(papal, papacy, papa, abba)* from Arabic *baaba* 'father' or *'abb* 'father'.

Possessed *(possess)* from Arabic *masasa, mamsoos* 'possessed, touched', turning /m/ into /p/.

Pray *(prayer)* via Latin *precari* 'beg, entreat' from Arabic *baarak* 'bless' or *kabbar* 'enter into prayer; glorify' via reordering and passing /k/ into /y/ (cf. *jabara* 'help, strengthen' via reordering and turning /j/ into /k/).

Preach *(preacher)* via Old English *predician* from Latin *praedicare* of (i) *prae* 'before' from Arabic *qabl* 'before' via reordering and merging /q & l/ into /r/ and (ii) *dicare* 'say' from Arabic *Dajja* 'say, talk' where /j/ became /k (ch)/; *basheer, bashshar* (v) 'bring glad news' via reordering.

Presbyter *(Presbyterian)* via Greek *presbyteros* and Latin *presbyter* 'a church elder', comparative of *presby-* 'old' (*pre(s)* 'before' + *bous* 'cow') from Arabic *kabeer* 'old' or *baqar* 'cow' via reordering and turning /k (q)/ into /s/ (Jassem 2013g).

Priest *(provost)* via Old English *preost*, Old High German *preostar*, (Latin *presbyter* 'elder') from Arabic *basheer(at)* 'bringer of glad news' via reordering and /sh/-split into /s & t/; or *baSeer(at)* 'seer, knower' via /S/-split into /s & t/.

Prior *(priory)* via Latin *prior* 'superior officer of a religious house or order; former, previous, first' from Arabic *rabb* 'owner, god' via reversal and lexical shift; or *raahib, ruhbaan* (pl) 'monk' via reversal and /r/-split.

Profane *(profanity)* via Latin (i) *pro* 'before' and (ii) *fane* 'temple' from Arabic *fanaa'* 'courtyard' via lexical shift.

Prophet *(prophecy)* via Greek *prophetus* 'interpreter, spokesman' of (i) *pro-* 'before' and (ii) *phanai* 'speak', *pheme* 'talk', *phone* 'voice', Latin *fama* 'talk, fame', Old English *boian* 'boast' from Arabic *fanna* 'to talk marvelously', *'ufnoon/fann* (n) 'embellished talk', *naffa* 'talk loudly and angrily' via reversal, *faham* 'understand, talk' via /h/-loss, or *baiyan* 'clarify, talk clearly' where /b/ became /f/; otherwise, from Arabic

rabbat 'goddess, female owner' via reordering and /b/-split into /p & f/.

Proprietor *(property, appropriate, appropriation, proper, properly, propriety*) via Latin *proprieterius* 'owner of a property' from Arabic *rabb(at)* 'owner', *rabab* (v) 'to own, master, bring up', *rabeeb* 'well-brought up', *ruboobiat* 'lordship, ownership' via reordering and /r/-insertion (cf. **probably, probability** from Arabic *rubba* 'perhaps' via reordering and /r/-split into /l & r/).

Prostrate *(prostration)* via Latin (i) *pro* 'before, forth, forward' and (ii) *stratere* 'stretch', *stratum* 'pavement, thing spread out', *sternere* 'lay down, stretch, spread out' from Arabic *saraTa* 'swallow, pass smoothly, talk nicely', *sarTam* (n) 'eloquent talker', *siraaT* (n) 'street'; *raSafa* 'pave' via reordering and turning /S & f/ into /s & t/; or *nashara* 'spread' via reordering and turning /sh/ into /s/.

Protestant See **test**.

Providence *(provide, provision)* via Latin *providentia* 'foresight, knowledge' of (i) *pro-* 'ahead, before' and (ii) *videre* 'see' from Arabic *waDa2* 'see, become clear' via /2/-loss (Jassem 2013o); or *'a3Ta, 3aTaa' (3iTiaan)* (n) 'give', turning /3 & T/ into /v & d/.

Psalm via Old English *psalm, salm* from Latin/Greek *psalm(u/o)s* 'song sung to a harp' from Arabic *mizmaar* 'a flute', *zamar* (v) 'sing', *zameer* (n) via reordering and turning /m & r/ into /p & s/; or *bal(z/s)am* 'talk angrily, shut up' via reordering and lexical shift.

Purgatory *(purge, expurgate, expurgation)* via Latin *purgare* 'to cleanse, purify' from Arabic *bajar* 'drink' via reordering and lexical shift; *baarak* 'pool, rain, bless, sit' where /k/ became /g/; or *burj* 'tower' in which /j/ changed to /g/; *bukhaar* 'vapour' via lexical shift, reordering, and turning /kh/ into /g/; or *barzakh* 'a (water) barrier', merging /z & kh/ into /g/.

Puritan *(puritanical, purity, pure)* via Latin *purgare* 'to cleanse, purify' from Arabic *baar, barara(t)* (pl.) 'fair, just, pure, first; angels' via reordering and lexical shift.

Rabbi from Arabic *rabb(i)* 'master-my; my master'.

Real *(reality, realty, realia)* via Latin *realitas, realis* 'real', *res* 'thing. matter' from Arabic *'arD, rawDa(t), raiD(at)* (dim.) 'earth', turning /D/ into /l/ (Jassem 1987: Ch. 5).

Recluse *(reclusively)* via Latin *reclusus*, past participle of *recludere* (*re-* 'intensive prefix' + *cludere* 'shut up, throw open') from Arabic *qalada* 'close, encircle'; *khalada* 'abide for ever, stay'; *khils* 'brave, cautious man' via lexical shift and replacing /kh/ by /k/; or *khaliS* 'devotee, dedicated to, pure', turning /kh/ into /k/ and inserting /r/.

Religion *(legibility, lecture, lesson)* via Latin *relegere* 'read, collect' of (i) *re-* 'again' from Arabic *radd* 'again' via /d & r/-merger and (ii) *legere* 'read' from Arabic *qara', qur'aan* (n) 'read, collect' via reordering and turning /q & r/ into /g & l/. Schematically, *quraan* → *rugan* → *rulugan* (religion). So *religion* is a mutated pronunciation of Arabic *Quran* 'the Holy Book of Islam or Allah's Words revealed unto His Prophet Muhammad, may Allah salute and solemnize him'. This is consonant with the mission of all prophets, who had scriptures to be *read* to people (Jassem 2012b, 2013k).

Repentance *(penitence)* from Arabic *inaabat, 'anaab* (v) 'to be penitent, to return' via re-ordering.

Reveal *(revelation)* via Latin *revelare* 'uncover, disclose, unveil' of (i) *re-* 'opposite of' from Arabic *radd* 'again' via /d & r/-merger and (ii) *velum* 'a veil', *velare* (v) 'cover, veil' from Arabic *laffa(t), la2afa, lafa3a* 'cover, veil' via reversal and /2 (3)/-loss.

Revere *(Reverend, reverence)* via Old English *wær* 'wary, aware' and Latin *revereri* 'revere, respect, fear' of (i) *re-* 'again' from Arabic *radd* 'again' via /d & r/-merger and (ii) *vereri* 'stand in awe of, fear' from Arabic *wahr/wari3* 'fear' via /w & h/-merger into /v/; *rafa3a, rafee3* (adj.) 'raise, lift, revere' via /3 & f/-merger into /v/ and /r/-split.

Right *(righteous, upright; correct, correction, corrigenda)* via Old English *riht* 'just, good, straight, erect', German *recht*, Latin *rectus*, Greek *orekta* from Arabic *raaqi(at)* 'high, elevated, good, stable'; /q/ became /g/.

Rite *(ritual)* from Arabic *ruqiat* 'a religious reading for healing purposes' via /q & t/-merger.

Rue *(rueful)* via Old English *hreow* 'grief', German *Reue* from Arabic *karb* 'grief, stress' via /k & b/-mutation into /h & w/.

Ruthful *(Ruth)* from Arabic *ra'oof* 'ruthful'; /f/ turned into /th/.

Sabbath *(sabbatical, Elizabeth)* from Arabic *sabt* 'rest, week, Saturday'; /t/ turned into /th/.

Sacred *(consecrate, consecration; desecrate, desecration; sacrifice, sacrosanct, sacrament)* via Latin *sacrare* 'make holy', *sacer* 'holy, sacred, dedicated' from Arabic *sa2ar, saa2ir* (n) 'charm, enchantment, magic, fearful, wonderful, making vague' via lexical shift and turning /2/ into /s/ (cf. *shaakir, shakoor* 'thankful, sacred' where /sh/ became /s/).

Sage *(sagacious, sagacity)* 'man of profound wisdom' via Latin *sapere* 'be wise, have a taste' from Arabic *shaikh* 'chief, old man', replacing /sh & kh/ by /s & j/; *Saadiq* 'truth teller' via /d & q/-merger into /j/; or *baSeer* 'seer, wise' via reordering (cf. **saga** from Arabic *qiSSa(t)* 'story' via reordering and turning /q/ into /g/).

Saint *(sanctity, sanctify, sanction, sanctuary)* via Old English *sanct*, Old French *santa*, Latin *sanctus, sancire* 'consecrate' from Arabic *kaneesat* 'church' via lexical shift, reordering, (and turning /k/ into /s/) (cf. *qaanit* 'a devout worshipper', turning /q/ into /s/; or *naasik* 'worshipper' via reordering and replacing /k/ by /t/). See **sacred**.

Salute *(salutation)* via Latin *salutare* 'greet' from Arabic *Salaat* 'greeting, calling, prayer'.

Salvation *(save)* via Latin *salvare* 'make safe, secure', *salvus* 'safe' from Arabic *salaama(t), salaam (islam)* 'safety, peace, Islam'**,** turning /m/ into /v/. See **saviour**.

Sanity *(sane, insane)* via Latin *sanitas, sanus* 'healthy, sane' from Arabic *zaan, zaanat, zinat* 'mind, reason', turning /z/ into /s/; *naaSi2, naSaa2a(t)* (n) 'healthy, fat' via reordering and /2/-loss; or *insan, insaniat* (n) 'man, human' via /n/-loss (cf. **Insane** from Arabic *injan, majnoon* (adj.) 'to go mad' in which /j/ became /s/).

Satan *(satanic)* from Arabic *shaiTaan* 'Satan, devil'; /sh & T/ turned into /s & t/.

Saturday via Latin as a compound of (i) *Saturn, serere* (v) 'grow, plant' from Arabic *zar3(at)* 'plant, grow, sow' via /3/-loss (Jassem 2013j) and (ii) *deus* 'light' from Arabic *Diaa'* 'light', *Du2a* 'morning' via /2/-loss, or *ghad* 'morrow' via reversal and turning /gh/ into /g (y)/ (2013j). See **Sunday, Friday, Deus**.

Saviour *(save (for), safe, salvation, salvage, salvo)* via Latin *salvare* 'make safe, secure', *salvus* 'safe' from Arabic *salima, saalim* (adj.) 'to be safe', turning /m/ into /v/; *siwa* 'save for, except', *sawee* 'equal, safe, whole' where /w/ became /v/ (cf. *Safa* 'pure, save').

Scribble-Scrabble dim. of *scribe* below.

Scribe *(script, scripture; ascribe, ascription; describe, description; inscribe, inscription; postscript; prescribe, prescription; proscribe, proscription; subscribe, subscription; scribble, scrabble)* via Latin *scriber* 'write', *scriptura* 'scripture' from Arabic *zabar/dhabar* 'write', *zaboor* (n) 'Scripture' via reordering and splitting /z (dh)/ into /sk/.

Scroll via Old English *screada* 'cutting', French *scro* 'scrap, cut-off piece' from Arabic *sharT* 'cutting, shred', turning /T/ into /d/; *sha(l/r)kh* 'a (paper) cutting' via reordering and turning /sh & kh/ into /s & k/ besides /r/-insertion; or *sijill* 'a record' where /j/ became /k/ and /r/ split from /l/ (cf. *Sakhr* 'rock' via lexical shift, turning /S & kh/ into /s & k/, and splitting /l/ from /r/).

Secular *(secularization)* via Latin *saeculum* 'age, generation' from Arabic *jeel* 'age, generation' via /j/-split into /s & k/; *thaqal(ain)* 'people', turning /th & q/ into /s & k/; or *sakhal* 'weak, silly men', turning /kh/ into /k/.

Seminar *(seminary; disseminate)* via Latin *seminarium* 'plant nursery, breeding ground' from Arabic *jannat, jinaan* (pl) 'garden' where /j & n/ changed into /s & m/; *mazra3a(t), zara3* (v) 'farm' via reordering and turning /z & 3/ into /s & n/ (cf. *sam3, sam3aan* 'hearing, hearer' via /3/-loss and /n/-mutation into /r/; *samar* 'night entertainment' in which /n/ split from /m/).

Sermon via Latin *sermonem, sermo* 'speeck, talk' from Arabic *jaram* 'loud talk' where /j/ became /s/; *samar, saamar* 'night entertainment' where /n/ split from /m/. See **seminar**.

Service *(serve, servant, servitude, serf, serfdom)* via French and Latin *servire* 'be a servant, enslaved', *servus* 'slave' from Arabic *sakhkhar, sukhra(t)* (n) 'to serve, put in the service of' via reordering and turning /kh/ into /v/; *Salla, Salaa(t), Salawat* (pl.) 'pray, prayer' where /l & w/ turned into /r & v/. See **salute**.

Share from Arabic *shareek*; /k & sh/ merged into /sh/.

Silly from Arabic *jaahil(i)* 'silly, ignorant, stupid' via /j & h/-merger into /s/; or *Saali2* 'good, righteous' via /2/-loss and lexical divergence.

Sin *(sinful)* via Old English *synn* 'mischief, enmity, offense against God' and German *Sünde* from Arabic *2inth* 'sin' via /2 & th/-merger into /s/; *dhanb* 'sin', turning /dh/ into /s/ and merging /n & b/; *jun2* 'sin, deviation', changing /j/ into /s/ and deleting /2/; or *jinaia(t)* 'a crime', turning /j/ into /s/.

Solemn (*solemnity, solemnize)* from Arabic *salim(an)* 'safe, quiet', *salaam(at)* 'safety', *salmaniat* (n) 'safety'. See **welcome** & **Solomon**.

Solitude *(solitary, isolate, solo)* via Latin *solus* 'alone' from Arabic *2aal* 'alone' or *3azl* 'isolation, alone'; /2 (3)/ was deleted (Jassem 2012c).

Solomon *(salmon, solemn)* from Arabic *salman* 'safe, Solomon'.

Sorcerer *(sorcery)* via French *sorcerie* 'fortune teller' from Latin *sortiarius* 'sorcerer', *sors* 'lot, fate, fortune' from Arabic *shirk* 'entanglement, trap, polytheism, sharing' where /k/ became /s/ (cf. *sa2ar, si2r* (n) 'to charm, bewitch' via reordering and turning /2/ into /s/).

Soul via Old English *sawol* 'soul, life; originally from the sea' and German *Seele* from Arabic *saa2il* 'seashore' via /2/-loss; *zowl, zawaal* 'person, shadow' in which /z/ became /s/ (cf. **sole** from Arabiv *sifl* 'bottom' via /s & f/-merger).

South from Arabic *junoob* 'south' via reordering, mutating /j/ into /s/, and merging /n & b/ into /th/.

Spirit *(spirits, spiritual, spirituality; inspiration, respiration, expiration, perspiration)* via Latin *spiritus* 'spirit, mind' from Arabic *baSeera(t)* 'insight, sight, mind' or *Sabr, Saabir(at)* (adj.) 'patience, tolerance' via reordering; *zafara, zafr(at)* (n) 'breathe, exhale' in which /z & f/ became /s & p/; *safarat* 'angels, travelers' by changing /f/ to /p/; or *sharib, shurbat* (n) 'drink' via reordering and turning /sh/ into /s/.

Story *(history)* via Latin *historia* 'tale' from Arabic *'usToora(t)* 'story, myth';

/h & s/ merged and /T/ became /t/.

Sunday from Arabic (i) *shams* 'sun' via /sh & s/-merger and /m/-mutation into /n/ (Jassem 2013e) and (ii) *Diaa'* 'light', *Du2a* 'morning' via /2/-loss, or *ghad* 'morrow' via reversal and turning /gh/ into /g (y)/ (2013j). See **Saturday, Friday, Deus**.

Super *(supra, superior(s), superiority, supreme, supremacy; hyper, hypo)* from Arabic *Subar* 'highest' or *kabeer* 'big, great' via lexical shift and turning /k/ into /s/ (cf. **grave** & **exacerbate** in Jassem (2012b)).

Supernatural via Latin (i) *super* above from Arabic *Subar* 'highest' and (ii) *natura* 'birth, nature', *natus* 'born', *nasci* 'to be born', *genus* 'race, kind' from Arabic *nasha', nash'a(t)* (n) 'to be born', turning /sh/ into /t/. See **nativity**.

Superstition via Latin *superstitio, superstare* (v) 'standing above, by, over' from Arabic (i) *Subar* 'highest' and (ii) *stare* 'stand' from Arabic *jatha* 'sit' via lexical shift and turning /j & th/ into /s & t/.

Supplicate *(supplication, supple)* via Latin *supplex* 'bending, kneeling down, humble begging' from Arabic *qabbal, taqabbal* 'kiss, beg, accept, turn towards and beg', splitting /q/ into /s & k/, and turning /r/ into /l/; *lajab/jalaba(t)* 'loud and mixed noise' via reordering and /j/-split into /s & k/; or *bajjal* 'praise' via reordering and turning /j/ into /s/.

Swear *(answer, forswear)* via Old English *swerian* 'take an oath', German *schwören* 'talk, speak' from Arabic *shaara* 'to swear at' or *shaawar* 'consult, whisper', turning /sh/ into /s/; *3aiyar* 'swear at', changing /3/ into /s/; or *kafar* 'blaspheme', turning /k & f/ into /s & w/.

Synagogue 'originally talking party' via Greek (i) *syn-* 'together' from Arabic *jamee3* 'all' via /3/-loss and turning /j & m/ into /s & n/ or *siyaan* 'same', *sawian* 'together' and (ii) *-gogue* 'talk' from Arabic *qaweeq, ghaughaa'* or *ghawsh* 'noise' where /q, gh, & sh/ became /g/; or, as a whole, from Arabic *Sauma3(at), Sawaami3* (pl.) 'a Jewish place of worship' via /m & 3/-mutation into /n & g/.

Temple via Latin *templum* from Arabic *qibla(t)* 'chapel, place of worship'; /q/ became /t/ and /m/ split from /b/; *Tabla(t)* 'table, drum' in which /m/ split from /b/; or *balaaT* 'court, palace, marble' via reordering and /m/-split from /b/.

Temporal *(time)* via Latin *tempus* 'time, season' from Arabic *amad* 'time, space' via reordering and turning /d/ into /t/ plus /p/-insertion (see Jassem 2013j).

Test *(attest, attestation; contest; detest; protest, Protestant; testify; testimony, testimonial; testament)* via Latin *testum/testa* 'earthen pot, shell' and German *Tasse* 'cup, pot' from Arabic *dist* 'pot' or *Taasa(t)* 'big round cup'; /T & d/ turned into /t/. See **testament**.

Testament *(testimony)* via Latin *testis* 'witness' from Arabic *Tass(at)* 'see', turning /T/ into /t/; *tawSiat, waSSa* (v) 'advise, trust' where /S/ became /s/; or *shaahid, shahaada(t), tashahud* (n) 'witness' via reordering and merging /sh & h/ into /s/ (cf. **test**). See **advise**.

Testimony *(testimonial)* See **testament**.

Theology *(theologian, theological, Theodore, Theo, theism)* via (i) Greek *Zeus*, Latin *Deus*, and Sanskrit *deva* 'shining' from Arabic *Dau', Dia'* 'light', turning /D/ into /th/, and (ii) *logus* 'talk' from Arabic *laghoo* 'talk', changing /gh/ to /g/ (Jassem 2013i). See **deity**, **divine, Zeus**.

Treaty from Arabic *taraaDee* 'agreement', turning /D/ into /t/.

Trinity *(Trinitarian, trio, three, tertiary)* as a compound of (i) **three** from Arabic *thalaath* 'three', substituting /t & r/ for /th & l/ and (ii) **unity** *(one, unique)* from Arabic *awwal, 'ul* 'first, one', turning /l/ into /n/ (seee Jassem 2012a.)

Unitarian *(unity, unique, one, unison)* via Latin *unus* 'one' from Arabic *'awal, 'ul* 'one, first'; /n/ replaced /l/ (Jassem 2012a).

Universal *(universe)* via Latin *universum* 'the whole world' from (i) *unus* 'one' from Arabic *'ul/'awwal* 'one, first' where /l/ was replaced by /n/ and (ii) *versus, vertere* 'turn' from Arabic *fatal* 'turn' via reordering and turning /l/ into /r/; or, as a whole, from Arabic *maSr, 'amSaar* (pl.) 'country, universe' via reordering and splitting /m/ into /n & v/. (N.B., the suffix *–al* comes from Arabic *li* 'to, for' via reversal.)

Venerable *(veneration, Venus)* via Latin *venus* 'love, beauty, desire' from Arabic *2anna, 2anaan* (n) 'love, desire', turning /2/ into /v/.

Vice from Arabic *waSee* 'vice-, advisor' where /w/ became /v/ and/or *fu2sh, faa2isha(t)* 'vice' in which /2 & sh/ merged into /s/. See **advise**.

Virtue *(virtuosity, virtuous, virile, virility)* via Latin *virtutem* 'manliness, moral strength', *virtus* 'virtue' from *vir* 'man' from Arabic *mar'* 'man', *muroo'at* (n) 'virtue' in which /m/ became /v/.

Vow *(avowal, avowedly)* from Arabic *wa* 'a vowing particle' or *wa'a, wa'i* (n) 'vow' (Jassem 2013m).

Wage *(wager, wages)* from Arabic *ajr, ujoor* (pl.) 'wage, wages'; /r/ was lost.

Waive *(waiver)* from Arabic *3afa, 3afoo* (n) 'excuse, pardon' where /3 & f/ turned into /w & v/.

Welcome (German *Wilkommen)* from Arabic *salaam* 'greeting, peace' via reordering and the passage of /s/ into /k/ (Jassem 2012b). See **solemn**.

West from Arabic *wasaT* 'middle' via lexical shift or *masqiT* 'setting point', turning /m & T/ into /w & t/ and merging /s & q/.

Witch *(switch)* from Arabic *fata2, fattaa2(at)* 'witch, open' where /f & 2/ turned into /w & sh/.

Witness via Old English *witnes* (*wit* + *ness*) 'originally wit, knowledge' from Arabic *fiTna(t)* 'remembering, knowledge', turning /f & T(t)/ into /w & t(s)/.

Wizard *(wizardry)* from Arabic *baSSaar(at)* 'witch, seer' where /b, S, & t/ turned into /w, z, & d/.

Worship from Arabic *sub2ana, sabba2* (v) 'glorify, purify, worship, bathe' and/or *saba2* 'swim, bathe' via reordering and changing /s, 2, & n/ into /sh, w, & r/: viz., *sub2an* → *shub2an* → *shubwan* → *wanshup* → *warshup* (worship) Jassem (2012b). See **bishop**.

To sum, the total number of *divine* and *theological* words amounted to 255, all of which have true Arabic cognates: i.e., 100%.

4. Discussion

The above results clearly demonstrate that *divine* and *theological* words in Arabic, English, German, French, Latin, Greek, and Sanskrit are true cognates owing to their similar or identical forms and meanings. Their differences, however, are due to natural and plausible causes and different courses of phonetic, morphological and semantic change. The ratio of

shared vocabulary between Arabic and English, for example, in this study amounted to 100%, which exceeds Cowley's (1997: 172-173) classification according to which an 80% ratio indicates membership to the same language- i.e., dialects.

Thus the results agree with all the findings of previous studies (Jassem 2012a-f, 2013a-q, 2014a-c) in which English, German, French, Latin, Greek, Sanskrit and Arabic were all found to be rather dialects of the same language, let alone the same family. Moreover, they lend further support to the lexical root theory which has been found as adequate for the present as it was for the previous analyses. The main principle which states that Arabic, English, German, French, and so on are not only genetically related but also are dialects of the same language is, therefore, theoretically and verifiably sound and empirically true. Retracing English *divine* and *theological* words to true Arabic cognates is the clearest such proof on all levels of phonetic, morphological, grammatical, and semantic analysis.

The semantic plane needs further clarification as it is the most relevant at this juncture in which the following patterns emerged. Lexical stability was the general pattern where most words maintained their basic meanings across the languages. However, the recurrence of lexical convergence in the data was due to formal and semantic similarity between Arabic words, on the one hand, and their English cognates, on the other. For example, *Bible* might derive from Arabic (i) *'abeel, 'abeeloon* (pl.) 'monk's worship, head friar', *'aibal* 'monk' via reordering and /b/-split, (ii) *'ababeel* 'group' via lexical shift; (iii) *balbool* 'a mountain's name', (iv) *balbal* 'talk confusingly or nicely', (v) *balbaal* 'obsession, distress' via reordering and lexical shift, or (vi) *lubb* 'pure, heart', *lubaab, labeeb* (adj.) 'heart, mind, obedience, response, kindness' via reordering; all are formally and semantically similar. Likewise, semantic multiplicity was abundant, where some English words had more than one meaning, which might have more than one likely Arabic cognate; for instance, *vice (advise, vicious)* may mean 'advisor, deputy; badness', which all derive from formally and semantically similar Arabic words- namely, *waSee* 'deputy' or *fu2sh* 'badness' through /w & S/- and /f & sh/-replacement by /w & s/. Lexical shift was also common where *religion*

'originally, reading', for instance, shifted sense from *reading* to *faith* because of the historical association of reading and knowledge with faith and prophets; also, *alms* had a similar story. Lexical variability was noted in those words which had different forms in Latin, French, English, German like *Scripture (describe, inscribe, scribe), Schrift (schreiben),* and Arabic *zaboor/dhaboor* 'book' via /z (dh)/-mutation into /sk (sh)/.

What does all that signify? Jassem (2014a-b) has already elaborated on that at some length. Briefly, they signify that Arabic, English, German, French, and so on are dialects of the same language for having the same words with similar or identical forms and meanings (cognates), with Arabic being the source or parent language because of its phonetic complexity and lexical multiplicity and variety. They, therefore, imply that the so-called proto-Indo-European language hypothesis is fictitious work which should, subsequently, be rejected outright because all English, German, and French words, for instance, are traceable to Arabic sources. Finally, they show, as a result, that there is no need to reconstruct an old world language; rather that old language has survived into today's languages here, the closest descendant of which is Arabic. So one can say that early (prehistoric) man, or Adam and Eve for the matter, spoke a language which is not far removed or different from English, German, Latin, Greek, Sanskrit, or Arabic, the last of which is the nearest, closest, and likeliest spatially, temporally, and structurally. The differences amongst such languages are the consequence of the operation of language change phonetically, morphologically, grammatically, and semantically as well as orthographically.

5. Conclusion and Recommendations

To summarize, the main results of the study were as follows:

i) The lexical root theory has been adequate for the analysis of the close genetic relationships between *divine* and *theological* words in Arabic, English, German, French, Latin, Greek, and Sanskrit according to which they are all dialects of the same language.

ii) The 255 *divine* and *theological* words or so in English, German, French, Latin, Greek, and Arabic are true cognates with the same or similar forms and meanings. However, their differences are due to natural and plausible causes and different courses of phonetic, morphological, and lexical change (cf. Jassem 2012a-f, 2013a-q, 2014a-c).

iii) Phonetically, the main changes included substitution, reversal, reordering, split, and merger; lexically, the recurrent patterns were stability, convergence, multiplicity, shift, split, and variability; the abundance of convergence and multiplicity stem from the formal and semantic similarities between Arabic words from which English and European words stemmed in the first place.

iv) The phonetic complexity, huge lexical variety and multiplicity of Arabic *divine* and *theological* words compared to those in English and European languages point to their Arabic origin in essence.

v) Finally, the current work supports Jassem's (2012a-f, 2013a-q, 2014a-c) calls for further research into all language levels, especially lexis or vocabulary. The application of such findings, moreover, to language teaching, lexicology and lexicography, translation (Jassem 2014d), cultural (including anthropological and historical) awareness, understanding, and heritage is badly needed to promote and disseminate acculturation and cooperation.

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Acknowledgements

Sincere thanks are warmly extended to everyone who contributed to this research in any way worldwide. For my supportive and inspiring wife, Amandy M. Ibrahim, I remain indebted as ever.

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Zaidan Ali Jassem
Department of English Language and Translation
Qassim University
P.O.Box 6611
Buraidah
KSA zajassems@gmail.com

LANGUAGE IN INDIA

Strength for Today and Bright Hope for Tomorrow

Volume 14:3 March 2014
ISSN 1930-2940

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Dr. Jyoti Singh, M.A., M.Phil., Ph.D.

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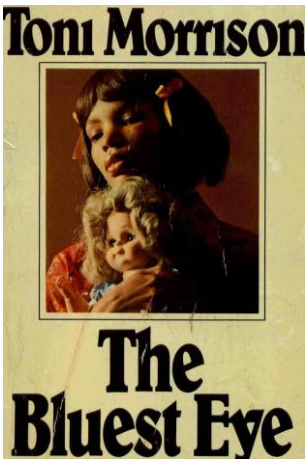

Abstract

It is incontrovertible that literary texts and life's existential realities are inter-connected. Literature is not written in a vacuum but in association to the prevalent notions. Black literature is a literature of social protest. What blacks undergo by virtue of being a black is laid bare by the black writers. Their work undoubtedly, reflects oppression and suffering on the basis of colour apartheid. They have portrayed the male protagonists, laying stress on their exclusive and complex experience in the community. Franz Fanon also mentions this state of 'nonbeing' which is 'an extraordinary and arid region, an utterly naked declivity where an upheaval can be born' (Fanon 1967:8). This is very true for the male black writers. But when the Black women wielded the pen, they not only emphasized the experience of Blacks but also drew attention to the vital female experience, important to get a complete view of the black culture and their life. These writers hold a mirror to the society, sensitizing the readers, taking up the responsibility of shaking the society out of its complacency.

Renowned Author

In the line of Black women writers Frances Ellen Watkins Harper (*Iola Le Roy*, 1892), one of the leading figures in the national struggle to free Blacks from slavery, Alice Walker, Jessie Fauset, Paule Marshall and Toni Morrison are some of the renowned names.

The present paper intends to deliberate on Toni Morrison's *The Bluest Eye* from the angle of postcolonial thought also taking feminist thought into perspective. Rooted in history, reliving the pleasures, pains and horrors of black existence, her works are prisms of life.

The Bluest Eye

The Bluest Eye presents a story of a simple black girl, longing to have a pair of blue eyes, an adjudged symbol of beauty ---- "a little black girl who wanted to rise up out of the pit of her blackness and see the world with blue eyes" (138). Claudia narrates how Pecola Breedlove is driven insane partly by her victimization and partly by her desire to have white skin, blonde hair and blue eyes. It shows her segregation with the white society. Here it would be pertinent to note what Jean Paul Sartre states in *Being and*

Nothingness. He points out how human relations depend on "the Look" and being "seen" by the others, which is very true in the case of Pecola and the many others under study in this paper (239).

Psychic Violence

The novel highlights the destructive effect of this kind of a thinking that is decidedly psychic violence. What Cynthia A. Davis states can be used here as an advantage to highlight this aspect:

> All of Morrison's characters exist in a world defined by its blackness and by the surrounding white society that both violates and denies it. The destructive effect of the white society can take the form of outright physical violence, but oppression in Morrison's world is more often psychic violence. (27)

Symbolic

The preface of the novel lends and explains the grim atmosphere pervading the novel. In engaging the lines from preface as titles of the chapter, the author astutely brings to the readers' eyes as how the blacks lack space and time in their own confined, limited world. The discerning readers do not fail to notice that it is difficult to read their life as the prose sans space, in shrunk words deliver the truth of their shrunk, timidly contoured lives, symbolically.

The Child Narrator – Condemnation of the Concept of Black Beauty

What Claudia, the child narrator says summarizing Pauline's view about "physical beauty being; probably the most-destructive idea in the history of human thought" (95) gist up what Toni Morrison intends drawing our attention to. The story is in itself a condemnation of the American concept of black beauty. It shows the negative social consequences that generates from the imposition of Euro-American concept of beauty and how the deep impact of this on the psyche of black girls hurt them and infect them with an inferiority complex. The novel is replete with such instances.

Cultural Stress on Blue-eyed Doll

During Christmas Claudia is always gifted a blue-eyed doll. The cultural stress on the kind of beauty standard is obvious from what she gathers looking around. "Adults, older girls, shops, magazines, newspapers, window signs-all the world had agreed a blue-eyed, yellow-haired, pink-skinned doll was what every girl child treasured" and "this is beautiful, and if you are on this day 'worthy' you may have it" (14), is a result of her seething hatred. She not only destroys white dolls but also draws sadistic pleasure out of teasing white girls. "Claudia is the only character in this novel, who consciously makes an attempt at deconstructing the ideology of the dominant society. This is seen in her dismembering of the dolls" (Moses1999: 2). Her jealousy is obvious when she transfers the same impulses to little white girls:

> To discover what eluded me: the secret of the magic they weaved on others. What made people look at them and say, "Awwwww," but not for me? The eyes slide of black women as they approached them on the street and the possessive gentleness of their touch as they handled them.
>
> If I pinch them, their eyes --- unlike the crazed glint of the baby doll's eyes --- would fold in pain, and their cry would not be the sound of an ice-box door, but a *fascinating* cry of pain. (15, emphasis mine).

Victim of the Concept of Ugliness

Another victim of racial superiority is Pecola. She thinks herself 'ugly'. Long hours she sat looking in the mirror, trying to discover the secret of the ugliness, the ugliness that made her ignored or despised at school, by teachers and classmates alike. Partial behavior of her teachers is obvious when in school she is made to sit alone at a double desk.

> Her teachers had always treated this way. They tried never to glance at her, and called on her only when everyone was required to respond. She also knew that when one of the girls at school wanted to be particularly to be insulting to a boy, or wanted to get an immediate response from him,

> she could say, "Bobby loves Pecola Breedlove! … and never fail to get peals of laughter from those in earshot, and mock anger from the accused. (34)

Yearning to Become Beautiful

Yearning to acquire beautiful blue eyes and wishing to be beautiful, Pecola unconsciously adopts the white beauty standards that are valued. Each night she prays for nice blue eyes. She even observes a fifty two year old white shopkeeper who did not notice her, "a total absence of human recognition" (36). She can sense the "distaste" "for her, her blackness" "lurking in the eyes of all white people" (36-37). She holds her blackness a curse that accounts for and creates "vacuum edged with distaste in white eyes" (37). She knows that to be white is to be respectable and loved. Even a candy-wrapper carries the picture of a smiling white face. She draws a parallel between herself and the dandelions that are considered a weed. In search of recognition, respect and self worth, she transforms into "a little black girl who wanted to rise up out of the pit of her blackness and see the world with blue eyes" (138). Nobody played with her probably "because she was ugly" (69).

"At every turn Pecola is confronted with attitudes and images based on the myth of white superiority that reinforces her tendency towards self hatred" (Alexander 1998:2).

Colour Consciousness All Over

Louis Junior's mother, Geraldine too calls her a nasty little black bitch. Geraldine, a half-black, is proud owner of milk brown skin. She forbids her son from playing with black children and explained to him the difference between colored people and niggers:

> Colored people were neat and quiet; niggers were dirty and loud. He belonged to the former group: he wore white shirts and blue trousers: his hair was cut as close to his scalp as possible to avoid any suggestion of wool … in winter his mother put Jergen's lotion on his face to keep the skin from becoming ashen. Even though he was light-skinned, it was

> possible to ash. The line between colored and nigger was not always clear; subtle and tell tale signs threaten to erode it, and the watch had to be constant. (67-68)

A Dream Child with Brown Hair

Frieda and Claudia are jealous of Maureen Paul. Maureen is a "dream child" with brown hair, green eyes and fair complexion, which enchanted the entire school. They are jealous of her and the special treatment she gets by virtue of being a white: When teachers called on her, they smiled encouragingly. Black boys didn't trip her in the halls; white boys didn't stone her, white girls didn't suck their teeth when she was assigned to be their work partner; black girls stepped aside when she wanted to use the sink in the girls toilet, and their eyes genuflected under sliding lids. She had to never search for anybody to eat with in the cafeteria. To let out the hidden hatred born out of injustice make them look hard for flaws in Maureen to restore equilibrium but had to be contented by making ugly and distorting her name to Meringue Pie. Discovering that she had a dogtooth and was born with six fingers on each hand, though the extra one had been removed surgically, they felt triumphant. The covert hostility gained overt in expression in teasing her and calling six-finger-dogtooth-meringue-pie. Though they were secretly prepared to be her friend Claudia considered it 'a dangerous friendship.' The 'unearned haughtiness' in Maureen's eyes made Claudia plot accidental slamming of locker doors on her and want to kick her.

Wronged for No Fault of Her

Pecola is the prime example of the one wronged for no fault of hers. Girls like Claudia who too feel inferior due to their blackness felt beautiful, standing astride her ugliness and "honed our egos on her, padded our characters with our frailty, and yawned in the fantasy of our strength" (163). Boys, for being a black, teased Pecola. Though the boys themselves were black, it seemed it was their contempt for their blackness that gave the first insult its teeth. Their self-hatred burst as an outrage on their lips and they extemporize a worse insulting and harassing Pecola: "black e mo…" (50). Maureen too

calls Pecola's father "old black daddy." (56). Claudia too feels miserable for being considered secondary and un-important as compared to Maureen, just because she belongs to the world of whites.

> If she was cute—and if anything could be believed, she *was*—that we were not. And what did that mean? We were lesser. Nicer, brighter, but still lesser. Dolls we could destroy, but we could not destroy the honey voices of parents and aunts, the obedience in the eyes of our peers, the slippery light in the eyes of our teachers when they encountered the Maureen Peals of the world. (57-58)

What Do I Lack?

She often thinks, "What did we lack? Why was it important?" It was a time when she was "in love" with herself and "felt comfortable in our skins, enjoyed the news that our senses released to us, admired our dirt, cultivated our scars, and could not comprehend this unworthiness". (57-58) It was a stage when jealousy was considered a part of natural instinct, "but envy was a strange, new feeling" and "that Maureen Paul was not the Enemy and not worthy of such intense hatred" and they could understand that "The *Thing* to fear was the *Thing* that made *her* beautiful, and not us". (57-58).

Strong Pulls of White Beauty and Social Life Standards

All these characters feel the strong pulls of white beauty and social life standards. In their desire to adopt the values of the dominant culture they face incompatibility, tension and conflict both overt and covert. In the very psyche of the young black girls is embedded that whatever belongs to the whites is perfect, thus igniting a sense of inferiority in them – that seethes and hurts within, giving them a feeling of rejection in the racist world. The inevitability of the predicament of these characters is rooted in the color of their skin and their being born black, "the alignment of a personal disability with an external substance" (Rosenbtalt 1973: 10).

Colour Apartheid

The scars of colour apartheid are clearly drawn in the life of elders as well, particularly the black men. Oppressed by the dominance, they let out a chain reaction by maltreating their women. These women become doubly oppressed as their men direct their repressed hostility against the whites, towards their women. For example, Cholly Breedlove who suffers the sexual humiliation at the hands of the white policemen shifts his hatred for them towards his partner. It is a kind of a displaced fury that often, black women undergo.

In their early, married life Pauline and Cholly loved each other, keeping each other happy with small gestures of care. He was "kind and lively" and Pauline felt "secure and grateful" (90). But as he joined work in the city Pauline resented her loneliness:

> Housework was not enough; there were only two rooms, and no yard to keep or move about in. The women in the town wore high-heeled shoes, and when Pauline tried to wear them, they aggravated her shuffle into a pronounced limp. Cholly was kindness still, but began to resist her total dependence on him. They were beginning to have less and less to say to each other. He had no problem finding other people and other things to occupy him—men were always climbing the stairs asking for him, and he was happy to accompany them, leaving her alone. (91-92)

Pauline's Suffering

Pauline lacks the female company that would bring respite in her otherwise inert life. She feels uncomfortable with the few black women she met. She amuses them because she did not straighten her hair like them, emulating the white females. Pauline's effort to match them by trying to make up her face as they did, ignites further resentment, for it came off rather badly. "Their goading glances and private snickers at her way of talking (saying "chil'ren") and dressing developed in her a desire for new clothes" (92). When Cholly was unable to provide for her clothes and make-up accessories, they began to quarrel. She decided to go to work. This did not solve the problem but made the matter

worse. Taking jobs as a day worker helped with the clothes, and even a few things for the apartment, but it did not help with Cholly, for he was not pleased with her purchases and often complained about it. Their marriage was shredded with bickering:

> She was still no more than a girl, and still waiting for that plateau of happiness, that hand of a precious Lord who, when her way grew dreary would always linger near. Only now she had a clearer idea of what dreary meant. Money became the focus of all their discussions, hers for clothes, his for drink. The sad thing was that Pauline did not really care for clothes and makeup. She merely wanted other women to cast favorable glances her way. (92)

A discerning reader can easily append that Pauline's desire to work in spite of her handicap to meet her requirements, bolsters Cholly's ego. It is only when Mrs Pauline Breedlove discloses to her husband that she was carrying, he suddenly transforms into a once-again- loving and caring husband. This transformation delights Pauline.

White versus Black

The black and white discrimination is conspicuous in the way Pauline is treated at the hospital. The biasness of the doctor, examining her while explaining to a student doctor is openly conspicuous:

> A little old doctor come to examine me…One old one and some young ones. The old one was learning the young ones about babies. Showing them how to do. When he got to me he said now these here women you don't have any trouble with. They deliver right away and with no pain. Just like horses… I seed them talking to them white women: 'How you feel? Gonna have twins?" … I had to let them people know having a baby was more than a bowel movement. I hurt just like them white women. (97)

The attitude of the doctor that alienates his sympathy with the black women in labour whereas aligns it with the white women, results from his subjection to the white system of dominance that infuses a kind of irrational superiority complex which dehumanizes the black. Fanon writes in *The Wretched of the Earth* that colonial

Manichaeism finds its "logical conclusion" when it "dehumanizes the native, or to speak plainly it turns him into an animal" and often mentions the native in "zoological terms" (Fanon 1963:32-33). To their biased and blinkered selves the blacks are the caregivers and the whites tender, sophisticated, the ones cared for.

Short-Lived Transformation of Cholly and Mrs. Breedlove

Cholly's transformation is not permanent but short-lived. He again reverts to the old way of life, given to excessive drinking, turning a nelson's eye to the house hold responsibility. To run the house and combat this tough situation Mrs Breedlove — "holding Cholly as a model of sin and failure, she bore him like a crown of thorns, and her children like a cross"--- took on the full responsibility and recognition of bread winner and turned to church for moral support and courage. For her all the meaningfulness of her life was in her work. It is a kind of escape from her otherwise dull life. She literally rises above Cholly in every way, and felt she was fulfilling a mother's role carefully. She worked twelve to sixteen hours a day to support them. It appears as if she has a deep-seated hatred towards Cholly, generated by his indifference. She turns a strict mother and pointed out to her children their father's faults to keep them from having them, punished them when they showed any slovenliness, no matter how slight.

She found in her master's family what she lacked at home --- affection, appreciation and generosity, "power, praise, and luxury were hers in this household" (99). It won't be a hazard to state that she neglected her house directing all her attentions to her master's. Her children feel the partial response of their mother towards them and the children of the whites. Her children resent the "honey in her words" for the white child of her master while she is stern with them. (85). For Mrs Breedlove, being lost in housework is a liberating experience from the suffocation she feels in her own home:

> Soon she stopped trying to keep her own house… More and more she neglected her house, her children, her man—they were like the afterthoughts one has just before sleep… Here she could arrange things, clean things, line things up in neat rows. Here her foot flopped around on deep pile carpets, and there was no uneven sound. Here she found beauty, order, cleanliness, and

> praise…They even gave her what she had never had—a nickname—Polly. It was her pleasure to stand in her kitchen at the end of a day and survey her handiwork… (99).

Pauline as a Breadwinner of Her Family

Pauline rises as a breadwinner of her family, working twelve to sixteen hours to support them but she fails to maintain the aura of motherhood unable to tend her children emotionally. She provides the basic needs but holds back the caring touch. The place of her work and her home are two separate worlds for her, out of which she prefers the former. She keeps her children beyond the reach of this world and induces in them a feeling that it was unattainable:

> Pauline kept this order, this beauty, for herself, a private world, and never introduced it into her storefront, or to her children never introduced it into her storefront, or to her children. Them she bent toward respectability, and in so doing taught them fear: fear of being clumsy, fear of being like their father, fear of not being loved by God, fear of madness like Cholly's mother's. Into her son she beat a loud desire to run away, and into her daughter she beat a fear of growing up, fear of other people, fear of life (100).

This is a reason enough for her daughter Pecola to have blue eyes like the whites, who belong to this other world – alluring, respectable and valuable.

Existential Deviation

Why does the drunkard Cholly set his house on fire, bringing his family on road when the desire to own was super most in him? It may be attributed to his anger towards the white which induces "existential deviation" (Fanon 1967:14). As Fanon points out in *The Wretched of the Earth* that "the colonial context is characterized by the dichotomy which it imposes upon the whole people"(35). The resulting seething anger then gets imposed on his own people in the form of violence. Though Cholly's act disintegrates the whole family, even then his wife does not leave him, "I started to leave him once, but something came up. Once, after he tried to set the house on fire, I was all set in my mind to

go. I can't even 'member now what held me" (100). She seems to accept him with all his faults. Unable to take it any longer and with the need to give an outlet to the anger lying within his heart, he rises to the height of bestiality by raping his daughter. Pecola's rape by her own father lays bare the ugliness of child abuse and dehumanization. On the part of Cholly the burning of the house and raping his own daughter are more an act of dominance. But it is after her rape that she becomes mentally deranged and starts hallucinating blue eyes in her otherwise black face. The dual dilemmas of being a black and of rape by her own father pusher her all the more into inner recesses of her hurt psyche.

A Discourse on the Plight of the Blacks

On the whole the novel produces a discourse on the plight of the blacks. Toni Morrison herself acknowledges that her works reflect the Black life and their experiences in general. In her interview with Nellie Mckay, she says, "… I am trying to recreate something out of an old art form in my books ---the something that defines what makes a book 'Black'" (Morrison 1983:423). Claudia's narration of her life preempts the exploration of the lives of the other blacks. The emphasis is on the race, class and gender oppression.

Morrison highlights the economic exploitation of the blacks—an oppressed group in a system that lets one group to enjoy privileges and live on the sweat of the former – through the exploitation of Pauline by her white mistress who refuses her, her wage when she decides to leave the job. She draws our attention to the ugliness of child abuse in Pecola's rape by her own father. Cholly's metaphorical rape and humiliation at the hands of the white policemen when they force him to reenact lovemaking with Darlene, drawing nasty pleasure, make him feel sub-human. A dexterous artist that she is, Morrison shows clearly that the assertiveness of Claudia and her sister cannot conceal their sense of insecurity. She goes to show that the social order produces conditions that destroy and distort individual beings that are a part of an oppressed group.

In delineating the characters like Pauline she brings out the double oppression – patriarchal as well as that of the white masters. Talking about her fictional characters,

Morrison says, “I try to borrow as deeply as I can into characters. I don’t come up with all good or all bad” (McKay 1983:420). What she captures in her story is not only the typical experience of the blacks as blacks but also the need of essential humanity, a societal set-up that promises meaningful life, listens to the blacks and accepts them not on the white terms but as they are.

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Dr. Jyoti Singh
Associate Professor
Regional Institute of English
Sector 32
Chandigarh 160031
India
jyoti10sharma@gmail.com

LANGUAGE IN INDIA

Strength for Today and Bright Hope for Tomorrow

Volume 14:3 March 2014
ISSN 1930-2940

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The Origin and Growth of African American Literature

Dr. B. Lakshmi

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Abstract

This paper explores the origin and growth of African American literature. African American literature is a celebration of human and social rights. Black writers have used their skills to tell the world about the scars and pain of Black life. African American literature in America tells a story that can be understood as a counter-narrative, an alternate story about black and white people that works against the dominant society's biased portrayals. The first literature by blacks in America was not in written form, but in the oral tradition. The enslaved Africans expressed their sorrow, frustration, anger, oppression, elation, and religious faith in collective

voice. These are the integral part of the early literature of the black People in America. Lucy Terry's ***Bars Fight*** is the oldest known piece of African American literature.

Status of Early Africans in America

The earliest African arrivals were viewed in the same way as indentured servants from Europe. Unfortunately, this similarity did not continue for a long time. By the latter half of the 17th century clear differences existed in the treatment of black and white servants. A 1662 Virginia law assumed Africans would remain servants for life. Africans were forbidden to speak their traditional languages. This had the effect of making it very difficult for Africans to sustain their history and culture. Language is, as Cheikh Anta Diop says, 'the primary transmitter of culture' (P.2). An African who did not understand what was being communicated to him, and was beaten for not responding to the strange utterances of the slave owners. The enslaved Africans must have felt that learning the language would lessen the severity of the treatment they received from their oppressors. Forbidden to use their traditional languages, the Africans, having come from a historical tradition of story tellers, used this inherited genius to tell stories in the oral tradition, even as they struggled to learn English.

Oral Literature

The first literature by blacks in America was not in written form, but in the oral tradition. It consists of history, folktales, poetry, including spirituals, gospel music, blues and rap. The enslaved Africans expressed their sorrow, frustration, anger, oppression, elation, and religious faith in the collective voice. These are the integral part of the early literature of the black people in America, of the African Americans - of how they viewed themselves and others, and how they amused themselves to survive in a hostile white society. Joel Chandler Harris's ***The First Nine Books of Black Folklore***, is the earliest attempt to collect this oral literature.

Emergence of Written Literature

The earliest extant written literature started at the beginning of the 18th century by blacks in America, was poetry. All the earliest poets, Phillis Wheatley, Lucy Terry, Jupitar Hammon, Francis Harper and George Moses Horton were slaves, dependent on the generosity of their owners to publish their works. Lucy Terry's Bars Fight is the oldest known piece of African

American literature. Phillis Wheatley was the first African American who published a book in America. Her poems are Poems on Various Subjects, Religious and Moral. Her poetry was praised by many of the leading figures of the American Revolution, including George Washington, who personally thanked her for a poem she wrote in his honour. But George Moses Horton departed from the religious verse of his predecessors. His first volumes of poems ***Hope of liberty (1829),*** made clear Horton's desire for spiritual freedom:

> And before I'd be a slave, I'll be buried in my grave,
> And go on to my lord and be free. (Stanza1)

Early African American Fiction

African American fiction begins with William wells Brown's ***Clotel or The President's Daughter***, was the first documented novel by an African American, but it was published in England. This novel was written in the 'genteel' tradition that is, it mildly protested slavery. Brown is also credited with being the first black play-wright. The best known 19th century fiction writers include Frank J. Webb, Martin R. Delany, Harriet Wilson and Charles Chesnutt. Harriet E. Wilson's semi-autobiography novel was registered under the title ***Our Nig.*** The discovery of this book by Yale Professor Henry Louis Gates and his 59-page introduction explores the historical and literary significance of the novel, and also describes Wilson's racial identity by studying documents of that period.

The Slave Narrative Tradition

The slave narrative tradition had flowered fully in the middle of the 19th century. At that time, the controversy over slavery led to impassioned literature on both sides of the issue, with books like Stowe's ***Uncle Tom's Cabin*** representing the abolitionist view of the evils of slavery, while the Anti-Tom literature by white Southern writers like William Gilmore Simms represented the Pro-Slavery view point. To present the true reality of slavery, a number of former slaves and free-born slaves such as Harriet Jacobs, Frederick Douglass and William Wells Brown wrote slave narratives, which became a mainstream of African American literature. The slave and religious narratives represent complementary black journeys to freedom through

religious language. The first was the search for release from physical bondage; the second, the quest fortnight black authority and power through the word of the Scripture.

Black Poetry

Black poetry also flourished in the 19th century. There are more than three dozen poets whose works found their way into print. Frances Watkins Harper published eight volumes of poetry. The most memorable of these poets was Paul Laurence Dunbar, the first in his race to achieve national acclaim by winning high praise from William Dean Howells. Between 1893 and 1905 he had published eight volumes of poetry, eight novels and a collection of short stories. Booker T. Washington called him 'the poet laureate of the negro race.' Counter Cullen's ***Negro Poets - Their Poems*** and Erlene Stetson's ***Black Sister: Poetry by Black American Women***, 1746-1980, contains the most comprehensive listing of black women poets.

Black Drama

King Shotaway, a drama of a slave insurrection in the Island of St. Vincent, staged at the African Grove Theatre in New York, is probably the first play written and performed by African Americans. William Wells Brown wrote dramas that he read to enthusiastic audiences during his abolitionist lectures in America and Europe. One that survives is ***The Escape,*** **or** ***A Leap for Freedom,*** a drama in five acts.

Black Autobiography

Autobiography dominated African American literature in the 19th century while fiction does the same in the twentieth century. The writer who bridged the two centuries most successfully was Charles W. Chesnutt, America's first man of letters. He began short fiction in the newspapers in the mid-1880s. He was the pioneer of the new literature early 1900s, and the first black novelist to be taken seriously by the white literary establishment. The Chesnutt famous novels are ***The Marrow of Tradition***, and ***Colonel's Dream***. The other important novels are W.E.B. Du Bois' ***The Quest of the Silver Fleece,*** and James Weldon Johnson's ***The Autobiography of the Excluded Man.***

Black History

American black history is the struggle of black Americans for their human and social rights. In 1863, during the Civil War, President Abraham Lincoln had ended the slavery of blacks. But their position in American society remained unchanged in the south. Especially in the south, government laws were used to keep black Americans in low social position. Around the turn of the country, blacks began moving from the South to the cities of the North. In the North, young black artists and writers began their long struggle for social justice for their people. This cultural movement became known as '**The New Negro Movement'** and later it was called Harlem Renaissance.

The Harlem Renaissance from 1920 to 1940 brought new attention to African American literature. Harlem Renaissance showed the unique culture of the African American and redefined African American literature, art, music, and dance; and classical works in the field from Jazz to theatre, began to flourish in Harlem, a neighborhood of New York City. Black writers wrote about the effect racism and oppression had on the everyday experiences of black people. Harlem was the queen of the black belts drawing African Americans together in a vast humming hive. W.E.B. Du Bois prophesied in ***The Souls of Black Folk*** (1903) that:

> The problem of the twentieth century is the problem of the color-line, the relation of the darker to the lighter races of men in Asia and Africa, in America and the islands of the sea (P.182).

Black Music and Dance

The black music and dance also flourished in Harlem Renaissance. People of African descent have been the partners in the creation of America and American culture from its outset. Black music and dance so perfectly expressed the national mood, which became known as the Jazz age. During this time, the musical style and culture of blacks attracted the white novelists, dramatists and composers; they started to inculcate the tendencies and themes of the African American in their works and also used poems written by African American poets in their songs. They further, liked to include the rhythms, harmonies and melodies of African American music such as blues, spirituals and jazz in their concert pieces. Negroes began to merge with whites in the classical world of musical composition. The first Negro to gain worldwide recognition as a

concert artist in both his region and internationally was Roland Hayes. The New Yorkers flocked to Harlem to hear great Jazz artists like Duke Ellington, Fletcher and James P. Johnson in the flashing night spots m like the legendary cotton clubs. These weren't just playing Jazz, they were inventing it. Jazz is the dazzling jewel of the African American movement.

The Harlem Renaissance

The Harlem Renaissance also influenced the American literary scene. White writers, fascinated with the vitality and freshness of the 'new' Black literature, used Black themes in their works. Eugene O'Neill wrote ***The Emperor Jones*** (1920); Waldo Frank, ***Holiday*** (1923); Sherwood Anderson, ***Dark Laughter*** (1925); and ***Nigger Heaven*** (1926) by Carl Van Vechten. ***Negro*** (1934), an anthology by Nancy Cunard, is a useful volume. It includes works by Africans in America and the Diaspora. ***Negro*** was reprinted in 1970.

Richard Wright's works are characterized by his use of stark realism to describe the black experience. His first novel, ***Uncle Tom's Children*** was published in 1938 and ***Native Son*** was published in 1940. He saw beauty in the lives of everyday black folk and wrote in an angry, uncompromising voice that later, resurfaced in the literature of the writers of the1960s. Blacks used art to prove their humanity and demand equality.

James Baldwin's literary career begins with the publication of ***Go Tell it on the Mountain*** in 1953. It is a graphic portrayal of life in Harlem. Black Drama also fully flourished in the 1950's. Lorraine Hansberry wrote ***A Raisin in the Sun***, a Broadway play written by a black woman. The play won the 1958-1959 New York drama Critics Circle Award and also opened the doors of the larger theatre world for black playwrights. Another playwright who gained attention was Amiri Baraka, who wrote controversial off-Broadway plays.

Black Women Writers

Although black women have written since Lucy Terry's ***'Bar Flight'***, for more than a hundred years, their voices generally failed to gain currency similar to that which was achieved by black male writers. By the early 1970s, at the intersection of the black and women's Liberation Movements, this began to change. Although black men such as Charles Johnson,

Walter Mosley, and August Wilson produced literary works of high merit, in the last two decades of the 20th century the works of women poets, essayists, dramatists, and fiction writers took the spot light in African American literature. The most significant contribution of this literature is its exploration of the themes of black women's experiences against the background of race and sex. These writers force readers toward a new understanding of the meanings of good and evil, strength and weakness, oppression and survival.

Fiction writers Toni Morrison and Alice Walker are among the best known, often acknowledged as two of the finest American writers of this century. Morrison has seen nine of her novels become classics. The basic principle that Walker highlights is 'the change in a person is linked with the change in the society'. In The Third Life of Grange Copeland, for instance, demonstrates that the violence that the men and women and children of the Copeland family inflict on each other is the direct outcome of the internalization of racist hatred. They not only demonstrated the fact that these three sources of oppression existed in black communities, but also challenged the prevailing definition of woman in male-dominated American society, especially in relation to motherhood and sexuality

African Pinnacle

African American literature in America reached an artistic pinnacle in the period between the two World Wars with Harlem Renaissance. Since then African American writing has reached a high visibility; the themes have varied from highly emotional and political to private and introspective. The Black Aesthetic movement of the 1960s and 1970s brought acclaim and prominence to many African American Writers and fostered the growth of Black Studies. In 1980s and 1990s African American writes were working in many genres from script writing to poetry and the themes of African American writers consistently were found among the best sellers around the country.

Anthologies

James Emanuel took a major step towards defining African American literature; he has edited ***Dark Symphony: Negro Literature in America***, the first collection of black writings

released by a major publisher. Other African American Anthologies include Amiri Baraka's ***Black Fire: an Anthology of Afro-American Writing,*** Larry Neal's ***The Negro Caravan***. Morrison helped to promote black literature and authors when she worked as an editor for Random House in the 1970s, where she edited books by such authors as Toni Code Bambara and Gayl Jones. Morrison herself would latter emerge as one of the most important African American writers of 20th century; her first novel, ***The Bluest Eye*** was published in 1970.

Alice walker wrote a famous essay that brought Zora Neale Hurston and her classical novel ***Their Eyes were Watching God***, back to the attention of the literary world. In 1982 Walker won both the Pulitzer Prize and American Book Award for her novel ***The Color Purple***. It tells the story of Celie, a young woman who is sexually abused by her father and then is forced to marry a man who physically abuses her. This novel was later made into a film by Steven Spielberg.

African American Literature in the American Mainstream

In the1970's African American literature reached the main stream as books by black writers continually achieved best-selling status. African American writers also began to be accepted by academia as a legitimate genre of American literature. Today, African American literature has become accepted as an integral part of American literature with books such as ***Roots: the Saga of an American Family*** by Alex Haley, ***The Color Purple*** by Alice Walker and ***Beloved*** by Morrison that has reached both best-selling and award winning status.

Black Women Writers

The black male writers attempted in their writings to focus on the appalling condition of black women in the white society, but they failed to make any dent in the psyche of the black women in general and the white society in particular. With the publication of autobiographies by black women in the 1970s, the female version of the African American experience gained momentum, which was till then excluded from the black male writing. In order to be vociferous and to secure a significant place in society, the black women writers in the 1980s employed literary devices and fictional strategies which were basically anchored upon their consciousness.

The status of the black women writers is no longer relegated below the status of black males. Instead of being secondary to the literary dominance of black males, the literature of black women is expansive and what is more, liberating. Unlike in the past when women were supposed to be seen but not heard, the women of today are recognized writers in all fields and genres. Their perspective, which is consistent with the aesthetic, is faithful to the actual experiences of black women in America. As a result, we have in their works a woman-to-woman approach rather than a woman-to-man approach. It is, in brief, a black feminist aesthetic in which the form, language, syntax, sequence and metaphoric rendering of experience are markedly different and expansive in comparison to the male-authored literature. This can be meaningfully witnessed in the works of Morrison.

The African American women's literary tradition took a qualitative leap into the world of ontological transmutation of black women's existential conditions in America with Paul Marshall's first novel' Brown Girl. The novel opened the creative floodgates and black women's words poured forth from the depths of their souls in an undiminished stream. The creative outpouring indicated the coming of age of black women's literary tradition. The novel clearly demonstrates black women's determination to revise history, to carve out a place for themselves and to announce to the whole world their existence as 'a person and as a presence, as someone autonomous and as someone responsible to a community.' Unlike her predecessors, who spoke to others, Marshall's women speak to their own selves and try to articulate that self with a great force.

Equally impressive in number and talents are black women poets, dramatists and essayists of the 1980s and 1990s, many of whom were leaders at first for bringing change in the 1960s. These black women writers stretch their art to meet demands of their imagination; although grounded in the experiences of the entire black community, they are mostly concerned with the interior landscape of women's lives and express themselves in a variety of creative ways. For instance, poets Rita Dove, named Poet Laureate of the United States in 1994, Alice walker, and June Jordon integrate their personal experiences and political goals to create multi-dimensional but unified selves.

Womanist Literature – Black Feminism

Two literary genres emerged during this second Black 'Renaissance.' 'Womanist' literature, a term used by the novelist Alice Walker to distinguish this trend from the white dominated feminist movement, and Black children's literature which will be examined later. 'Womanist' literature refers to literature that focuses on womanhood. Black women writers who have shaped this genre include: Alice Walker, Morrison, Maya Angelou, and Toni Cade Bambara. In 1983 Alice Walker's The Color Purple was the first novel by a Black woman to win a Pulitzer Prize. Books in this genre include: Toni Cade Bambara; ***The Black Woman*** (1970), and Toni Cade Bambara; ***Black-Eyed Susans*** (1975), and ***Midnight Birds*** (1980).

With the emergence of black feminism in the 1970s, the development of black literature has changed greatly. Black feminists, on the one hand, attacked their white counterparts for seeing women as a 'universalized group.' Differences in race and class which black women confront are not taken into consideration by white feminists. On the other hand, the indictment of sexual injustice against their black male writers is lodged. As a result, black literature which has disfranchised and misrepresented black women requires re-examination. Black women are beginning to articulate their experiences and define themselves. Autobiography takes a new shape in their handling of the essays, especially the autobiographic books of Maya Angelou who read a poem at President Clinton's inauguration in 1993. Black women writers have come into their own in the last two decades of the 20th century claiming space and voice within the literary tradition from which they were excluded for many generations, and making African American literature richer than ever before. Other important writers in recent years include literary fiction writer Gayl Jones, Rasheed Clark, Jamaica Kincaid and John Edgar Wideman.

Realistic Presentation of the Suffering of a Race

Among 20th century novels, black novels have become widely popular for their realistic presentation of the suffering of a race. Since the reality narrated by the author acquires the characteristics of experimental reality as the reader visualizes the reality, while reading the black novel and feels as if it were his/her own experience, if destined to live in any foreign country. The concrete reality of the outside world dissolves into the conception of the mind of the author. It is nothing but objectified projection of subjective perception.

The Parameters of Black Literature

It is essential to understand while reading black fiction, the parameters of the concept with which the writers embarked upon the narrative. If seen in the wider literacy perspective, the black fiction is a well laid out socio-political document dealing with black people in the white dominated social structure. The writer in the new school of literature becomes an insider, if his clan speaks for the race to which he belongs and its commitment is to be the voice for their society. By and large black fiction is written in the first person and the story is narrated as a perfectly authenticated account as if the whole narrative emerges from the writer's personal experience. Creation of meaningful situations and suitable narration make the whole piece of art close to reality.

African American black fiction is a good prose narrative and as a literature, it illuminates the experience of black Americans in a formal and distinctive manner, explains the pathetic condition of the forcibly settled race. At the same time, the fiction of the blacks explains the culture, belief patterns, practices and attitudes.

The slave narrative was the first black literary prose genre in the United States. It helped blacks in the difficult task of establishing an African American identity in white America, and it has continued to exert an important influence on black fictional techniques and themes throughout the 20th century. The search for identity, anger against discrimination, and a sense of living an invisible, hunted, underdog life, unacknowledged by the white majority have recurred in the works of such 20th Century black American authors such as Richard Wright, James Baldwin, Ralph Ellison, and Morrison.

The black novel is a text portraying the tension between the socio-cultural context and the psychological attitude which every black has experienced. In consequence, the text becomes a shared experience on a linguistic plane. It is a wailing literature, the coming into existence of a race in terms of sex, race and culture. The oppressive and hostile white American culture forced the blacks to search for dignity and identity to develop a unified self.

As a result, the black novel becomes a quest for identity for the fulfillment of individual potential by merging a divided, alienated self into a unified self-literature. But the Blacks in America had no significant place in the white society and they used to function as a synthetic whole without any line of demarcations. He saw his identity with his community, a state of existing in which he enjoyed blackness and took pride in it. He displayed enormous strength and fortitude of mind with a good potential for the resurgence of the self and his community as well. In view of his determined efforts to anchor a place in the white society, one can see an enhanced, expanded, intensified and deepened awareness of identity and unity.

As a literary exercise, black literature in general and the black novel in particular tend to be propagandist. In consequence, it also gets the label of being a racist literature. But the race that had suffered so far, seems to see no other alternative except to choose to put forth problems encountered in the white society and the treatment that they used to receive. Their aim is to create a homogeneous universal movement to impress upon the reading public their plight (which by now has drastically changed, and the new generation has to take advantage of the change) as well as seeking a place in the society with dignity and respect as individuals transcending barriers of race. As feminist critic Hortense Spillers put it,

> The community of black women writing in the United States now can be regarded as a vivid new fact of national life (P.40)

African American language is very expressive and since its development, it has been used to articulate the emotions and aspirations of the group. Black speech has a collective orientation based on African American communal values. Speakers who are able to use the rhythms of the ancestors to verbalize the black condition become folk heroes for African Americans. Jesse Jackson, the late Malcolm X and Martin Luther King, Jr. are examples of this. The recorded speeches of these modern day prophets should be listened to, so students can appreciate and recognize the continuity of the African oral tradition.

A Celebration of Human Spirit

African American literature is a celebration of the human spirit. Black writers have used their skills to tell the world about the beauty and pain of Black life. African American literature in America tells a story that can be understood as a counter-narrative, an alternate story about black and white people that works against the dominant society's biased portrayals. As far as culture is concerned, black is rooted in his own culture but in the place of his living he wants to be like a white, a free man and a respectable individual. He is historically conditioned and evolves his identity, his religion, language, and literature. In other words, the roots of African American tradition do not suggest the emergence of any distinct social structure, but a network of social relationships of a group and the actions of the members that usually correspond to one another. He wishes to be a black, but at the same time an American as well, a product of the unique American situation; this is at present readily available and quite reachable for the blacks in America.

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Dr. B. Lakshmi
Assistant Professor
Department of English
Vel Tech Dr. RR & Dr. SR Technical University
Avadi
Chennai 600062
Tamilnadu
India giridharlakshmi135@gmail.com

LANGUAGE IN INDIA

Strength for Today and Bright Hope for Tomorrow

Volume 14:3 March 2014
ISSN 1930-2940

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The Impact of Gender of People's Learned Language on Their Mother Tongue Habitual Thinking Patterns

Davood Madani, Ph.D. Scholar
Islamic Azad University, Khomein Branch, Iran

Fatemeh Aziz Mohammadi, Ph.D.
Islamic Azad University, Arak Branch, Iran

Mahsa Kayedian
Islamic Azad University, Science and Research Branch
Arak, Iran

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Abstract

This study is intended to investigate the impact of gender of peoples' learned language on their mother tongue habitual thinking patterns. To reveal the link between gender and frequency use of the new habitual thinking patterns of new language on their mother tongue habitual thought, 80 (40 male,

40 female) Iranian students of universities were selected randomly. The data was gathered through Written Discourse Completion Test (WDCT) and background questionnaires. Then the data was analyzed through Two-Way ANOVA to find whether the habitual thinking patterns of Iranian female students of English, Arabic and Turkish languages are more influenced by their majors of study in comparison to the influence of these learned languages on the male learners.
Key terms: gender, language learning, habitual thinking patterns

Introduction – Gender versus Sex Identity

In the general sense, the notions "sex" and "gender" are perceived to be synonymous and in some studies they are used interchangeably. But postmodernist scholars believe that *gender* is not a biological fact at all. According to Butler (1990), there are brute facts of biology and gender is a phenomenon which is brought into being when it is performed. In her own words, "Gender is the repeated stylization of the body, a set of repeated acts within a highly rigid regulatory frame that congeal over time to produce the appearance of substance, of a 'natural' kind of being" (Butler, 1990, p.32). Gender is therefore not something you acquire once and for all at an early stage of life, but an ongoing accomplishment produced by your repeated actions (Cameron, 2004).

One's *gender* is not equivalent to his/her *sex*; though, most of the time, building on the biological base he/she has from birth, he/she constructs it through his/her life with the experiences which take place first in the family, and then in society. One's social context and culture he/she lives in shapes his/her gender identity accompanied with unique individual experiences. As a consequence, every society has a distinct gender identity and any individual living in them may or may not comply with the presumed gender identity (as cited in Aslan, 2009).

Habitual Thinking Patterns

Habitual thinking patterns are patterns of thought (shared meanings that the members of a society attach to various phenomena, natural and intellectual, including religion and ideologies), patterns of behavior, artifacts (tools, pottery, houses, machines, works of art),

and the culturally transmitted skills and techniques used to make the artifacts (Liu Qingxue, 2003, as cited in D.W. Carroll, 2008, p.401). It's the kind of thought processes that comes easily or naturally to an individual (David W. Carroll, 2008).

Thinking for Speaking

Slobin (1991) argued that in the course of language acquisition, a person acquires a special kind of thought, what he calls "thinking-for-speaking". This is based on the idea that in the course of speaking we have to make cognitive decisions and patterns that our language provides us affect the way we think on line in order to speak. Accordingly people who speak different languages could follow different on line thought patterns. Concerning the second language acquisition, Slobin (1996) suggested that because each native language has its own influence on the thinking patterns of its speakers, they are resistant to restructuring in adult second language acquisition. In using native languages, speakers mostly make use of these categories and distinctions that have been provided by their languages. These patterns will affect the way second language learners perform in their target languages. That is, a kind of transfer of the patterns from source of languages will be traced in target language performance.

Many researchers who have discussed different conceptions as color perception (Berlin and Kay, 1969; Heider, 1972; Rosch, 1973; Clark and Clark, 1977; Lucy and Scweder, 1979; Kay and Kemptton,1984; Roberson, Davies and Davidoff, 2000; Kay and Rigier,2003 and 2006) and number terms which may influence thought processes (Hurford, 1987; Miura, 1987; Miura, Kim, Chang and Okamoto,1988; Miller, Smith, Zhu and Zhang,1995, Fuson, Smith, and Loci cero, 1997; Gopnik, 2001, as cited in D.W. Carroll, 2008), spatial terms (Choi and Bowerman, 1991 and 2001), and grammatical influence on cognition (A. H. Bloom, 1981 and 1984; Liu, 1985; Soja, Carey and Spelke, 1991; Carey, 2001; Brodistky, Schmidt, Phillips, 2003, as cited in D.W. Carroll, 2008) concluded language influences thought. Thus, in the current study, the researchers examined the gender influence on change and use of new habitual thinking patterns on their mother tongue situations. A question is raised as to who, males or females, prefer to use the patterns of new learning languages even in their mother tongue conversations.

Hypothesis of This Paper

H1: Learning additional Language effect on females more than males thought.

Methodology

Subjects

The participants were 80 Iranian students, 40 male and 40 female. They were all undergraduates majoring in English, Turkish, Arabic, group A, and Persian Language courses, Group B. They were students, whose native language was Persian and who received academic instruction in English, Turkish or Arabic for more than five years.

Materials

The following instruments were used:

a) A Written Discourse Completion Task (WDCT) (Teacher Made Questionnaire, Cultural Patterns) to elicit the influence of learning new language on thought. It contained different contextual situations followed by a blank. The participants had to provide the appropriate responses of the speech acts investigated to fill in the blank and were asked to complete the dialogue as their own preference, not on what people say in Iran. All contexts in the test were controlled by situational variables, i.e., 'social distance' and 'power', and a culture-specific factor, three different levels of social distance represent different degrees of familiarity between participants.

b) A Background Questionnaire or Background Questionnaire Survey is the most commonly used method to obtain a snapshot of the conditions and events at a single point (Cohen and Manion, 1985).

Result and Discussion

1. ***Does an additional language affect more on males or female's thought?***

As far as the influence of gender was considered, the two-way ANOVA was employed in order to analyze the collected data. The statistical representation of analyzed data is given in the following tables:

Table 1
Descriptive Statistics of Dependent Variable: Score

Gender	Group1	Mean	Std. Deviation	N
Male	B	10.00	.000	10
	A	13.90	1.689	30
	Total	12.93	2.246	40
Female	B	10.00	.000	10
	A	15.87	1.737	30
	Total	14.40	2.977	40
Total	B	10.00	.000	20
	A	14.88	1.967	60
	Total	13.66	2.723	80

▲ As Table (1) indicates, the mean scores of 30 male students of group A, Arabic, English and Turkish learners, were 13.90 and the mean scores of 10 male students of group were 10.00. Thus, there was significant difference between these two groups. And the standard deviation of their habitual thinking patterns of group A and B got equal with 1.689 & 0.000 respectively. Also, the total scores of male students thinking were 12.93 while females got 14.40. This meant male and female students differed on their thinking level.

Table 2
Tests of Between-Subjects Effects

Dependent Variable: Score						
Source	**Type III Sum of Squares**	**Df**	**Mean Square**	**F**	**Sig.**	**Partial Eta Squared**
Corrected Model	415.721[a]	3	138.574	61.890	.000	.710
Intercept	9287.704	1	9287.704	4148.083	.000	.982
Gender	14.504	1	14.504	6.478	.013	.079
Group1	357.704	1	357.704	159.758	.000	.678
Gender * Group1	14.504	1	14.504	6.478	.013	.079
Error	170.167	76	2.239			
Total	15519.000	80				
Corrected Total	585.888	79				

a. R Squared = .710 (Adjusted R Squared = .698)

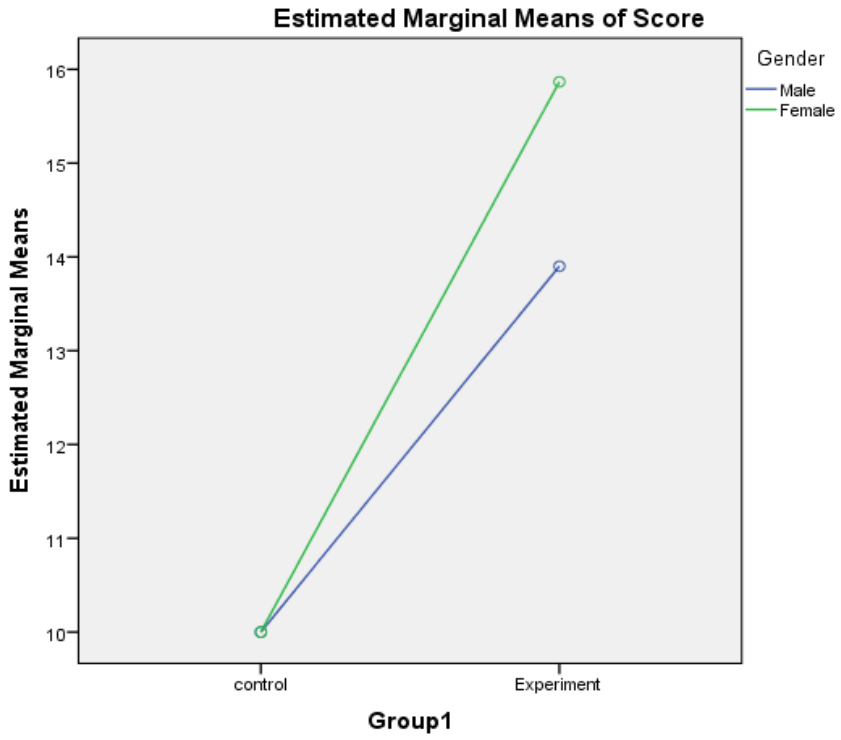
▲As indicated in Table 2, third row, the effect of gender on thought of learners had significant influence (F=6.478, Sig=0.13). That meant the mean scores of changes on habitual thinking patterns of males and females were different. Total of changes on females thought was higher than on males (14.40 & 12.93 respectively).

And in the fourth row the significant differences was observed between group A and B (F=159.758, Sig=.000). This meant the mean score of group A was 14.88 while the group B was 10.00. Therefore, both independent variables separately, group and gender, had influence on dependent variable.

The fifth row showed that two independent variables simultaneously had influence on changing habitual thinking patterns of learners. Another result of this table was R Squared. It showed two variables of gender and group could indicate .698 percent of dependent variable, change on habitual thinking patterns of learners and therefore, the rest of variance .302 of thought learners was influenced by the variables which this hypothesis had not studied.

Figure 1

Estimated Marginal Means of Separate and interactive effects of the independent variables (gender and group) on dependent variable, habitual thinking patterns



▲As indicated above, the mean score of females of group A was higher than all mean scores of female group B, male A and B groups. The mean score of male group A was higher than male group B as well. According to cut off both blue and green line of diagram, it may be concluded that the interaction of (synchronous) independent variables on the dependent variable of gender and language group had influenced. In other words, after learning a new foreign language, female learners' habitual thinking patterns changed more and more

individual females prefer to use the new habitual thinking patterns. Thus hypothesis was accepted.

Conclusion and Implication

In this research, the researchers wanted to show and emphasize that female learners are more influenced by learning new languages and they use the new habitual thinking patterns more. Thus we may conclude the female students are less affected by cultural interference in their use of the new language/s they learn. An analysis of variance (two-way ANOVA) was used to determine *Does an additional language affect more on males or female's thought?* Based on the results, (Table 6) the effect of gender on thought of learners had significant influence (F=6.478, Sig=0.13). That meant the mean scores of changes on habitual thinking patterns of males and females were different; total changes on females thought were higher than males (14.40 & 12.93 72 respectively). And also both independent variables separately, group and gender, had influence on the dependent variable.

Similarly the result of the present study supported the findings of Rezaie (2012) who worked on "A Cultural Study of the Effect of Language Transfer on Politeness Strategies employed by Iranian and Turkish Students" and suggested Iranian female learners of Turkish used more politeness strategies than Iranian male learners.

Tehrani et al. (2012) investigated the different primary and secondary strategies the Iranian EFL students use in different situations and the effect of gender on this. A questionnaire was developed based on Sugimoto's (1995) to compare the apology strategies used by male and female students. Only gender was examined as a variable. The results showed that the statement of remorse was the strategy most frequently used by male and female respondents across the sample and female participants used this strategy more frequently than male participants. Moreover, the four primary strategies used by the male respondents were accounts, compensation reparation, negative assessment of responsibility compensation, showing lack of intent to do harm, accounts, reparation (20%, 20%, 15%, and 10%, respectively). Male respondents tended to use negative assessment of responsibility more than their female counterparts (15% and 5%, respectively). Female respondents used the strategy of promise not to repeat offense in 10% of the situations, while their male counterparts did not use this strategy at all.

The difficulty faced by adult L2 learners has also something to do with the question of automatizing attention. Sometimes the concept is available, and L2 learners are aware of distinctions, but the problem is how to treat them automatically as native speakers do. Appropriate teaching strategies should be developed to train the learner to think as native-speakers do, and also do things to teach such automaticity.

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Davood Madani, Ph.D. Research Scholar
Islamic Azad University, Khomein Branch, Iran
Dr_madaniling@yahoo.com

Fatemeh Aziz Mohammadi, Ph.D.
Islamic Azad University, Arak Branch, Iran
F.Azizmohamadi@yahoo.com

Mahsa Kayedian
Islamic Azad University, Science and Research Branch
Arak, Iran
m.kayedian@yahoo.com

LANGUAGE IN INDIA

Strength for Today and Bright Hope for Tomorrow

Volume 14:3 March 2014
ISSN 1930-2940

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From Suppression to Self-realisation: A Study of Shashi Deshpande's *That Long Silence*

Manju, M.A., B.Ed., M.Phil.

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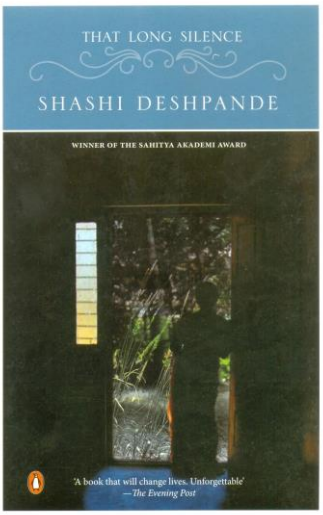

Abstract

Women have been depicted in various ways by writers of modern Indo-English fiction. Kamala Markandaya, Anita Desai, Kamala Das, Nayantara Sehgal and Shashi Deshpande have effectively portrayed the different facets of women in Indian society.

Shashi Deshpande is a well known feminist writer with seven novels and four collections of short stories to her credit. Her novel, *That Long Silence* in 1989 earned her prestigious Sahitya Akademy Award.

The major themes of her novels include man-woman relationship, human desire, longing, gender discrimination, marginalization, rebellion, protest and patriarchy. Being an Indian female, Shashi Deshpande through *That Long Silence* brilliantly focuses on gender discrimination, impact of patriarchy, conflicts in conjugal life, subordinate position of females, and wrong child rearing practices persisting in Indian society. Since childhood girls are taught to suppress their feelings in order to fit in the frame of ideal woman created by society.

Jaya, the protagonist of the novel, is a victim of gender discrimination and patriarchy. After marriage, she becomes voiceless in order to remain happy in conjugal life.

This paper is an attempt to trace the journey of Jaya the protagonist of *That Long Silence* from patriarchal suppression towards self –realization.

Keywords: Patriarchy, Gender discrimination and suppression.

Shashi Deshpande and Indian Women

Shashi Deshpande represents the real life experience of half of the humanity, women. In Indian society stress is given to create female persona for different stages, docile daughters, chaste and obedient wives and sacrificing mothers. The only domain ascribed to female is to fit in this good daughter, good wife and good mother criteria. Husband and wife are considered as soul mates. But man assumes himself superior to woman, and he never tries to create emotional bonding with his wife, to understand her wishes or act according to her consent.

Jaya's Silence

Though Jaya was a highly educated girl, the female members of her family enthrust upon her their own experiences of life as she has no own knowledge of real life yet. They taught her how to live happily after marriage by not opposing her husband, to obey his all orders and to rank him as her god just as they did. Though she was a modern and convent educated girl equipped with the skill of writing, she followed their instructions due to her traditional upbringing. Divorce is considered a taboo in contemporary middle class Indian society. As an impact of the teaching she received from her mother and other female members of the family, she became voiceless after marriage. She never opposed or confronted her husband in order to save her marriage.

Women in Indian Patriarchal Society

This long silence of Jaya is an expression of the silence of the modern Indian housewife. In Indian Patriarchal society, there is no self-identity for a woman. The laws of the Manu are the roots of the traditional orthodox manner in which men in Indian society are conditioned to look at and treat women. In Manu's Code, chapter 9 underlines social and moral codes for both men and women. But men are directed towards governing social and moral behaviour while the woman is only somebody's daughter, sister, wife or mother. The men are clearly given the upper hand as described in verse 3. Women are fated to be dependent on the father in childhood, husband in youth and sons in old age and are forbidden from being self-reliant at any stage. Verse 5 warns men against being even a little careless toward women as women are fickle-minded and incapable of taking care of themselves (Burke 62).

It is easy for an uneducated woman to accept this dominance and leads her life silently without arguing like Jeeja, Jaya's help maid whose husband is a drunkard who frequently beats her. She does not protest even when her husband remarries because she thinks that she has failed to give him a child, so he has every right to remarry. Mohan's sister Vimala developed ovarian tumour and bleeds herself to death in silence. All these women are victims of ingrained patriarchal values. But the situation for highly educated women is very tough. She has her own point of view on a particular situation. It is not easy for her to follow someone silently without even telling her own attitude.

Privileges for Male Children

Jaya was the neglected child of the family. She became victim of wrong child rearing practice followed in Indian households. She always feels difference in her mother's attitude towards her and her brothers. Her longing for her mother's love never fulfilled. She sadly recalls, "When I had passionately wanted her love, she had ignored me and concentrated on her sons. … 'Smarming that had been Dada's (her elder brother) word for her behaviour, and the smarming had never been for me. When I got married, she had been unperturbed, there had been not even a pretence of tears when I left home" (106) and "I longed for a soft, motherly breast to cry on. And then I had to smile, I had never gone to her for comfort" (139)

Jaya's Marriage

Jaya received higher education, in spite of gender discrimination. She was convent-educated, English speaking lady with a literary taste. After her father's death the responsibility of her marriage is transferred to his brother's shoulders.

> Only later had I come upon them with a painful awareness. Dada had wanted me off his hands; he had wanted to be free of his responsibility for an unmarried younger sister, so that he could go ahead with his own plans. After Appa's death, the Kakas had never left Dada forget his role as the man of the house. And so Dada had cleverly maneuvered me… (93)

Tragic Path

When Jaya tries to figure out why she had married Mohan, she sees the truth that it was because 'he had decided to marry' her, she 'had only to acquiesce'. Jaya's traditional upbringing makes her submissive after marriage. She never argued or opposed her husband in order to save her marriage. As she has observed the lives of widowed and deserted women, she was afraid to live a deserted life. Vanita Mami counsels her just before her marriage: "Remember Jaya, a husband is like a sheltering tree. Keep the tree alive and flourishing, even if you have to water it with deceit and lies" (32). She further says: "If your husband has a mistress or two, ignore it. Take up a hobby instead, cats,

may be, or your sister's children" (32). She does not believe in these patriarchal notions but still follows the same path out of helplessness. At the time of her marriage, her husband changed her name from Jaya to Suhasini. She didn't protest just to keep him happy. Even she cut her hair as per her husband's choice, dressed according to her husband's choice.

Silence for Seventeen Years

Soon after marriage, a quarrel between the two leads Mohan to silence. She feels guilty as Mohan is the "Sheltering tree", "God for her" as she was taught by the ladies of her family before marriage and to keep her husband happy. She wraps herself in a cover of silence. For seventeen years of her marriage she successfully manages to suppress her feelings as she thought it's important for a happy and successful married life. She even gives up her career as a writer to make her husband happy.

In the context of marriage, Bertrand Russell says:

> The essence of a good marriage is respect for each other's personality combined with that deep intimacy, physical, mental and spiritual which makes a serious love between man and woman the most fructifying of all human experiences. Such love, like everything that is great and precious, demands its own morality, and frequently entails a sacrifice to the less to the greater; but the sacrifice must be voluntary, for where it is not , it will destroy the very basis of the love for the shake for which it is made (Russell 215).

Sudden Disaster and Forced Loneliness

Jaya's married life was stable and happy but a disaster came when her husband was blamed for his involvement in a financial malpractice and enquiry against him was set up. Their children Rahul and Rati were away on a long tour with their family friends at that time, so he expects Jaya to go into hiding with him but she denies complying with. Mohan leaves home without saying anything to her. Now she has plenty of time to analyse her marital relationship with her husband. She realizes that Mohan has lost

interest in her. She is afraid lest something should happen to Mohan. She cannot imagine a life without Mohan or his support:

> The thought of living without him and twisted my insides, his death had seemed to me the final catastrophe. The very idea of his dying had made me feel so bereft that tears had flowed effortlessly down my cheeks. If he had been a little late coming home, I had been sure he was dead. By the time, he returned, I had, in my imagination shaped my life to a desolate widowhood (96-97).

Jaya is left all alone in their Dadar flat. She gets the news that Rahul has disappeared while holidaying. She feels completely shattered, needs help of someone to console her during this traumatic state but there was no one to console her. But after a few days, everything settled down. Rahul is back and she also gets a telegram from Mohan that "All is well". Now, her focus came to herself, she decides to articulate her long silence, her doubts, fears and her inner thoughts which she has suppressed for seventeen years to save her marriage. She scarifies every time, has never confronted her husband but even then she was blamed by her husband when crisis came in their life. She spends seventeen years of her life according to her husband's choice and will. Her husband wants her to be an ideal housewife whose sole duty was to please her husband, to cook food of his choice, to bring up children and to maintain the house. She has left her writing career as well for her husband's sake.

Jaya starts penning down her experience of marital life which is a sort of catharsis for her. She has decided not to be passive and silent no more. She says

> The panic has gone, I am Mohan's wife
> I had thought, and cut off the bits of me
> that had refused to be Mohan's wife. Now
> I know that kind of fragmentation is not possible (191).

Finally, Self-assertion

The protagonists of Shashi Deshpande rebel but they choose the middle path because they believe in the institutions of marriage and family. Thus, women in Indian

society have ingrained these patriarchal social norms to such an extent that they turn themselves into an effigy of submissiveness and dependency. But Jaya strikes a great contrast to these women by her consciousness to assert her self identity. An identity that is free from the conservative anticipation and discriminations and that can uphold one's pride in a world full of irrationality. She decides to carve a niche of her own. She will no longer live in a terrified state. She decides to break the ice between Mohan and herself, and completes her journey towards self-assertion.

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Manju, M.A., B.Ed., M.Phil.
Visiting Faculty
Delhi College of Arts & Commerce
New Delhi
India
manju.chhikara10@gmail.com

LANGUAGE IN INDIA

Strength for Today and Bright Hope for Tomorrow

Volume 14:3 March 2014
ISSN 1930-2940

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Phonological Make-up of Portuguese Loanwords Incorporated into Urdu

Mohsin Khan, Research Scholar

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Abstract

A language influences another language in different ways. Ruler's language may influence the languages of ruled and vice-versa. The languages of the external traders and preachers may influence the local languages. Thus, we can say that when two or more cultures or languages come into contact, they are bound to influence each other in various ways, i.e., whenever there is a cultural contact of any form, there is also a linguistic contact. Borrowing is one of the outcomes of this contact and when borrowing takes place, some changes in phonological contents of the original words seem to be usual.

Urdu has borrowed many words from the western cultures and languages because of the western colonization in India and Portuguese is one of them. Urdu has many loan words, which have been borrowed from Portuguese with some phonological modifications.

To be more specific, the present paper shows in detail, how lexical items, when borrowed from an alien-language into a native language (in the case of Portuguese and Urdu

respectively), undergo many phonological changes and are restructured according to the morphological patterns of a borrowing language.

Keywords: Borrowing, Language contact, Phonological changes.

Introduction

In Indian linguistics, the study of loan words in a language is very useful to understand not only the history of language but also the cultural history of the speakers of that language. The study of loan words shows the amount of influence of colonial languages on the Indian languages in various fields like religion, philosophy, and cultural and social life, etc., of Indian speech communities and vice versa. During the 15th and 16th centuries, the Portuguese spread in many parts of the world. In places where they sailed they often left a linguistic heritage, which endures to the present day.

Borrowing

Linguistic borrowing seems to be a universal phenomenon in all the languages of the world. There seems to be no language, which is completely free from borrowing of words, etc.

Linguistically the study of loan words is very interesting and important because it provides an insight into the phonological and morphological structures of both recipient and source languages. It also helps us to understand the cultural affinity between the borrowing language and the lending language.

There are around 7000 languages spoken all over the world. It has been found that when languages come into contact, there is transfer of linguistic items from one language to another due to the borrowing of words (Kachru, 1989).

According to Hock (1986: 380), "the term borrowing refers to the adoption of Individual words or even large sets of vocabulary items from another language or dialect." This process is called borrowing although the lending language does not lose its word, nor does the borrowing language return the word. A better term might be "copying" but "borrowing" has long been established in this sense and words that are borrowed are called loan words (Trask, 1996).

Borrowing in and among Modern Indian Languages

Many modern Indian languages have a large number of foreign origin words, and Indian grammarians have rightly categorised them as '*wideshaj'* (of a foreign origin). Urdu is also one of the Indian languages, which has borrowed a lot of foreign vocabulary from the other languages like English, Turkish, Sanskrit, Arabic, Persian and Portuguese, etc.

For example:

English - Glass, Building, Machine, Paper, Hospital etc.
Sanskrit - Kutta (dog): Kukkur, Suraj (sun): Surya, Raat (night): Raatri, Ungli (finger): Anguli, Gaay (cow): Gau etc.
Turkish - Begum (lady, in Turkish and is used in the same sense in Urdu. In addition it is also used for 'wife'), Baji (elder sister), Yalghar (attack), Quli (a career labourer), Tamgha (medal) etc.
Arabic - azeem (great), jurm (crime), fikr (thought), khaber (news), khilaf (opposite) etc.

Persian - ashiyana (home/nest), arzoo (desire), buland (high), kahkasan (galaxy), mard (man) etc.

Portuguese – Anannas (pineapple), Kamra (room), Fita (ribbon), Pagar (salary), Kaju (cashew) etc.

Borrowing from Portuguese in Urdu

Moulvi Abdul Haq is perhaps the first scholar to have mentioned the words borrowed from the Portuguese language by Urdu. His article on the subject appeared in the July 1949 issue of the quarterly *Urdu*. A little later, Dr. Muhammad Umar in his book *Urdu men dakheel alfaaz* (1955) further discussed the issue (Parekh, 2010).

The present study discusses how Portuguese language was exposed to Urdu language where with some local variations; many Portuguese words are still used in Urdu and many other Modern Indian Languages. It examines the influence of Portuguese on Urdu and demonstrates the conscious and unconscious shift of vocabulary items from Portuguese to Urdu during the interaction between speakers of these two languages.

Borrowing and Language Variation

Borrowing can be directed with a little change, without any change in the original word or mixture of local and foreign language. The process of borrowing takes place from the dominating (prestigious) to the subordinate (lower).

Borrowing is a sporadic language change in which one language (the recipient language) adapts words or other grammatical features from another language (the donor language). Borrowed words are called loanwords and are often nativized, which means that the pronunciation, and sometimes the morphology, is changed to match the regular patterns of the recipient language. Borrowing can happen for a variety of reasons, including prestige and need.

Direction of Borrowing

The direction of borrowing can often be inferred based on knowledge of phonology, sound change, morphology, cognates, real world geography, ecology, cultural differences, etc. Borrowing often occurs within particular semantic domains (food, religion, politics, etc.), especially when very different Cultures come into contact.

However, this does not mean that the borrowed words did not undergo any change. Somehow or the other, they underwent some changes. The borrowing of foreign words always entails their phonetic modification. There are sure to be foreign sounds or accentual peculiarities that do not fit the native phonetic habits. They are then so changed as to do as little violence as possible to these habits. Frequently, we have phonetic compromises. (Sapir, 1921)

Adaptation

When a language borrows words from a different language, it tries to adopt them with the help of the sounds closest to the original sounds of the word it possesses. In case of Urdu, which is rich in sounds, has borrowed many words in their original forms from different languages.

Urdu and Portuguese

Portuguese is one of the major languages of the world (the sixth most spoken language worldwide), spoken by about 200 million people on four continents. It belongs to a group of languages called "Romance" or "Neo-Latin" that evolved from Latin, the language of Latium in ancient Italy, or more specifically, the city of Rome.

Muslim soldiers and traders belonging to different nationalities came to India during the 12th century AD, which resulted in the emergence of Urdu as a new language, and later on led to the process of linguistic amalgamation including lexical borrowing. The presence of a large number of loan words from different languages is evident from the historical overview of the present-day Urdu vocabulary.

Urdu is an Indo-Aryan language of the Indo-Iranian branch from the Indo European family.

Beginnings of Urdu

Abbas (2002) traces Urdu's origin to the armies of Afghan emperor Mehmood Gaznavi in the 12th Century. However, as generally known, the term *Ordu* was first used for the language spoken by the soldiers of Mughal emperor Shahjehan (17th century) when he built the Red Fort in Delhi, and the surrounding town called *Ordu-e-Mu'alla*. Urdu absorbed the several languages spoken by the soldiers in the Indian army and absorbed the loanwords from them. That's why

it is often called *ləʃkəri* (army) *zəban* (language) or the language of the army. There have been four major dialects of Urdu i.e. (1) Dakhani or now called Daccani (2) Pinjari (3) Rekhta and (4) Modern Vernacular Urdu. The modern vernacular language is based on the *Khaɽi Boli* dialect, of the Delhi region, spoken in 12th century. Urdu is most closely related to Assamese, Gujarati, Hindi, Marathi, Punjabi, Sindhi, Singhalese, and Romany. It is one of the largest languages of the Indian subcontinent with native speakers of over sixty million, and an official language in Pakistan and the Indian states of Uttar Pradesh, Kashmir and Delhi.

According to an estimate, Urdu has approximately 75% words from the Indic sources. About 23% have been borrowed from Persian, Arabic and Turkish. Urdu has also borrowed words from other languages like English and Portuguese. In the present study, the focus is only on Portuguese loan words in Urdu.

Portuguese in India

The people who came first in great number to India were the Portuguese, who were called the Franks, Parangi, or Firangi by the Indians. Vasco de Gama landed on the Malabar Coast in 1498, and his followers gained political power by 1508. In that year, under the leadership of Afonso de Albuquerque the Portuguese wrested the territory of Goa and adjoining areas from Muslim kings of Bijapur. From these they soon spread too much of the costal India, and effectively dominated the Arabian Sea and the sea route from the Indian coasts to Europe via Cape of Good Hope and the Mediterranean.

With their naval power, the Portuguese soon established themselves as a formidable power in all these ports and, thus they spread all around India, and penetrated deep inside as well, through perennial rivers like the Ganga, the Godavari, etc. they became a power in Goa as much as in Bangal before the end of 16th century.

The Portuguese missionaries also brought the technology of printing to India. They translated the Bible, books of Catechism and such other scriptures, and began the era of printed literature in the modern Indian languages. Many Portuguese missionaries believed that conducting church services in the Indian languages would help them to win the hearts of their Indian flock. So they learnt the modern Indian languages and later also wrote grammars and lexicons if these languages. In many cases they found no existing term in the language, they used the Portuguese word. That is how, perhaps, words like *padri* and *girja*, respectively for priest and church, and similar words, got into Indian languages. (Chaudhary, 2009).

Data Analysis

1- **Elision or Deletion**

Elision is the omission of one or more sounds (such as a vowel, a consonant, or a whole syllable) in a word, producing a result that is easier for the speaker to pronounce. Based on position (initial, medial and final) the process of elision is of

three types, apheresis, syncope and apocope but in the present data only last two types of elision are found which are as below.

a- Syncope

Sounds removed from the middle of the word.

Portuguese	Urdu	Meaning	Change
• Igreja:	girja:	Church	e
• toa:liya:	toliya:	Towel	a:
• piris	pirč	Saucer	i
• yəmela:	gəmla:	Flower pot	e

syncope as well as velarization of palatal semi vowel is taking place in yəmela:

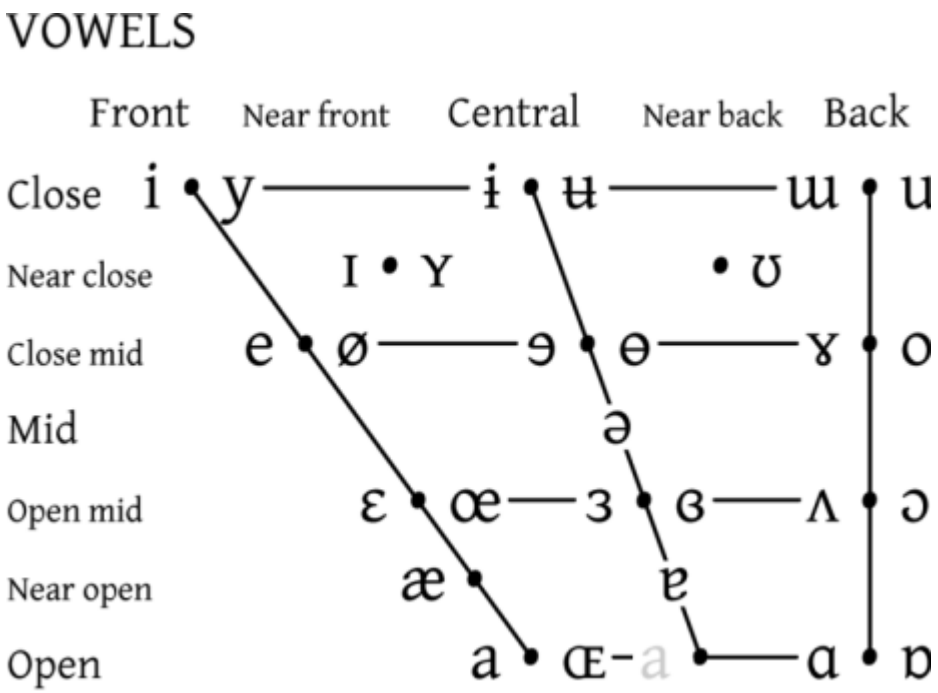
b- Apocope

Sounds removed from the end of the word.

Portuguese	Udru	Meaning	Change
• Ispa:də	ispa:t	Steel	ə
• mezə	mez	Table	ə
• pistələ	pistəl	Pistol	ə
• kəmi:zə	kəmi:z	Shirt	ə
• pra:to	pəra:t	Big plate	o
• ərma:rio	əlma:ri	Almirah	o
• ka:zə	ka:j	Hinge	ə
• kərtu:so	ka:rtu:s	Cartridge	o

2- Vowel Change

Vowel change in a language refers to the any of various changes in the acoustic quality of vowels, which are related to the changes in stress, sonority, duration, loudness, articulation or position in the word. Based on vowel change, Portuguese loan words in Urdu can be analyzed as below.



a- Centralization

A centralized vowel is a vowel that is more central than some point of reference, or that has undergone a shift in this direction. The concept of centralization is convenient in cases where front and back vowels move toward each other, rather than all advancing or retracting in the same direction.

	Portuguese	**Urdu**	**Meaning**	**Change**
•	botən	bəTən	Button	o-ə
•	forma:	fərma:	Mould	o-ə
•	ingles	əngrez	English Man	i-ə
•	bu:mba:	bəmba:	Pump	u:-ə

b- Decentralization

	Portuguese	**Urdu**	**Meaning**	**Change**
•	pəo	pa:o	Bun	ə-a:
•	kərtu:so	ka:rtu:s	Cartridge	ə-a:

c- Raising

	Portuguese	**Urdu**	**Meaning**	**Change**
•	təba:ko	təmba:ku:	Tabacco	o-u
•	pa:dre	pa:dri:	Priest	e-i:

• mestri:	mistri:	Master/Mechanic	e-i

3- Zero Change

The loans words given below are very frequent in Urdu and are used in the same form that means no phonological change.

Portuguese	Urdu	Meaning	Change
• a:ya:	a:ya:	Governess	φ
• kəmra:	kəmra:	Room	φ
• fi:ta:	fi:ta:	Ribbon	φ
• kobra:	kobra:	Cobra	φ
• ma:rka	ma:rka	Stamp/Hallmark	φ
• pi:pa	pi:pa	Pipe	φ
• pəga:r	pəga:r	Salary	φ
• sa:ya:	sa:ya:	Petticoat	φ
• ka:ju:	ka:ju:	Cashew	φ

4- Bilabialization

Portuguese	Urdu	Meaning	Change
• ča:vi:	ča:bi:	Key	v-b
• kovi:	gobhi:	Cabbage	v-bh

5- Metathesis

Portuguese	Urdu	Meaning	Change
• Igreja:	girja:	Church	i

Conclusion

To conclude the present paper it can be said, “Change in language is natural”. When two or more languages come in contact, they influence each other in different ways (phonologically, morphologically, syntactically etc). Because of this contact, many linguistic elements are transferred from one language to another. Borrowing is one of the main process through which speakers add new lexicons to their language from other languages. When borrowing takes place, some phonological changes in the original form of a word are common.

Language contact and the influence of one language on another are very common phenomena. Portuguese have influenced various languages globally. Urdu is one of the

recipient languages, which has borrowed many words from Portuguese. This study focuses on the phonological modifications in the original form of the Portuguese loanwords in Urdu.

Loanwords from Portuguese in Urdu are far older than English loans, and function like native Urdu words with a little phonological change or without any change in the original form of the words. These changes occur due to the process of 'nativization', which means the pronunciation, and sometimes the morphology, is changed to match the regular patterns of the recipient language.

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Mohsin Khan, Research Scholar
Department of Linguistics
A.M.U. Aligarh
Uttar Pradesh
India
mohsinkhanyusufzai@gmail.com

LANGUAGE IN INDIA

Strength for Today and Bright Hope for Tomorrow

Volume 14:3 March 2014
ISSN 1930-2940

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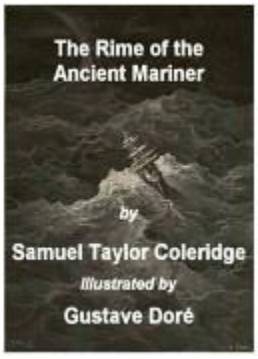
Coleridge's Exploitation of the Willing Suspension of Disbelief in "The Rime of the Ancient Mariner"

Md. Nasir Uddin, B.A. (Hons), M.A.



Abstract

This paper attempts an analysis of Coleridge's famous concept of *The Willing Suspension of Disbelief* in the context of "The Rime of the Ancient Mariner". This concept used by Coleridge was intended to help his readers understand the attempt taken by him to bring them to fantasy land in *Lyrical Ballads*. It has established a significant way of creating the romantic spirit of wonder, teaching one how to treat the supernatural so as to make the readers get so very involved in the story that they respond to it with a realistic sense of suspense. The discussion here will be limited to how Coleridge in this particular poem has managed to capture the faith of his readers, only to proceed to turn this faith to a casual compromise between fantasy and realism.

Introduction

Norman Holland in his *Dynamics of Literary Response* suggests that we employ our "imaginative involvement" in a literary work in an "as if" process (Holland 63). According to him, there are basic artistic conventions that help the readers or audience to become involved with the imagination and the work. The entry into fantasy stimulated by the masterpiece or entertainment is not completely in the work itself; rather, the fantasies come from both the readers (or the audience) and the work, he says. The reader (or audience) is both reader (or audience) and author of fantasy in that "the literary text provides us with a fantasy which we interject experiencing it as though it were our own supplying our own associations to it" (Holland 311).

Coleridge has tried to express in his poetry the influence of the unearthly potent powers which he believes are at work behind the visible. Like the primitive, he accepts that the world is full of spirits, invisible agencies of good or evil and that our life is ruled by them though they cannot be fully understood. The concept of this supernaturalism is thus evoked by Wordsworth and Coleridge during their epoch making discussion on the Quantock Hills in the summer of 1797. It is agreed that Wordsworth will deal with the natural, with ordinary life while Coleridge will deal with, as mentioned in *Literaria Biographia*, "persons and characters supernatural, or, at least, romantic, yet so as to transfer from our inward nature a human interest and a semblance of truth sufficient to procure for these shadows of imagination that suspension of disbelief for the moment which constitutes poetic faith".

Coleridge's Treatment of Nature

Coleridge's "The Rime of the Ancient Mariner" represents a triumph of the gothic style. Here Coleridge attempts to offer extraordinary events in a credible manner. He presents each situation in a concrete form. Even though these events are unnatural, they originate from natural elements and therefore, they are to be considered real.

Nature is not simply a source of joy for Coleridge, his contemplation of nature is also accompanied by awareness and fear of its mystery. His Christian faith makes him aware of nature's influence over man who is bound to respect the divine creator who made it. For him, the spirits of nature are the instruments of God and they derive their plastic power from Him. His position is that of a pantheist (not really Christian), asserting one life or soul within us and nature. His poem "The Eolian Harp" manifests this attitude:

> O the one Life within us and abroad,
> Which meets all motion and becomes its soul,
> A light in sound, a sound-like power in light,
> Rhythm in all thought, and joyance everywhere—
>
> (Coleridge 419)

Treatment of Time and Space

Willing suspension of disbelief means the suspension of the analytical function of the mind by the reader himself, as a preparation for believing things he is reading. So, this takes place chiefly on the part of the reader. The romantics had a strange and strong fascination for the unknown, the distant. In "Kubla Khan" we have seen how the poet has laid the scene of action in the remote and unknown Xanadu, in those semi-mythical ages when Kubla Khan is supposed to have ruled, but of which we have no distinct proof. In "The Rime of the Ancient Mariner", too, the willing suspension of disbelief is achieved through these artistic devices, namely, remoteness of space and time.

The action of the poem is laid first in the distant and unfamiliar Polar region, and then in an equally unknown Tropics. So whatever happens there has more acceptability than those that could happen in a known atmosphere. The use of the ballad style and that of question-answer method have provoked an atmosphere of other time. The word "Ancient" used at the beginning

stands for the Mariner's age as well as the distant past out of which he seems to emerge Ghost-like into the present. The citation to the "Cross bow", the "Vesper", the "Shriving Hermit", the "Prayer to Mary Queen" all speak of the Middle Ages. The narrator grows upon us as a character, apart from telling the tale as a result of which the events are dramatically conceived. This dramatic form gains a resemblance of truth for supernatural happenings.

Realistic Setting

More importantly, when the speaker utters:

"He holds him with his glittering eye—
The Wedding-Guest stood still,
And listens like a three years child:
The Mariner hath his will" (Coleridge 423)

it is suggestive of something more. Coleridge's mastery in this poem starts from here. The Mariner with his strange "glittering eye" has at first turned the status of the stranger into that of a three year old child. So the Guest is now psychologically vulnerable to fantasy. He is no more in a position to accept or reject things on the basis of logic and therefore, "he cannot choose but hear" and believe.

The supernatural cast is thrown into relief and made convincing by its realistic setting. In the opening scene, the Mariner stops the Wedding Guest. The intention is that at first the familiar precedents are followed in appealing to a kind of horrified fear.

The vividness of the description of the beginning of the journey helps to believe the fantastic happenings that are to follow. The friends and relatives have come to see off the sailors and passengers and wish them a prosperous voyage – this includes a sense of realism. The Mariner's ship is driven toward the South Pole where no living thing is to be seen other than the sounds of cracking ice. :

"And ice, mast high, came floating by
As green as emerald." (Coleridge 424)

Eerie Mystery

Nature still retains her essential qualities, though this time it is charged with eerie mystery. We may wonder how Ice can be "as green as emerald". As we proceed, we see that at

noon the sun looks "bloody" in a "hot and copper sky" which is "no bigger than the Moon". Moreover, the sea is "glittering white" by night, the calm sea with rotting smell appears "like a witch's oils, burnt green and blue and white" – all these contribute to a dreadful mystery. The movement of the moon and the stars across the sky is a normal phenomenon, but the way the epithets are used to describe them, makes the difference. Coleridge knows that a ship in moonlight casts a shadow and that colors in phosphorescent waters become vivid with the increase of darkness:

Within the shadow of the ship
I watched their rich attire:
Blue, glossy green, and velvet black,
They coiled and swam; and every track
Was a flash of golden fire (Coleridge 430).

This is quite natural in the Tropics, but the description is such that it haunts us with some supernatural terror. But Coleridge's aim is not to arouse terror or wonder, but to show the strange, uncanny experiences of an individual who is placed under such unusual circumstances.

The Natural and the Unnatural: A Unique Blending

The sailors are dead. But their bodies have not decomposed or given out any foul smell; their look still retains the anger and pain in their eyes for the Mariner – What an unnatural sight it is! :

"The cold sweat melted from their limbs,
Nor rot nor reek did they:
They look with which they looked on me
Had never passed away.
. . .
But oh! more horrible than that
Is the curse in a dead man's eye !
Seven days, seven nights, I saw that curse—
And yet I could not die" (Coleridge 429).

Such description is believable only when we feel the mental condition of the Mariner at that moment. A man placed at that situation is bound to be spell-bound and lose the conscious activities of mind. So being surrounded by a number of dead bodies whose death-cause is none but him, the Mariner may obviously be led to think and receive out of an extreme sense of guilt, sheer disgust and vengeance in their dead eyes. The sea described as "rotting" thus stands for the Mariner's rotting soul.

The coming of the Skeleton ship seems to be a small point, then as it advances a mist, then a certain figure – this detail is also out and out realistic. But this realistic description is blended with an utter supernatural element as soon as the coming is accomplished. Now it is a woman with "red lips" and "free looks" and a dead body on the boat. Here, nothing supernatural do we notice in the description of the physical appearance of these two. They are quite normal like human beings, having the same sort of human figures and organs. They are not shown as having five or ten eyes and five or ten hands and a face so gothic as to create fear. But the supernatural lies in what they do in this gloomy atmosphere. She starts gambling with "the death" and with sudden joy "whistles thrice" which is of course unrealistic and horror provoking. While the Mariner's ship is standing still due to the want of wind, the skeleton ship approaches without the help of any wind. It is also awe-provoking.

No Ghostly Figure

So what we see is that Coleridge has not invested any ghostly figure to serve his purpose, but the atmosphere is set so masterfully planned that it touches our mind with a feeling of supernaturalism. The passengers fell dead one after another without creating any sound of pain. This is unnatural, too. But we are informed that they were too thirsty to speak, even to move their lips, and so we accept this incongruity. Humphrey House's interpretation regarding this mood of blending is noteworthy: "In the poem as a whole, a deliberate contrast is certainly presented between the background of the Wedding Guest and the Mariner's tale. The interpretations of the Wedding Guest are meant to point this contrast. His constant fear is that the Mariner is a ghost who has come back from the dead, or even himself some kind of infernal spirit. The contrast is not so much between two types of personality, the normal conventional and the abnormal adventurer, but between two aspects of reality, and two potentialities of experience,

the visible bodily world of human beings marrying and giving in marriage and an invisible world of spirits and the dead, where quite a different system of values is to be learnt. The effect of the interruptions of the Wedding Guest is to show how these two kinds of reality are always co-existent: the total effect of the poem is to show them interpenetrating (House, 180)".

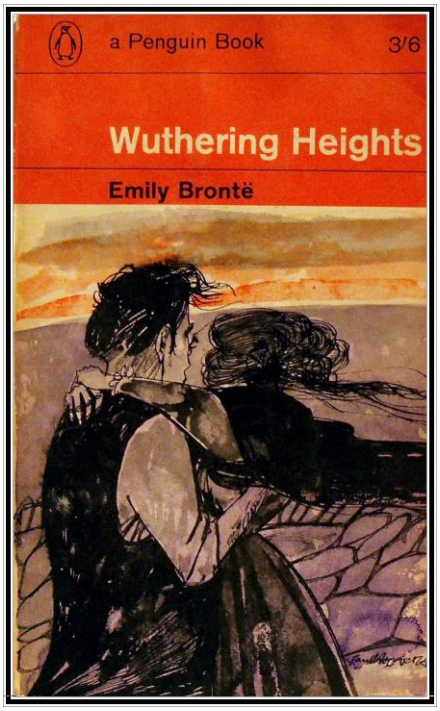
Psychological Journey with Humanistic Approach

This poem must be rendered psychological and humane. Coleridge's supernatural is entirely subjective and a psychic phenomenon. Its presence is not seen by the eye, it is felt by the mind through the agitation that excites the mind. The realm of "Life-in-Death is the consciousness of being abandoned both by God and Nature and the utter inability to do anything for one's own salvation. It is a complete paralysis of the will, symbolized by the motionlessness of the ship; And in that state of fixity, the Mariner envies the moon and stars for their steady progress through the heavens . . . What happens to him when he blesses the water-snakes in the tropical calm is a psychic rebirth- a rebirth that must at times happen to all men and all creatures unless they are to dry up in a living death" (Hough, 61- 63). He is relieved of physical punishment, but not the spiritual one and therefore, he is to soothe his suffering heart by continuing his preaching. "He has seen the truth, but the truth does not set him free" (Bloom 211). The woodland hermit stands as a symbol of eternal peace to be obtained through penance and humility. The Mariner is privileged with the status of a tragic hero whose Hubris is either his "pride" or his "ignorance" that has resulted in ignoring the fact that everything as a part of nature is of equal importance to God and is to be cherished for its own sake. We are touched to observe his agonies and feel that what happens to him may happen to us as well. Coleridge's mastery lies in that he has properly utilized this basic and universal humanity in attaining acceptability for all those unnatural happenings that turn natural with this helpless forsaken guilt-ridden tragic figure. C. M. Bowra in *Romantic Imagination* concludes his discussion very emphatically: "His poem creates not a negative but a positive condition, a state of faith which is complete and satisfying because it is founded on realities in the living world and in the human heart".

Dream Quality

Besides, Coleridge exploits the characteristics of dream in creating the willing suspension of disbelief successfully. The physical and psychological stress and collapse in the Mariner, parched off and excommunicated for such a long time, is unavoidable. The Mariner's mind, filled with imaginary fear of the curse of the dead, is sure to be led to illusions and hallucinations; the rational self is to be kept at bay and actions must fail to maintain logical connection. Taking this opportunity, Coleridge has associated a drowsy dreamy atmosphere with the incidents of the approach of the Skeleton ship, the standing up and groaning of the dead bodies, the spiritual voice, the angels, the hermit and things that follow, and the result he gets is that the poetic truth is easily achieved. While keeping all these in mind, the readers ignore all "ifs" and "buts" and fall deeper in love with the going on of the story with excitement renewed.

A Comparative Study – Coleridge and Emily Bronte



Following this narrative technique of Coleridge, Emily Bronte has also skillfully naturalized the supernatural in her *Wuthering Heights*, in making the action of the story credible.

The estate of Wuthering Heights, the wild weather and the dangerous moors all combine to create a truly gothic setting in which even the city dwellers will be haunted by spirits. Emily

Bronte makes perfect use of the unnatural in evoking within the readers' minds a powerful sense of dread, apprehension and pain.

The appearance of the bloody apparition of Catherine may well be a dream or something more, but the graphic nature of the account evokes a sense of unearthly dread. It is made clear that Heathcliff, the protagonist, is convinced of the existence of ghosts and the idea that Catherine's spirit remains present at the Heights. So we don't question, rather feel pity for such an outcome of his frustration in love. We don't question the accounts in the final pages of ghostly sightings of Heathcliff and Catherine either. Bronte believes not only in the immortality of the soul but in the indestructibility of love as well. Just as death does not kill the soul, it cannot destroy love. Death in the world of Emile Bronte is a gateway to a better and fuller state of existence. And so does it become to the readers as they proceed, especially, observing the extremity of passion both Catherine and Heathcliff have proved they have for each other. We are left with a disagreeable feeling, but don't regret the experience of having read through such a clash of human souls.

Bronte's humanization succeeds in making us sad for such a 'devil", "ghoulish", "goblin", "judas", "satan" and fiend" whose eyes are the "clouded windows of hell". The paranormal brutality shown by Heathcliff paves the way for the readers to the acceptance of the paranormal punishment imposed upon him. Heathcliff's origin is mysterious, he leaves Wuthering Heights mysteriously, returns mysteriously, begins to behave mysteriously since his return and even dies mysteriously. All these constitute a preparation for the readers to withdraw logical connection while going through these thrills followed by thrills.

Conclusion

"The Rime of the Ancient Mariner" is the most vital and imaginative achievement of Coleridge's poetry (Bloom 207). Modern readers may get the taste of magic realism while suspending the disbelief, because in magic realism the possible and the impossible are blended in the similar fashion. Coleridge succeeds in keeping the readers in suspense till the end of the story. We always remain worried whether the Mariner manages to escape or falls into greater trouble just as the Wedding Guest worries if the mariner fails to survive in his tale because this will ultimately suggest that he is now listening to a ghost. And it is because both the readers and

the Guest begin to believe the action of the tale told by the Mariner that the suspense develops. And there lies the secret of the beauty of this willing suspension of disbelief.

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Md. Nasir Uddin, B.A. (Hons), M.A.
Lecturer
Department of English
Noakhali Science and Technology University
Sonapur
Noakhali
Bangladesh- 3814 nasir.nstu@gmail.com

LANGUAGE IN INDIA

Strength for Today and Bright Hope for Tomorrow

Volume 14:3 March 2014
ISSN 1930-2940

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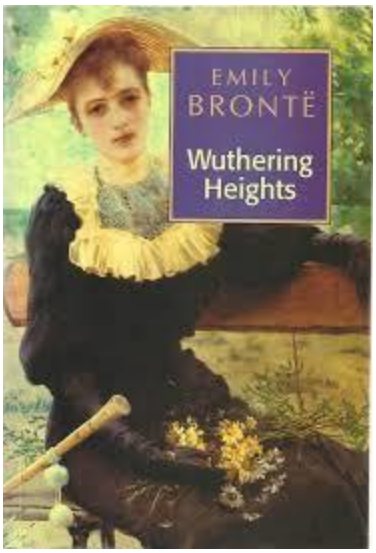
Heathcliff, the Protagonist of Emile Bronte's *Wuthering Heights* as a Byronic Hero

Md. Nasir Uddin, B.A. (Hons.), M.A.



Abstract

This paper takes up an analysis of the characteristics of Heathcliff, the protagonist of Emile Bronte's Wuthering Heights with special focus on those characteristics that are well matched with the concept of a Byronic hero, despite the fact that the traditional heroic virtues are all absent in him. The fact that he is neither good nor bad utterly and that his passions prove him both superior and inferior to common man, making him equally pitiable and despicable have made this exploration quite interesting and challenging.

Byron's Concept of Hero

Lord George Gordon Byron in his first poem "Childe Harold's Pilgrimage" initiated the concept of the Byronic Hero whose status is that of a social outcast with strong disgust for social norms and strong inclination to vengeance. Generally, it is some bitter experience of life that causes a Byronic hero to exile himself from society. He is "larger than life," and "with the loss of his titanic passions, his pride, and his certainty of self-identity, he loses his status as [a traditional] hero" (Thorslev,187). He desires something he never achieves. His emotional and intellectual capacities force him to be abnormally sensitive and extremely conscious and confident of himself. The values and moral codes of society he has rejected do not bother him, so that he may feel repentant.

Conflict with Life

The very passion he nourishes for a particular issue leads him to the conflict with life. Due to Industrial Revolution, lower classes suffer a lot and the Romantics gather for revolutions against the social structural changes. The passionate personality and uncompromising image of the Byronics have made them the model for these Romantics. According to Lindsay Rosa, the Byronic hero is different from Aristotle's tragic hero whose Hamartia leads to his downfall; the Byronic hero sins not because of his personal error, but because of some external forces; his relationship with fate is realistic.

Heathcliff, A Byronic Hero

Now we will see how Heathcliff, the protagonist of Wuthering Heights, fits properly into the category of a Byronic Hero. "Heathcliff is an incarnation of evil qualities; implacable hate, ingratitude, cruelty, falsehood, selfishness, and revenge" (Unsigned review, 220). He is given no

past. Picked up on the Liverpool Streets, he is brought to the Moors, a place of utter seclusion from the rest of the world. There he is hardened, toughened and embittered by his physical surroundings, as well as his emotional conflicts. His dark appearance and his use of an unknown language all constitute a kind of class conflict between him and the Earnshaw family.

Hindley becomes jealous of the way Earnshaw treats Heathcliff. It goes to such an extent that after the death of Earnshaw, Hindley begins to treat him more harshly making him work like a servant, depriving him of education and thrashing him severely if Heathcliff did anything wrong. In Catherine's speech: "… Hindley calls him a vagabond, and won't let him sit with us, nor eat with us anymore; and he says, he and I must not play together, and threatens to turn him out of the house if we break his orders. He has been blaming our father (how dared he?) for treating Heathcliff too liberally; and swears he will reduce him to his right place." (Bronte, 22).

Hatred – A Chain Reaction

It is so true that hatred causes hatred in a chain reaction. Heathcliff's hatred for Hindley is a reaction to all Hindley did to him. When such a small boy utters such words of vengeance: "I am trying to settle how I shall pay Hindley back. I don't know how long I wait, if I can only do it, at last. I hope he will not die before I do!" (Bronte, 61) It indicates his instinctively primitive wilderness unexposed for the time being.

The most important thing is that despite all the oppression from Hindley, Heathcliff doesn't intend to leave Heights because by this time there has grown an intense feeling of love between Catherine and him, a love which is based on a similarity of nature in them. But the uncompromising social order has effectively damaged his relation with Catherine. So in losing her, Heathcliff loses the most vital force of his life. And this frustration in love leads him to take revenge upon all those who have cheated him out of a chance of life. Heathcliff's development from a likable and sympathetic character to the opposite, being a truly Byronic tendency, draws the major attention. He ruins Hindley by encouraging his excessive drinking and gambling. The way Heathcliff concentrates on making Edgar's life miserable is more fanatic.

Primitive Soul and Elegant Life

Heathcliff's hatred for Thrushcross is that of a primitive soul towards an elegant life. This conflict is the conflict between the civilized and the uncivilized life, between the rich and the poor between order and chaos, between storm and calm, between light and darkness, between wild vitality and modern sterility.

An Avenger

Heathcliff's intelligence and quick understanding strengthen his role as an avenger. When he comes to know that Isabella is in love with him, he courts her and persuades her to elope with him. The feeling he displays for the girl is purely hypocritical. He makes it quite clear to Catherine and Nelly that he actually hates Isabella. After their unnatural marriage, what he does to Isabella is only "to provoke Edgar to desperation" (Bronte, 151). His muttering on seizing and thrusting her from the room is worth attention to be able to read his psychological status "I have no pity! I have no pity! The more worms writhe, the more I yearn to crush out their entrails! It is a moral teething, and I grind with greater energy, in proportion to the increase of pain" (Bronte, 151). We see that at one stage Isabella runs away from the Heights to escape the tyranny. The letter sent to the housewife by Isabella speaks much of what such a man can be compared with: "Is Mr. Heathcliff a man? If so, is he mad? And if not, is he a devil?" (Bronte, 136)

Pleasure from Hurting Others

And yet, he is not satisfied enough to conclude his hellish actions. Heathcliff derives pleasure from hurting others: "It's odd what savage feeling I have to anything that seems afraid of me! Had I been born where laws are less strict and tastes less dainty, I should treat myself to a slow vivisection of those two, as an evening's amusement" (Bronte, 227). His next revenge exceeds all the previous ones. He exploits young Cathy's tender affection and compels her to marry his son who is not likely to survive for long. After their marriage is accomplished, he continues to hold her at the Heights out of extreme malice. He even prevents her from being with her father when he dies. He hates Edgar to such an extent that he is not in a position to allow them this final comfort, though it costs him nothing to do so.

Hatred Reaching the Next Generation

Heathcliff's hatred for his son arises mainly from his resemblance to his mother's family, especially his uncle Edgar Linton. His son is used as a base device for his ill intentions to own Linton's property. What's worse, he begins to ruin the life of an innocent child Hareton, the last descendant of the Earnshaw family by discontinuing his education and letting him grow as a vulgar labourer. He treats the boy exactly as he himself was treated by Hindley. Heathcliff's hatred reaching the next generation is most terrifying. It generates the necessary horror we get from a gothic novel.

Gothic Horror

The impression of gothic horror is kept alive throughout the novel even in the very use of addresses toward Heathcliff. We find Nelly and Isabella frequently referring to him as 'devil" "ghoulish" "goblin" "judas" and "satan". Hindley calls him "hellish" and a fiend". His eyes are the "clouded windows of hell". He was introduced to the Earnshaw family by "it" as if he were something indefinable. The appearances of Cathy as a ghost, Heathcliff's being haunted by it so often, the presence of a sort of injured weather, the discovery of Heathcliff's death with eyes open - all these fantastic and supernatural elements contribute largely to the portrayal of Heathcliff as a damned spirit.

Wandering Guilt-ridden Heroes

Like all other wandering guilt-ridden heroes of Byron, Heathcliff's wandering continues throughout his life, from the time he is wandering on the street, before being picked up, to the time he leaves Wuthering Heights, to the time he comes back wealthy only to loiter round Linton's house aimlessly, hoping to meet Cathy, to the time he is haunted so often by the very spirit and thought of Cathy, that leads him to the grave.

A Symbol of Proletariat?

When Cathy and Heathcliff go to the Grange and are detected, the Lintons react as though to an invasion from outside, with the instinct of the property owner, just as the Bourgeois are in constant fear of attacks from the Proletariat. Assessing the strangers as "robbers" "thieves" and "rascals" and using guns and dogs, they are ready to protect themselves from imaginary

enemies. Heathcliff is thus a symbolic representation of the 19th century Proletariat – rejected, dirty and victimized but full of power and determination.

Havisham against the Whole Male Society

Miss Havisham of *Great Expectations* (Charles Dickens) goes against the whole male society out of a sense of revenge. She uses Estella as a weapon to generate passion for a woman in the mind of man only to let him feel the loss of love later and suffer the way she did. Heathcliff, similarly, is found to use his own son for generating passion for a boy in Cathy's (Junior) innocent mind with the intention of taking revenge on Linton. Exploitation of a child for serving a vengeful purpose is what we see in both cases. Both are less attentive to this unethical side, until the moment when realization about this useless journey of exploitation brings about nothing but their own tragic death. One significant aspect of the results of these two types of revenge is the message, that once the oppressed or the weaker sex rebels, the oppressor or the stronger is sure to be thoroughly and most miserably affected.

A Monster

Despite the fact that Heathcliff's whole conduct shows him as a monster and what he does has exceeded the limits, we continue to feel sympathetic towards him. And there lies the success in the portrayal of a Byronic hero. We do not, of course, admire or defend him, but we do feel that he perhaps is not vengeful and destructive by nature. He is rather capable of intense love and of making great sacrifice. All he does emerges from a sense of disappointment in life. His extremity of revenge is a manifestation of an extremity of passion in him that makes the slight difference. His utterance as a child "I shall be as dirty as I please and I like to be dirty, and I will be dirty" (Bronte, 55) echoes the way his whole rebellious manhood is spent.

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Md. Nasir Uddin, B.A. (Hons.), M.A.
Lecturer, Department of English
Noakhali Science and Technology University
Noakhali
Bangladesh
nasir.nstu@gmail.com

LANGUAGE IN INDIA

Strength for Today and Bright Hope for Tomorrow

Volume 14:3 March 2014
ISSN 1930-2940

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English Language Education in India
A Journey from Imperialism to Decolonization

Santosh Kumar Mishra, M.A., B.Ed., SLET, Ph.D.
Naveen Kumar Pathak, M.A., M.Ed., UGC NET, DTE

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Abstract

For various purposes the colonial rulers of India introduced English in India. While English was very important for them to run the colony, English proved to be a boon for Indians as it gave them the opportunity to know about the world and new ideals evolving around the globe. This gave Indians the courage to challenge the empire on the same principles of democracy, equality and universal brotherhood which the masters had been preaching for long. In addition, English education also created social awareness which enabled various sections of

Indian society to fight for their rights from the domination of upper castes. The present paper is an attempt to show the misuse of English in India by the Empire to fulfill its imperialistic ambitions and its decolonization in the post Independent India.

Key Words: Education, Imperialism, Decolonization, Democracy, Equality.

Meaning and Growth of Imperialism

Growing changes in the economic activities in Europe brought Europeans to India in the sixteenth century. The French, Dutch, Portuguese and British began to arrive in India as traders. Later on realizing the immense wealth and business potentials of India, they started settling in the country and building their factories across India. Gradually the British became more and more powerful. As a result East India Company was formed in mid-eighteenth century to monopolize trade with India and to realize the British imperial ambitions.

Before we move further, let us first understand what imperialism is and what impact the arrival of empire had on the socio-economic and cultural life of the colonies.

Defining Imperialism

Imperialism is a system of subjugation, where the dominant country or the empire gets the political, social, cultural and administrative control over the poor nation by virtue of their military might and technological advancements so that they can manipulate the policy for exploitation of the colony and to meet their imperialistic ends. Analyzing the havoc created by imperialism on the colonies, Edward Said in his *Culture and Imperialism* quotes J.S Mill, a noted British philosopher and economist, who very aptly described the British economic exploitation policy in their West Indian colony:

> These outlying possessions of ours are hardly to be looked upon as countries carrying on an exchange of commodities with other countries but more properly as outlying agricultural or manufacturing estates belonging to larger community. Our West-Indian colonies, for example, cannot be regarded as countries with a productive capital of their own… (but are rather) the place where England finds it convenient to carry on the production of sugar, coffee and a few other tropical commodities. All the capital, almost all the industry, is carried on for English uses, there is little production of anything except for staple commodities, and these are sent to England, not to be exchanged for things exported to the colony and consumed by its inhabitants, but to be sold in England for the benefit of the proprietors there. The trade with the West-Indies is hardly to be considered an external trade, but more resembles the traffic between town and country. (Said 90).

Use of Military Force and Cultural Invasion

Once the empire got the control of the colony, the next logical step was to spread and augment its hold on its subjects. There were many ways through which they did this. Major channel among them were the use of military force and cultural invasion.

Linguistic Imperialism

One of the important components of cultural invasion was the language and education policy for the subjects of the empire, which gave birth to what we now call as Linguistic Imperialism. It is a concept in which the language of the dominant race is passed on to the colony with the aim of making natives acculturated to the institutions of the rulers, and to absorb

current developments in science and economic activity, etc. This could ultimately lead to the demise of local language, literature and societal structures. Penny Cock argues that "English threatens other languages, acts as a gatekeeper to positions of wealth and prestige… through which much of the unequal distribution of wealth, resources and knowledge operates" (86).

It helped British rulers of India to introduce English as the language of trade, business, administration and education so that the British could strengthen their rule over their biggest and most important colony and this proved beneficial for the growth of the empire even as members of the dominating castes readily accepted English and what it claimed to signify with suitable changes to continue to maintain their leadership in India. While the introduction of English helped Indian languages to develop a variety of genres, it also led Indians to neglect their own tongues in favour of English. Raja Shekhar quotes Phillipson, "The spread of English…language is repressive since it not only substitutes and displaces other languages but also imposes new mental structures on learners. These mental structures are possibly the ideologies that westerners use to justify their culture and impose these ideas on others" (166).

Introduction of English in India

English was introduced in India in the early nineteenth century after a fierce debate on the nature of education to be imparted to the locals. There was a group which supported oriental education system for the Indians as they thought that our Indian education system is adequate in itself and there was no need of any foreign model, while the other group pitched for the western system of education for natives, as they regarded it as the passport for higher paid jobs and lucrative careers in the government as well as in the merging market place and as a medium of rapid growth and societal development, necessary for the future of our country. As was expected,

the decision was finally made in favor of western education because it was assumed to help establish better colonial administration by training natives in all fields. Macaulay in his famous minutes (1835) had very clearly outlined the object of English language education in India, "It is possible through English education to bring about a class of persons, Indian in blood and color, but English in tastes, in opinions, in morals and intellect" (70).

Acceptance and Resistance

There are many critics who are of the view that British education policy in India was not repressive or exploitative in nature but in fact, has immensely contributed to the growth of academics and intellect in our country by strengthening and modernizing our education system. However, we also need to underline the problems this policy created. For one thing, English education was restricted to major centers where colonial offices were located. Thus, people in large parts of India did not derive much benefit out of this policy. Secondly, the program focused more on imparting knowledge and training to natives so that they would serve the government well with acquired efficiency. It did not focus on eliminating illiteracy that prevailed all over India. Thirdly, support in favour of English resulted in reduction in support to traditional schools which were mostly religion-based. These schools have historically played crucial roles in maintaining religious and cultural traditions, even when some of these such as the Sanskrit schools had some caste-preferences. Ultimately, the policy to introduce English as the primary medium and as subject of instruction established the supremacy of the colonial power even as it strengthened the existing power distribution based on caste system among the natives.

Nationalist Desire for Change

Annie Besant had very early realized the disasters of an education system based on foreign model. She exhorted, "Nothing can more swiftly emasculate national life, nothing can more surely weaken national character, than allowing the education of the young to be controlled by foreign influences, to be dominated by foreign ideals". (291)

Since independence there has been growing awareness that if we continue with the same English language education policy, as was practiced by the colonial rulers, then we will fail in our endeavor to provide free and qualitative education to all our citizens. Therefore to follow the same policy without making necessary changes would be catastrophic and would seriously vitiate our educational environment.

India Needs a Different Type of English Education

India required an English education system, which was decolonized. It should have a national character and which would provide an impetus to our overall education scenario without compromising with the basic tenets of English language.

Defining Decolonization

Before we move further, let us first understand what the word *decolonization* stands for and what it signifies in terms of language education The United Nations Special Committee on Decolonization says that it "may involve either non-violence revolution or national liberation wars by the native population" (web). Further clarifying the meaning of decolonization, Vaish (2008) states, "Decolonization refers to the dismantling of the colonial machinery and the departure of the colonizers in grand or gory manner". Similarly, Decolonization in language

means departure from those principles and phenomenon of language which served the purpose of colonial masters.

Suitable Modification of English Education

When the nation became independent, the concern of our law makers was to provide our children with such an English education system that was neither archaic nor devoid of moral values and national character so that our youth could acquire vocational skills necessary for excelling in the modern times without compromising their pride and national identity. But it was a very daunting task for such a big and diverse country like India.

Suggestions by CABE

The answer finally came from a recommendation given by the country's premier advisory body on education, CABE. The Central Advisory Board on Education suggested three language formula for the decolonization of English in India. The reason why CABE suggested TLF was, the apex body knew that we cannot summarily discard English, simply because of its imperial legacy. There was a lot of good that English had offered to Indians and hence it was necessary to strike a balance between a language that had provided a lot of avenues to our citizens and was the language of the future. At the same time it is only to right to give due importance to our own native languages which were equally competent and rich in literature.

Three Language Formula

The carefully devised and extremely debated TLF was prepared, keeping in view the Gandhian principle of using Hindustani or the mother tongue as primary language and English as secondary language in our schools to cater to the needs of an independent resurgent nation

looking to reclaim its past glory and to keep itself in the global hunt for pursuit of knowledge, development of scientific temper and rational thought without losing its feature of ethnic diversity, multilingualism, multiculturalism and the need of equipping our citizens with the language of globalization.

Modified English Education Has Helped

That is why India today is a global leader in the field of software technology, biotechnology, space science, nuclear and aviation technology and other fields of science and engineering. This decolonization also resulted in what we now term as Indo-Anglican literature in English or Indian Writing in English, by which India has produced many authors and poets in English who re-write the norms of composition in English and excel in literary creation.

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Santosh Kumar Mishra, M.A., B.Ed., SLET, Ph.D.
Assistant Professor
Faculty of Arts, Science and Commerce
Modi University of Science and Technology
Lakshmangarh 332311
Rajasthan
India
Arsalonga84@gmail.com

Naveen Kumar Pathak, M.A., M.Ed., UGC NET, DTE
Research Scholar
Nehru Gram Bharti University
Allahabad 221505
Uttar Pradesh
India
Npathak271@gmail.com

LANGUAGE IN INDIA

Strength for Today and Bright Hope for Tomorrow

Volume 14:3 March 2014
ISSN 1930-2940

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Language: A Mirror or a Mirage?

Dr. Nazia Hasan, NET (UGC) and Ph.D. (English)

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Names of Problems

When Robert Young as the editor of *Untying the Text: A Post-Structuralist Reader* refers to Jacques Lacan, Derrida, and Michael Foucault in the Introduction of the book, he argues that these are the names of problems and not the authors of doctrines (1981: 02)! Very few can be so candidly revealing about the new canons of our present world when "firing the canon" makes the best intellectual indulgence! But this accusatory finger towards Derrida and his group does point to the suspicion of a particular group of people. People, who believe that language has been robbed of its crowning glory, the marvelous and splendid wealth of profundity- and beauty that it used to possess and boast of in the good old days... Today that fortified entity called language has been tarnished and demolished to an elusive, meaningless structure.

Euphemisms No Longer Entertained

The authors mentioned above (or theorists, because the word 'author' itself has been the butt of attack for quite some time, and is an obsolete term in the arena of literary theory) or theorists like Barthes, Lacan, Derrida, Foucault and Kristeva contributed extensively to this transition from a composed, universal, modernist world of liberty, equality and fraternity to a post-modernist phase where euphemisms are no longer entertained and the majority advocate the right to question.

This shift starting first at the level of Philosophy and Language, reached all the other facets of human knowledge, inaugurated a period of radical questioning of all the shibboleths and previously dominant categories of what defined modernity.

Focus of This Paper

This paper is an attempt to read into the dilemma of language and communication with the trustworthy landmarks pushed aside.

A Passive Medium?

It will not be an overestimate, if we say that language had been considered a natural phenomenon till a few decades ago; a passive medium for conveying ideas and expressions, taken to be at the disposal of man/woman, or the user. Man was confident that there's a particular word for everything on the face of the earth he observes or utilizes. "I am the monarch of all I survey..." sang the poet W. Cowper (1875:162). But the book *A Course in General Linguistics* (1916) by Ferdinand de Saussure came as a bolt from the blue which defied and distorted such authoritative claims, saying with a cogency undeterred that language is 'arbitrary and conventional' (Webster: 33). de Saussure doubted the very structure of language, and how words are 'unmotivated signs' (Barry: 41), in the sense that there's no inherent, inborn or natural connection between a word and what it designates or denotes. In Saussurean words, "the bond between the sound and the idea is radically arbitrary" (Barry: 41). So, language is in fact an agreed upon system for communication by a society in a cultural and historical convention.

Signs and Meanings

Therefore, no word or signifier could survive or blossom in isolation because meaning is relational and not substantial. Saussure explained this concept saying that a linguistic system is a 'series of differences' of sound combined with a series of ideas. There's a 'pairing' process which serves as "the effective link between the phonic and psychological elements within each sign…" (Barry: 41). So, meaning is not "mysteriously immanent in a sign" but is functional, as the result of its differences from other signs. "Meaning is neither a private experience nor a divinely ordained occurrence but a product of certain shared system of signification" (2000: 93), as says Terry Eagleton. In this way, here we can mark the first and foremost step of language towards it's decentring of meaning. The sacred body of literature is demystified.

Language in a State of Flux – A Dialogic

Another major contribution to the theory of undecidability of meaning can be associated to that of Michael Bakhtin's. He differed from Saussure by adding the historical dimension to the socially and culturally unified system of signs. Bakhtin found language to be in a state of flux rather than being fixed and stable. He comments that," ... meaning is never singular and uncontested but rather plural and contested…" (Eagleton: 40).

At the most fundamental level, any statement is potentially open to at least two interpretations: that of the speaker/writer and that of the listener / reader. Therefore, language can't be called 'arbitrary' or mutually shared but it rather constructs a 'site for struggle' (Barry: 40). Language is 'dialogic' and not monologic. So, the authority is gone.

Text *Is* a Power Contest

Line by line reading is equivalent to being deaf towards the multiplicity of voices, meanings and truths that one can get to know by reading between the lines. Every text is thus, a place of power contest, where some ideas or words win over the readers or listeners, rest strive for recognition. But we, in search of truth, so derided by the new sages like Nietzsche, make them get dissolved and disseminated in mere murmurings, unheard and unheeded. Their struggle continues to get attention by some other reader or listener.

Never a Clear-cut Meaning - Plurality

There can never be a clear-cut meaning of a word. Meaning gets a further jolt away from its center in this wrestle for a foothold and a decisive position. A literary book becomes a dialogic text with plurality - it can't claim for a unified, single worldview or ideology. Laurence Sterne's *Tristram Shandy* (1767), Henry James's *Figure in the Carpet* (1909), James Joyce's *Finnegan's Wake* (1939), *Ulysses* (1922) and Salman Rushdie's *Midnight's Children* (1981), Shashi Tharoor's *The Great Indian Novel* (1988) are some of the finest examples as they simply bask in this dialogic potential of language and meaning's un-decidability.

Jacques Derrida

Claude Levi Strauss' *Raw and the Cooked* (1978**),** Roland Barthes '*Death of the Author* (1968), *From Work to Text* (1971), *The Pleasures of Text* (1973) , Michael Foucault's *Archaeology of Knowledge* (1969) took this newly discovered aspect of language further ahead with their epoch making writings. But the final nail in the coffin came from Jacques Derrida who is taken almost as synonymous with Deconstruction today. His magical influence began with the lecture of 1966, *"Structure, Sign and Play in the Discourse of the Human Sciences".* He took the world of knowledge by storm with the publication of his books like *Of Grammatology, Writing and Difference, Speech And Phenomenon* in 1967. His revolutionary writings were generated by his principal objection to the 'logocentric' tradition in Philosophy and all other disciplines.

Logocentrism

Logocentrism takes for granted the founding authority of reason (logos/mind), as the center. As Derrida said in his historical lectures, "The function of this center was not only to orient, balance and organize the structure ... but above all to make sure that the organizing principle of the structure would limit what we might call the play of the structure" (2004: 339).

Julie Rivkin and Michael Ryan (2004:339) interpret that this logos speaks not only truth but authority as it is always a command. And it is so, Derrida claims, because it is founded on an 'instability and a deficiency' that it must control and conceal at all costs. By this, he suggests that meaning is never in fact singular or fixed. Meaning is never complete as a full term, it constantly proliferates, slips and shifts. Derrida terms this flickering, spilling, diffusing and

scattering of meaning as Dissemination. He also propounded the concept of Assemblage in his article called *Difference* (1966). He believed *Assemblage* to be suggesting that "the kind of bringing together proposed has the structure of an interlacing, a weaving or a web which would allow the different threads and different lines of sense or force to separate again as well as being ready to bind others together" (2004: 340).

Radical Reading

Jacques Derrida read Ferdinand de Saussure radically; he transposed 'differance' to 'difference' as he believed that meaning is a matter of both difference and deferring. There's always an element of 'un-decidability' or play in the unstable sign because if meaning could be self-present in the sign then a signifier would simply be the reference for the signified. In that case, "The substitution of the sign for the thing itself is both secondary and provisional: it is secondary in order after an original and lost presence, a presence from which the sign would be derived. It is provisional with respect to this final and missing presence, in view- of which the sign would serve as a movement of mediation", (2004: 340) as explains Derrida.

Plural and Multivalent

In this way 'differance' refers to the whole complex of its meanings at once, because it is immediately and irreducibly plural and multivalent. This makes any language, code or system of references just a 'fabric of differences', without a center, a spine or the logos in formal terminology.

Philip Rice and Patricia Waugh construe that this un-decidability of the unstable sign "leads to an emphasis on the signifier and meaning, since there's no point at which the slippage of signifiers can be stopped, no final resting point where the signifier yields up the truth of the signified, for that signifier is just another signifier in a moment in difference" (2001:35).

All language is thus, reduced to a web of signifiers bound up in an endless play of textuality, and in the end, our mirror like language is a strategy without finality; leading to the mirages and deceptions in our experience of what we call life! Language appears as a process of substitute differentiation, repetition, illusion of the real meaning. It is, thus a sprawling, limitless

web with a constant interchange and circulation of elements where nothing is absolutely definable. When we seem to find truth, it is simply holding one over the other, and made by our decision to go forward with that idea and understanding only.

Obsessive Imaginary

Peter Barry comments on this 'obsessive imaginary' of liquid for language, its being un-decisive about its meaning and says that signifiers float free of what they designate, meanings are fluid and subject to constant slippage and spillage. "This linguistic liquid slopping about and swilling over unpredictably, defines our attempts to carry signification carefully from giver to receiver in the containers we call words" (1995: 64). Because we don't have full control over the medium of language we use.

This imagery instantaneously brings to mind of another simile used by Edward H. Carr while discussing history. He starts with this assumption that history consists of a corpus of ascertained facts and the facts are available to the historian in documents, in inscriptions and so on, "like fish on the fish monger's slab" (1962: 03). The historian collects those informations, takes them home and cooks and serves them in whatever style appeals to him. But towards the end of the lecture, Carr starts showing the Deconstructive characteristics in his discussion. He concludes that the facts are really not at all like fish on the fishmonger's slab. They are like fish swimming about in a vast and sometimes inaccessible ocean. What the historian catches will depend partly on chance but the rest on the choices he makes and tricks he employs.

Carr further elucidates how history means interpretation. But if we come back to our present concern for language, we are also all the time trying to catch hold of proper words for a proper expression and communication. Meanings can't be found at set places. We are not really in control of the linguistic system we depend on. We can never be sure of being successful in conveying what we mean to say because language does not reflect our world, it constitutes a world of its own. Nietzsche's words sound prophetic today as he said about this 'de-centred' world of our language that there are "no guaranteed facts, only interpretations" (Barry: 67). We can never be certain about the original or the final meaning of what we hear or read. Language is polysemic and polyphonic by nature, meaning is never about either /or, but and, and and yet

another and..! Our language remains elusive and un-decidable as ever. John Berger puts it beautifully that never again a story will be told as though it is the only one (1990). Do you really get what I mean to say? The full stop is an imposition and an obligation, my dear!

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Dr. Nazia Hasan, NET (UGC) and Ph.D. (English)
Assistant Professor
Women's College
Aligarh Muslim University
Aligarh Uttar Pradesh-202002
India
naziahasanagha@gmail.com

LANGUAGE IN INDIA

Strength for Today and Bright Hope for Tomorrow

Volume 14:3 March 2014
ISSN 1930-2940

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Consonantal System of the North-Central Dialect of Bodo

Nilut Swargiary, M.A., M.Phil., Ph.D. Scholar

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Abstract

Bodo is known as Bodo or Boro. Bodo is one of the major tribes of North-East India and they are of Mongoloid origin. Linguistically the Bodo language belongs to Bodo-Naga sub-group of Tibeto-Burman groups of Sino-Tibetan language family. The North-Central Dialect of Bodo is mainly spoken in Odalguri District as well as the eastern parts of Baksa District and the western part of Sonitpur District of Assam. This dialect is also known as Sanzari dialect. According to 2011 Census of India, the total speakers of this Dialect amount to 342,686 persons. Area of the district is 1852.16km. Total population of the district is 832,769, according to 2011 census.

As per data, twenty-two consonantal phonemes i.e. / p, b, t, d, k, g, p^h, b^h, t^h, d^h, k^h, g^h, m, n, ŋ, s, z, h, l, r, w, y, / are found in this dialect.

The proposed study will give the Consonantal Analysis of North-Central Dialect of Bodo with respect to phonology in the light of modern linguistic structure of this dialect.

Introduction

Genetically, the Bodo of Assam belongs to the Tibeto-Burman sub-family within the Sino-Tibetan family of language. The Bodo is known as Bodo or Boro or Kachari or Kirata or other variations in different places in different times. The Bodos are one of the earliest settlers of Assam and is a branch of the great Bodo-Naga group of the Indo-Mongoloid family falling within the Assam Burmese section. The Bodo people once lived or settled on river banks of river valleys, called water *t*^{h}*i* or *di* or *dui*. . Suniti Kumar Chatterjee claimed that the Bodos come from the great river valley Hoang-Ho and Yang-Stze-Kiang. J.D. Anderson says that "The river name of the whole Brahmaputra valley is Bodo name and it is demonstrable that the Bodos were the aboriginal of the valley." As P.C. Bhattacharya (1977) has observed, the Bodo or Boro language belongs to the branch of Barish section under Baric division of the Sino-Tibetan family as per the classification given by Robert Shafer. The Linguistic Survey of India describes the Bodos or Boro-Kachari as a member of the Bodo (Boro) sub-section under the Assam Burmese group of the Tibeto-Burman branch of the Sino-Tibeto-Chinese speech family. The Bodo language speaking area of Assam at present stretches from Dhubri in the west to Sadiya in the east.

The North-Central Dialect of Bodo is also called Sanzari dialect, mainly spoken in Odalguri district and in some eastern parts of Bagsa district and the western part of Sonitpur district. Odalguri district is one of the 27 districts of Assam in North-eastern India. Odalguri town is the headquarters of the district. This district is bounded by Bhutan and West Kameng district of Arunachal Pradesh state in the north, Sonitpur district in the east, Darrang district in the south and Baksa district in the west. Area of the district is 1852.16km. Population of the district is 832,769, according to 2011 census.

The name of the district is derived from its headquarters, Odalguri. There are three traditions regarding the etymology of Odalguri. According to one tradition, the name is derived from Odal (a kind of tree) and Guri (roots or surrounding) and it was named because originally

the town developed around an Odal tree. According to another tradition, this town got its name because this place was originally a hermitage of sage Uddalaka. According to the third tradition, the name is derived from the two Bodo words Ordla (wide and spacious) and Gundri (powdered object).

This district was formed on June 14, 2004 as one of the four districts under Bodoland Territorial Autonomous District. This district was carved out by bifurcating erstwhile Darrang district. The territory of the present district was earlier Odalguri sub-division of the undivided district.

There are twenty two consonantal phonemes of this dialect: /p, b, t, d, k, g, p^h, b^h, t^h, d^h, k^h, g^h, m, n, ŋ, s, z, h, l, r, w, y/.

	Bilabial	Alveolar	Palatal	Velar	Glottal
Vl. Stop	p p^h	t t^h		k k^h	
Vd.	b b^h	d d^h		g g^h	
Nasal	m	n		ŋ	
Vl. Fricative		s			h
Vd.		z			
Later		l			
Trill		r			
Semi-vowel	w		y		

Description of Consonants

/p/= voiceless unaspirated bilabial stop, /p^h/= voiceless aspirated bilabial stop, /b/= voiced unaspirated bilabial stop, /b^h/= voiced aspirated bilabial stop, /t/= voiceless unaspirated alveolar stop, /t^h/= voiceless aspirated alveolar stop, /d/= voiced unaspirated alveolar stop, /d^h/= voiced aspirated alveolar stop, /k/= voiceless unaspirated velar stop, /k^h/= voiceless aspirated velar stop, /g/= voiced unaspirated velar stop, /g^h/= voiced aspirated velar stop, /m/= voiced bilabial nasal, /n/= voiced alveolar nasal, /ŋ/= voiced velar nasal, /s/= voiceless alveolar unaspirated fricative, /z/= voiced alveolar unaspirated fricative, /h/= voiceless glottal fricative, /l/= voiced alveolar lateral, /r/= voiced alveolar trill, /w/= voiced bilabial semi-vowel, /y/= voiced palatal semi-vowel.

Contrasting Pairs of Consonants

These consonantal sounds are established on the basis of minimal pairs and where minimal pairs are not available, sub-minimal pairs are used for the purpose. Following is the list:

/p/ vs /b/ >	/paleŋ/	'bed'
	/baleŋ/	'slim'
/t/ vs /d/ >	/tala/	'lock'
	/dala/	'a wicker for keeping grains made of bamboo'
/k/ vs /g/ >	/saka/	'wheel'
	/saga/	'relief'
/m/ vs /n/ >	/mao/	'do'
	/nao/	'boat'
/s/ vs /z/ >	/sanai/	'pain'
	/zanai/	'eat'
/r/ vs /l/ >	/ru/	'to boil'
	/lu/	'to pour'

/w/ vs /y/ >	/sawza/	'to roast'
	/rayza/	'scolded'
/s/ vs /h/ >	/sa/	'ache'
	/ha/	'land'
/p/ vs /p^h/ >	/paodar/	'powder'
	/p^haodur/	'chubby'
/b/ vs /b^h/ >	/basa/	'nest'
	/b^hasa/	'language'
/t/ vs /t^h/ >	/satro/	'student'
	/sot^{h}ro/	'seventeen'
/d/ vs /d^h/ >	/dalai/	'branch'
	/d^halai/	'molding'
/k/ vs /k^h/ >	/karon/	'cause'
	/k^haron/	'to run out'
/g/ vs /g^h/ >	/gari/	'vehicle'
	/g^huri/	'watch'
/p^h/ vs /b^h/ >	/p^hisa/	'small'
	/b^hasa/	'language'
/t^h /vs /d^h/ >	/t^har/	'true'
	/d^har/	'loan'
/k^h/ vs /g^h/ >	/k^hat^{h}i/	'to sacrifice'

	/g^{h}ati/	‘gathering’
/n/ vs /ŋ/ >	/ban/	‘lifts as a load’
	/baŋ/	‘increase’
/m/ vs /n/ vs /ŋ/ >	/t^{h}am/	‘three’
	/t^{h}an/	‘temple’
	/t^{h}aŋ/	‘go’

Distribution of Consonants

In North-Central Dialect of Bodo, all the consonantal phonemes do not occur in all the positions. The phonemes / p, b, t, d, k, g, p^{h}, m, n, s, l, and r / can occurs word initially, medially and finally. Unlike other phonemes /ŋ, w and y/ do not occur word initially and /b^{h}, t^{h}, k^{h}, g^{h}, d^{h}, h, z/ do not occur word finally. Therefore all the consonantal phonemes of this dialect can occur word medially.

/p/ = Initial position > /pulis/ ‘police’, Medial position > /hopta/ ‘week’ Final position > /pap/ ‘sin’

/b/ = Initial position > /bat^{h}en/ ‘pounded chilly or fish’ Medial position > /s*u*ba/ ‘slap’ Final position > /odab/ ‘fire place’

/t/ = Initial position > /tar/ ‘wire’ Medial position > /bostu/ ‘things’ Final position > /zeket/ ‘jacket’

/d/ = Initial position > /dak^{h}ali/ ‘the day before yesterday’ Medial position > /indi/ ‘a castor oil plant’ Final position > /t^{h}alid/ ‘banana’

/k/= Initial position > /kerasin/ ‘kerosene’ Medial position > /tiket/ ‘ticket’ Final position > /sok/ ‘center’

/g/ = Initial position > /godo/ ‘neck’ Medial position > /zigab/ ‘straw’ Final position > /mulug/ ‘universe’

/p^{h}/ = Initial position > /p^{h}anlu/ ‘chilly’ Medial position > /boŋp^{h}aŋ/ ‘tree’ Final position > /borop^{h}/ ‘ice’

/b^{h}/ = Initial position > /b^{h}itamin/ ‘vitamin’ Medial position > /ob^{h}ab/ ‘scarcity’

/t^{h}/ = Initial position > /t^{h}ao/ ‘oil’ Medial position > /at^{h}eŋ/ ‘leg’

/k^{h}/ = Initial position > /k^{h}ada/ ‘basket’ Medial position > /ak^{h}ai/ ‘hand’

/g^{h}/ = Initial position > /g^{h}onta/ ‘hour’ Medial position > /ag^{h}*ɯ*n/ ‘the eight month of Indian year corresponding to the period from mid-Nov. to mid December’

/d^{h}/ = Initial position > /d^{h}ila/ ‘loose’ Medial position /bond^{h}ok/ ‘mortgage’

/m/ = Initial position > /mans*ɯ*i/ ‘human’ Medial position > /bema/ ‘spider’ Final position > /k^{h}ulum/ ‘worship’

/n/ = Initial position > /naŋg*ɯ*l/ ‘plough’ Medial position > / ganda/ ‘rhino’ Final position > /gan/ ‘wear’

/ŋ/ = Medial position > /buŋgi/ ‘female rat’ Final position > /daŋ/ ‘touch’

/s/ = Initial position > /salai/ ‘tongue’ Medial position > /t^{h}aso/ ‘a kind of arum’ Final position > /bis/ ‘twenty’

/h/ = Initial position > /hab/ ‘enter’ Medial position > /baha/ ‘nest’

/z/ = Initial position > /zau/ ‘dig’ Medial position > /rwzab/ ‘sings’

/l/ = Initial position > /lab*ɯ*/ ‘bring’ Medial position > /alasi/ ‘guest’ Final position > /k^{h}odal/ ‘spade’

/r/ = Initial position > /raiz*ɯ*/ ‘the public’ Medial position > /borai/ ‘to welcome’ Final position > /agor/ ‘a design on cloth’

/w/ = Medial position > /bawgar/ ‘forget’ Final position > /k^{h}ew/ ‘open’ **/y/ =** Medial position > /ayda/ ‘chapter’ Final position > /goy/ ‘areca-nut’.

Consonant Combinations

Consonant combinations may be classified into three categories, viz., (i) consonant cluster (ii) consonant sequences and (iii) geminate. Consonant cluster means combination of more than one consonant occurring together within a single syllable, while consonant sequence means combination of more than one consonant occurring between syllable and geminate means combination of two same phonemes. Following are the examples:

(i)Consonant Clusters

Initial two consonant clusters:

Stop + liquid

Consonant clusters	Example	glossary
/bl-/	/blod/	'soon'
/br-/	/br*ɯ*i/	'four'
/gl-/	/gl*ɯ*m/	'fully'
/gr-/	/gr*ɯ*n/	'in row'
/k^{h}l-/	/k^{h}lab k^{h}lab/	'twinkling'
/k^{h}r-/	/k^{h}ri k^{h}ri/	'thick'
/p^{h}l-/	/p^{h}laŋ p^{h}liŋ/	'this side and that side'
/p^{h}r-/	/p^{h}rat^{h}/	'firm'
/t^{h}r-/	/t^{h}r*ɯ*b/	'completely'
/kl-/	/klab/	'club'

Fricative + liquid

/sl-/	/slim/	'smooth'
sr-/	/sr*ɯ*d/	'secretly'
/zr-/	/zr*ɯ*m/	'tasteful with requisite quantity of salt'

Fricative + nasal

/sn-/	/sni/	‘seven’

Medial Consonant Two Clusters

This dialect has a wide variety of medial two consonant clusters. The various combinatory possibilities of medial two consonant clusters in this dialect are illustrated below:

Voiceless obstruent + liquid

Consonant clusters	Example	glossary
/-k^{h}r-/	/z*u*k^{h}rub/	‘to kick and break’
/-k^{h}l-/	/gak^{h}lai/	‘put down with feet’
/-p^{h}r-/	/k^{h}op^{h}ri/	‘bamboo made hat used as umbrella’
/-p^{h}l-/	/up^{h}le/	‘to rub against’
/-t^{h}r-/	/z*u*t^{h}r*u*d/	‘to remove with kick’
/-tr-/	/zatra/	‘starting’
/-sr-/	/hisri/	‘old torn cloth’
/-sl-/	/haslim/	‘to clean by rubbing’

Voiceless obstruent /p/ and /k/ do not occur in medial cluster position.

Voiced obstruent + liquid

/-bl-/	/mobla/	‘when’
/-dr-/	/adra/	‘half left’
/-dl-/	/m*uu*dla/	‘unsteady character of a boy’
/-gr-/	/ogroŋ/	‘pigsty’
/-gl-/	/gagl*u*b/	‘to attack’
/-zr-/	/anzrai/	‘to replace’
/-zl-/	/d*uu*izlaŋ/	‘rainy season’

Voiced obstruent /b^{h}, d^{h}, g^{h}, and h/ do not occurs in medial cluster position.

Obstruent + Obstruent

/-pt-/	/hopta/	‘week’
/-bb-/	/zobbo/	‘with plash’
/-bd-/	/debdaru/	‘pine tree’
/-bz-/	/t^{h}ubza/	‘clustered’
/-bs-/	/sabsin/	‘better’
/-bg-/	/t^{h}obgaŋ/	‘fully bloomed’
/-bk^{h}-/	/k^{h}ebk^{h}lab/	‘a scrap’
/-bt^{h}-/	/g*ɯru*bt^{h}a/	‘treaty’
/-tb-/	/p^{h}utbol/	‘foot-ball’
/-db-/	/modbira/	‘a ruffian turned out of information’
/-dd-/	/p^{h}*ɯ*dda/	‘in vain’
/-dg-/	/badga/	‘disloyal’
/-dk^{h}-/	/udk^{h}ari/	‘tyrant’
/-ks-/	/baksu/	‘box’
/-gg-/	/g*ɯ*gga/	‘proud’
/-gd-/	/agda/	‘right side’
/-gt-/	/mugti/	‘release’
/-gs-/	/agsi/	‘left side’
/-k^{h}k^{h}-/	/g*ɯ*k^{h}k^{h}a/	‘better’
/-k^{h}t^{h}-/	/sak^{h}t^{h}ik^{h}o/	‘to jerk to get free’
/-sp-/	/sospen/	‘sauce-pan’
/-st-/	/astam/	‘ring’
/-sk-/	/biskut/	‘biscuit’

Fricative + liquid

/-sr-/	/b*ɯ*sr*ɯ*d/	‘to reduce by pulling’
/-sl-/	/huslim/	‘to clean by rubbing’
/-zr-/	/bazrum/	‘jump down’
/-zl-/	/d*ɯ*izlaŋ/	‘rainy season’

Fricative /h/ + liquid do not occur in medial cluster position.

Liquid + Nasal

/-rm-/	/k^{h}urma/	‘guest’
/-rn-/	/g*ɯ*rna/	‘neck’
/-lm-/	/salmai/	‘pimple’
/-ln-/	/alna/	‘cloth stand’

Liquid + obstruent

/-rb-/	/ebro/	‘to poke in’
/-rt-/	/sorta/	‘betel nut cracker’
/-rd-/	/k^{h}*ɯ*rd*ɯ*i/	‘a kind of acid fruit’
/-rg-/	/sorgiary/	‘clan of the Bodos’
/-rp^{h}-/	/p^{h}irp^{h}ila/	‘flag’
/-rk^{h}-/	/k^{h}irk^{h}i/	‘window’
/-rt^{h}-/	/sert^{h}e/	‘to compress with hands’
/-rs-/	/k^{h}arson/	‘to get entry by running into’
/-rz-/	/arzi/	‘to earn’
/-rh-/	/derha/	‘to win’
/-ls-/	/olsia/	‘lazy’

Nasal + voiced obstruent

/-mb-/	/gambari/	‘a timber tree’
/-nd-/	/k^{h}andi/	‘snub nose’
/-nz-/	/anzao/	‘to take’
/-ŋb-/	/goŋbai/	‘to be defeated’
/-ŋg-/	/aŋg*ɯ*/	‘one’s own’
/-ŋz-/	/gaŋzema/	‘a water insect’
/-ŋd-/	/z*ɯ*ŋdao/	‘to burn intensely’
/-mz-/	/bamza/	‘to take in arms’
/-ng-/	/onga/	‘except’

Nasal + Voiceless obstruent

/-mt^{h}-/	/amt^{h}a/	‘thick’
/-mp^{h}-/	/k^{h}amp^{h}a/	‘monument’
/-mh-/	/k^{h}aḿhe/	‘having a smell of burnt thing’
/-ms-/	/gamsa/	‘towel’
/-nt^{h}-/	/k^{h}ont^{h}ai/	‘poem’
/-nk^{h}-/	/zank^{h}ar/	‘to go far away’
/-ŋp^{h}-/	/zoŋp^{h}ar/	‘pointed’
/-ŋt^{h}-/	/naŋt^{h}ab/	‘to absorb persistently’
/-ŋk^{h}-/	/k^{h}aŋk^{h}rai/	‘crab’
/-ŋs-/	/k^{h}aŋsi/	‘dish’

Nasal + liquid

/-ml-/	/kamla/	‘labour’
/-mr-/	/k^{h}umra/	‘pumpkin’
/-nl-/	/onla/	‘a curry prepared from ground rice’
/-ŋl-/	/hoŋla/	‘hollow’

Nasal + Nasal

/-mm-/	/zut^{h}umma/	‘conference’
/-nn-/	/onnai/	‘affection’
/-ŋn-/	/n*ɯ*ŋni/	‘your’

Lateral + Lateral

/-ll-/	/zilla/	‘district’

Fricative +fricative

/-zz-/	/g*ɯ*zza/	‘red’

Final Clusters

In this dialect a small number of two consonant clusters occur in the final position of words which are from English. The following are the examples of words having final consonant cluster.

/-nt/	/siment/	‘cement’
/-nd/	/nagalend/	‘Nagaland’
/-ns/	/saens/	‘science’
/-st/	/post/	‘pillar’
/-lm/	/p^{h}ilim/	‘film’

Three Consonant Clusters

North-central dialect of Bodo has a small number of three medial consonant clusters. Following are the analysis three consonant clusters that we have in this dialect.

/-mbr-/	/sambram/	‘onion’
/-nsr-/	/sinsri/	‘back bone’
/-nzr-/	/zinzri/	‘chain’
/-ndr-/	/sandr*ɯ*i/	‘sieve’
/-mbl-/	/zodambla/	‘letherzic’

/-ŋgr-/	/k^{h}useŋgra/	‘cricket’
/ŋk^{h}r/	/k^{h}aŋk^{h}rai/	‘crab’
/-mp^{h}l-/	/k^{h}amp^{h}lai/	a low wooden seat with or without legs’
/-bsr-/	/t^{h}obsro/	‘into two pieces’
/-ŋk^{h}l-/	/zaŋk^{h}la/	‘ladder’
/-mp^{h}r-/	/s*u*mp^{h}r*u*n/	‘guava’
/-ŋbr-/	/duŋbrud/	‘slightly warm’
/-bk^{h}l-/	/k^{h}ebk^{h}lab/	‘to pinch out’
/-nbr-/	/p^{h}anbre/	‘to coil up metrically’
/-mk^{h}r-/	/hamk^{h}reŋ/	‘thin’
/-nsl-/	/sansla/	‘bald’

Consonant Sequence

Consonant sequences in this dialect generally occur only in medial position. Following are the examples of the various combinatory of two consonant sequences.

Stop+Stop

/-b+k^{h}-/	/gabk^{h}o/	‘to urge’
/-p^{h}+t^{h}-/	/gap^{h}t^{h}a/	‘to step strong’
/-g+d-/	/b*u*gdad/	‘strong’
/-p+t-/	/hopta/	‘week’
/-b+d-/	/labdaŋ/	‘flat and wide’
/-b+g-/	/rebgon/	‘pen’

Stop+Nasal

/-k^{h}+n-/	/dok^{h}na/	‘women lower germent of the Bodos’
/-b+n-/	/z*u*bnay/	‘last’

Nasal+Stop

/-n+d-/	/landaŋ/	‘open’
/-n+b-/	/sanba/	‘five days’
/-m+p^h-/	/zamp^{h}ra/	‘uncombed’
/-m+b-/	/lambre/	‘short haired’
/-ŋ+b-/	/soŋbizir/	‘constitution’
/-ŋ+d-/	/laŋdaŋ/	‘open’
/-ŋ+g-/	/buŋgiri/	‘speaker’
/-n+t^h-/	/p^{h}ant^{h}a/	‘male goat’
/-ŋ+t^h-/	/z*u*ŋt^{h}i/	‘bright’
/-ŋ+s-/	/soŋsar/	‘world’
/-n+t-/	/santi/	‘peace’
/-ŋ+k^h-/	/siŋk^{h}ao/	‘divide’
/-n+k^h-/	/sank^{h}o/	‘to count separately’
/-m+t^h-/	/k^h*u*mt^{h}a/	‘strong’
/-m+k^h-/	/s*u*mk^h*u*r/	‘dark green’

Nasal+Nasal

/-ŋ+m-/	/haŋma/	‘unfulfilled desire’

Nasal+Fricative

/-m+s-/	/k^h*u*msi/	‘dark’
/-m + z-/	/l*u*mza/	‘illnesses’
/-n+s-/	/mans*u*i/	‘man’
/-n+z-/	/sanza/	‘east’
/-n+h-/	/ganh*u*/	‘to wear’
/-ŋ+h-/	/siŋho/	‘lion’

/-ŋ+s-/	/haŋs*ɯ*/	‘duck’

Nasal+Liquid

/-m+l-/	/samlai/	‘control’
/-n+l-/	/p^{h}anlu/	‘chilly’
/-ŋ+l-/	/hoŋla/	‘hollow’

Liquid+Stop

/-r+b-/	/g*ɯ*rb*ɯ*/	‘soul’
/-r+k^{h}-/	/k^{h}*ɯ*rk^{h}i/	‘window’
/-l+t^{h}-/	/salt^{h}e/	‘wife of sister’s husband as they address’
/-l+b-/	/d*ɯ*lbari/	‘name of Boro village’
/-r+t^{h}-/	/sert^{h}e/	‘to compress with hand’
/-r+d-/	/birdao/	‘to fly above’

Liquid+Nasal

/-r+m-/	/b*ɯ*rma/	‘goat’
/-r+n-/	/g*ɯ*rna/	‘neck’
/-l+m-/	/salmai/	‘pimple’

Liquid+Liquid

/-r+l-/	/k^{h}arlaŋ/	‘run away’

Liquid+Fricative

/-r+s-/	/barso/	‘to cross’

Three Consonant Sequences

In this dialect, there is lot of three consonant sequences but the first member is always nasal and the second member may be stop or fricative. The third member is either trill or lateral. Three consonant sequences never occur in word initial and final position. Following are the examples:

/-m+p^{h}l-/	/k^{h}amp^{h}lai/	‘a low wooden seat with or without legs’
/-n+dr-/	/sandr*ɯ*i/	‘sieve’
/-ŋ+k^{h}r-/	/haŋk^{h}rai/	‘to invite’
/-n+sr-/	/k^{h}ansr*ɯ*i/	‘earthworm’
/-m+bl-/	/s*ɯ*mble/	‘light black’
/-n+zr-/	/zinzri/	‘chain’
/-n+tr-/	/santri/	‘soldier’
/-m+p^{h}r-/	/s*ɯ*mp^{h}r*ɯ*m/	‘guava’

Geminate

In this dialect of Bodo, the aspirated stop, nasal, fricative and lateral are form geminate in the medial position only. These are given below with examples:

/-bb-/	/l*ɯ*bba/	‘connection’
/-ll-/	/mella/	‘so much’
/-gg-/	/g*ɯ*gg*ɯ*/	‘pure’
/-zz-/	/r*ɯ*zza/	‘thick’
/-nn-/	/m*ɯ*nn*ɯ*i/	‘two’
/-p^{h}p^{h}-/	/g*ɯ*p^{h}p^{h}a/	‘test like areca-nut’
/-k^{h}k^{h}-/	/g*ɯ*k^{h}k^{h}a/	‘bitter’

Conclusion:

Promod Chandra Bhattacharya in his doctoral thesis ‘A descriptive analysis of the Bodo languages’ (1977) says that there are four dialect areas in the present Bodo language: (i) North-West Dialect area having sub dialects of North-Kamrup and North-Goalpara, (ii) South-west dialect area comprising South Goalpara and Garo Hills Districts, (iii) North Central Assam areas comprising Darrang (now Odalguri), Lakhimpur district and a few places of Arunachal Pradesh, and (iv) the southern Assam dialect area comprising Nogaon, North Cachar, Mikir Hills and adjacent districts.

The history of the Bodo script is that most of the Bodo writers used Roman and Bengali scripts for the writing of the Bodo language and in the last decade of the nineteen century, the Christian missionaries used Roman script. In the beginning of the twentieth century the Bodo writers used Bengali as well as Assamese script. In the course of 1974-75, Assamese is replaced by the Devnagari script for writing the Bodo language. As a result of the Bodo movement, an agreement was reached by the central government of India and the Bodo Sahitya Sabha and Devanagari script is accepted as the standard script for the Bodo language.

Bodo language has been accorded the status of a co-official language by the Government of Assam and it is the main official language in the Bodoland Territorial Council. The Bodos are born bilinguals as they are fluent speakers of Assamese as well. Apart from Bodo and Assamese, they can also speak Hindi as they have accepted Devnagari script for the Bodo language.

There are 22 consonantal phonemes in this dialect but the standard Bodo variety has only 16 consonantal phonemes. The consonantal phonemes which are not found in the standard variety are /p/, /t/, /k/, /g^h/, /b^h/ and /d^h/. The first three unaspirated phonemes are realized as aspirated counterparts and the last three are realized as unaspirated counterparts in the standard variety. The two consonant clusters are found in all the three positions, namely, initially, medially and finally. A small number of three consonant clusters are also found in this dialect but they always occur in the medial position.

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Nilut Swargiary M.A., M.Phil.
Ph.D. Scholar
Assam University
nilutn@gmail.com

LANGUAGE IN INDIA

Strength for Today and Bright Hope for Tomorrow

Volume 14:3 March 2014
ISSN 1930-2940

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The Theme of Alienation in Anitha Desai's *Fire On The Mountain* and Kiran Desai's *The Inhereitance Of Loss*

G. Priyadharshini, M.A., M.Phil.

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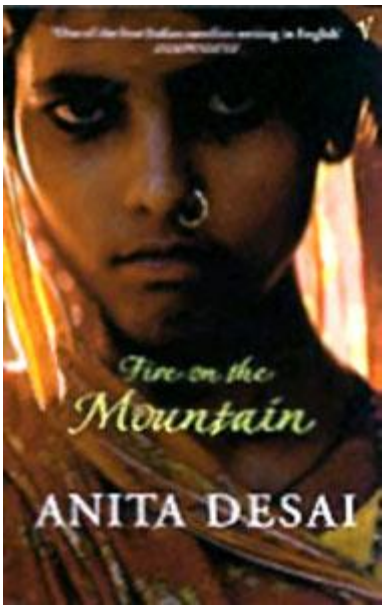
Excellent in Writing Psychological Novels

As a novelist of considerable merit, Anita Desai has enriched the tradition of Indian writing in English. The novels of Anita Desai have captured many a reader and scholar. Her novels include *Cry the Peacock* (1963), *Voices in the City* (1965), *Bye-Bye The Black Bird* (1971), *Where shall We Go This Summer?* (1975), *Fire on The Mountain* (1977), *Clear Light of Day* (1980), *The village by the sea* (1982), *In Custody* (1984), *Baumgartner's Bombay* (1988) and *Fasting Feasting* (1999), Her short stories were published under the title *Games at Twilight* (1982).



Desai excels in writing psychological novels. In her women-centered novels, she has depicted the intensity of psychological conflicts experienced by women. The psyche is inextricably bound to social situations. The psychic defense mechanisms that women follow to escape the pain are realistically portrayed by Anita Desai. In the exploration of the inner consciousness or the psychological state of mind, Anita Desai has been compared to the British fiction writer Virginia Wolf.

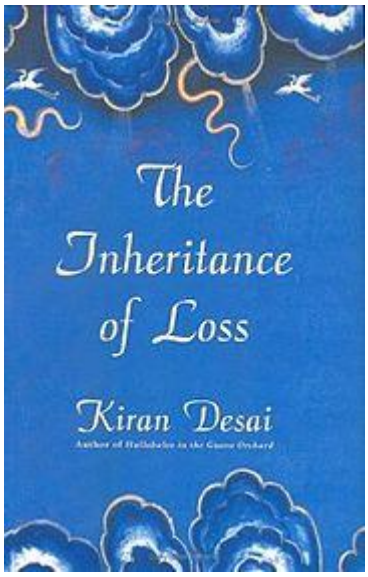
Kiran Desai

Anita Desai is a guiding star for many bright young writers. Starting right at home, she influenced her own daughter, Kiran Desai. She was born on 3rd September, 1971 in New Delhi and lived there until she was 14. She spent a year in England, before her family finally moved to the United States. Her mother Anita Desai has direct influence on Kiran Desai's writing. The young Kiran Desai grew up listening to her mother talking about literature and writing.

Kiran Desai's favorite works included all master pieces of Truman Capote, Tennessee Williams, O'Connor, Juan Rulfo and Narayan. She completed her schooling in Massachusetts before attending Bennington College and Hollins University. At this stage Kiran Desai started to take her writing seriously and jointed Columbia University, where she studied creative writing.

Gaining Literary Recognition

Kiran Desai first gained literary attention in 1977 when she published in the *New Yorker* and in *Mirror Work*, a controversial anthology of fifty years of Indian writing edited by Salmon Rushdie. Kiran Desai has written only two novels. *Hullabaloo in the Guava Orchard* and *The Inheritance of Loss*.



Focus of This Article – The Theme of Alienation

This article explores the theme of alienation in Anita Desai's *Fire on the Mountain* and Kiran Desai's *The Inheritance of Loss*.

The theme of alienation is a pivotal concept in post-modern Literature. It has been in use in theological, philosophical, sociological and psychological writings. Alienation is a state of man's incompatibility with his milieu. It refers to the polarization between man and nature and the disintegration of man's dream of bliss. It also reflects a state of man's detachment from himself, with a prevailing sense of loneliness or a feeling of exclusion, that accompanies any behavior in which the person is compelled to self-destructively. The individuals are forced to manipulate people and situations in accordance with the social demands, while feeling incapable of controlling their actions.

Alarming Proportions

Alienation is an old phenomenon but it has assumed alarming proportions in the present age. Several factors have brought about this state of awareness. The feeling of alienation is inherent in man as he is prone to almost all the physical and psychological attacks of society and its controllers. The negative effects of alienation lead man either to commit suicide or to consider himself not more than an automation deprived of any personal ranking or individuality.

In the present day, writers like Anita Desai, Bharthi Mukherjee, Kiran Desai, Arundhati Roy etc. write about the theme of alienation in their novels. Anita Desai in her novels is constantly concerned with alienation of the protagonists from themselves, from society and from others. She depicts the dilemma of modern man. She is not a social realist in the conventional sense of the term. She is more interested in portraying the responses of a sensitive mind to the world around her/him.

Anita Desai and the Theme of Alienation

The theme of alienation is treated by Anita Desai with much innovation, that she explores the minute details and analyses thoroughly the motives of her characters. She shows her male and female protagonists at strife. She portrays her characters as they are and not as they should be. In her novels, she has ably dwelt upon such existential themes such as male/female accommodation, alienation, absurdity of human existence, quest for ultimate meaning in life, decision making, lack of communication, detachment and isolation, focusing on how women in the contemporary urban set up, bravely struggle against or helplessly submit to the relentless forces of an absurd life. The alienation among her protagonists is the result of the individualistic temperaments, influence of the past on the heroines and the conflict between fantasy and reality.

Fire on The Mountain

In *Fire on The Mountain*, Anita Desai portrays the alienation of her protagonist, Nanda Kaul in a unique manner. Nanda Kaul sacrifices a lot for her family and lives only for her family. She never thinks of a life on her own. She often feels alienated among her family members and even with her husband. Nanda Kaul's great grand-daughter Raka also feels alienated. She dislikes her parents because they always fight with each other. This childhood

experience makes her isolated and depressed. So, she is sent to seek refuge under the care of her grandmother Nanda Kaul. But, both are alienated from each other in the Hills of Kasauli. Nanda Kaul is a recluse out of vengeance for a long-life of duty and obligation, but her great granddaughter is a recluse by nature. Like Nanda and Raka all the other characters also suffer isolation in this novel.

Psychological Depth

The novel unfolds with great psychological depth the growing tense bond between the two equally troubled relatives. The achievement of this remarkable novel lies in its chilling climax when Ila Das, Nanda Kaul's garrulous friend and social worker, is raped and murdered by a villager whom she stopped from marrying off his daughter at a very young age. The disturbing climax inter-twines the three feminine threads of the novel when the willful Raka sets fire to the mountain, symbolic of the flames that engulf all three in the end. The novel holds a mirror to the crisis in human values and the lot of the isolated woman as she struggles to assert her identity.

Kiran Desai – Personal Experience of Alienation

Kiran Desai has been greatly influenced by her mother Anita Desai. As an immigrant, she experience alienation, isolation, depression, cultural shock, oppression, etc. and these traits are reflected in all her novels.

The Inheritance of Loss

In *The Inheritance of Loss* through the character of Biju, she expresses her own feelings and emotions. Biju acts as the mouth piece of Kiran Desai. Biju feels alienated in New York, where he switches from one job to another and from one hotel to another. As an immigrant in New York, he has no one there to help him. So he feels isolated in the glamorous city of New York. He longs to come back to his motherland. The novel has autobiographical overtones and the novel can be viewed as having themes of belonging, estrangement, exile and home coming.

In Kiran Desai's *The Inheritance of Loss*, a retired judge Jemubhai Patel feels alienated, depressed and isolated in England. Sai is a westernized Indian brought up by English nuns and

feels estranged in India. Her mastery of the English language and little knowledge of Hindi makes her a stranger in her own country. She develops a feeling of rootlessness in Kalimpong as she is caught between two extremely different cultures, the Indian and the western. Finally, she leaves the Judge's house in search of a home that would really make her happy. Biju belongs to the shadow class of illegal immigrants in New York. He tries to eke out an existence without being caught in an alien culture which is not kind to him. Thus, the judge Sai and Biju suffer from rootlessness, alienation and quest for identity.

Diaspora and Alienation – A Comparison of Two Novels

Anita Desai and Kiran Desai are diasporic writers. Anita Desai's characters feel alienated within themselves and Kiran Desai's characters are immigrant aliens. They feel alienated in the foreign countries. So their characters share some common features. In *Fire on The Mountain* Nanda Kaul, the protagonist leads an isolated life in the Hill of Kausali. Similarly, in *The Inheritance of Loss*, the judge Jemubhai Patel who is the protagonist of the novel also leads a lonely life in the hill of Kalimpong in the company of his cook. Like the Judge, Nanda Kaul also lives alone with a cook. Anita Desai does not just state this, she shows it through dialogue. "No visitors yet?..... we have none"(FOTM 12)

In *Fire on The Mountain*, Raka is a helpless child and she has to live under the patronage of her great grandmother. Similarly in *The Inheritance of Loss*, Sai is an orphan and she lives in the house of her grandfather. Both Nanda Kaul and Judge Jemubhai Patel feel that their lonely lives are affected by the arrival of Raka and Sai respectively. Then they identify the same characteristic traits in the new comers too. Nanda Kaul realizes that Raka is the finished perfected model of what Nanda Kaul herself was - merely a "brave, flawed experiment" (FOTM 47). In the novel of Kiran Desai, the judge Jemubhai Patel realizes that

> Sai… was more his kin than he had thought imaginable.
> There was something familiar about her. She had the same
> accent and manners…(TIOL 210)

Not only are the characters and themes similar but also the technique of flashback is used by the novelists to serve their individual purposes. In *Fire on The Mountain*, Anita Desai efficiently handles the flashback technique through the character of Nanda Kaul and brings out the impact of the past on the present secluded life. In Kiran Desai's novel, Jemubhai Patel and Biju also recall their past lives through constant flashbacks.

Anita and Kiran

Anita Desai was a keen observer of the life around her. She deals with the psychological problems confronting Indian women, particularly after marriage. She has the capacity to convey the inner feelings of women in her works. As a result she has emerged as a great psychological novelist. Moreover, she attains a special position in the psychological world. As the daughter of a great literary figure, Kiran Desai is influenced by her mother Anita Desai, but she has also emerged as an artist of unique style. Nationalism, multiculturalism, globalization, and despair are the themes of Kiran Desai's writing.

Anita Desai and Kiran Desai have dealt with the theme of alienation related to characters from different origins and situations. The present study has future scope for an in-depth analysis of characters in both the novels.

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Acknowledgement:

My grateful thanks are due to my teacher Dr. Geetha Soundararaj, M.A., M. Phil., PGCTE, Ph.D. under whose guidance this paper was written.

G. Priyadharshini, M.A., M.Phil.
The Standard Fireworks Rajaratnam College for Women,
Sivakasi - 626 123
Tamilnadu
India
priyaenglishmphil@gmail.com

LANGUAGE IN INDIA

Strength for Today and Bright Hope for Tomorrow

Volume 14:3 March 2014
ISSN 1930-2940

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Malayalam WordNet

Dr. S. Rajendran & Dr. Soman, K.P

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Abstract

Work on Malayalam WordNet was initiated in Amrita Vishvavidya Peetam, Coimbatore in December, 2011 as a part of the project entitled "Development of Dravidian WordNet: An Integrated WordNet for Telugu, Tamil, Kannada and Malayalam", funded by Department of Information Technology, MCIT, Govt. of India. The main objective of the project is to build WordNets for Dravidian languages by making use of the already built Hindi WordNet under the project scheme IndowordNet.

Hindi WordNet has been built based on Princeton English WordNet which is a component of EuroWordNet. The main objective of EuroWordNet is to develop an extensive and high quality of multilingual database with WordNets for several languages (mainly European Languages such as French, German, Czech, Italian, etc.) in a cost-effective manner. On similar line, IndoWordNet is being built for Indian languages. Malayalam WordNet is a component of Dravidian WordNet which in turn is the component of IndoWordNet. Malayalam WordNet is an online lexical database. It is useful for many applications of Natural Language Processing.

1 Introduction

Malayalam WordNet aims to capture the network of lexical or semantic relations between lexical items or words in Malayalam. As we know, lexical items are related to one another in the hierarchical dimension as taxonomies (which show hyponymy-hypernymy and meronymy-holonymy relationship) and non-hierarchical dimension as opposites (which include complementaries, antonyms, antipodals, counterparts, reversives and converses) and synonyms (Lyons 1977, Cruse 1986). Also words are related to one another due to their derivational as well as collocational meaning. Componential analysis which studies meanings of lexical items in terms of meaning components or features can help us to capture the above mentioned network of relations in a more systematic way (Nida 1975a).

A database has to be created depicting the lexical items and their meaning relations such as hyponymy-hypernymy (subordination-superordination relationship), meronymy-holonymy (part-whole relationship), synonymy and lexical opposition and the formal relations such as derivation and collocation. The network of relations exist between the lexical items are captured in the Word Net. Such a study can be made use of for various lexical studies as well as application oriented studies like machine translation (in which word-disambiguation is a crucial issue), and machine oriented language learning and teaching.

2 Strategy of the WordNet

According to Miller et al (1993) "Word Net is an on-line lexical reference system whose design is inspired by current psycholinguistic theories of human lexical memory." The organization or Word Net is based on the presumption that there is a mental dictionary or thesaurus in which the words are organized under conceptual fields or semantic domains. The Word Net aims at organizing lexical information in terms of word meanings or concepts rather than word forms. Word Net in this sense resembles a thesaurus more than a dictionary. A thesaurus in its widest contemporary sense is a classification of words by concepts, topics, or subjects. But the Word Net is much more efficient and versatile than the thesaurus whether it is in paper form or available in electronic form. In one sense WordNet is an on-line thesaurus. But its efficiency in bring out the lexical relations exalts it form thesaurus. The present WordNet of Malayalam is aimed to be built on the foundation offered by natural language processing (NLP) taking into account its application in the fields language teaching and language learning, lexicography, translation, both machine and human, and Artificial Intelligence (AI) knowledge representation. The ideas propounded by Miller (1991) and Miller et al (1990) are profusely used in the preparation of WordNet for Malayalam.

WordNet resembles a thesaurus in its broad framework. Its building blocks are synsets; each synset consists of all the words that express a given concept. This facilitates the user of a WordNet to recall the words expressing this concept knowing any one of the words which has lexicalized the same concept. But WordNet is not a list of concepts in the form of synsets. The relations such as hyponymy, meronymy, and entailment link the synsets to one another.

WordNet resembles a traditional dictionary in some respects. For instance, one can find definitions and sample sentences in WordNet for most of its synsets. Information about

morphologically related words also finds its place in WordNet. The goals of WordNet resemble those of a standard dictionary, and the semantics of WordNet is based on the notion of sense that the lexicographers have traditionally used in writing dictionaries. WordNet differs from the dictionaries in their organization. WordNet does not give pronunciation, derivation morphology, etymology, usage notes, or pictorial illustrations. However, WordNet depicts the semantic relation between word senses more transparently and elegantly.

WordNet relies on two commonly accepted relations: the conceptual-semantic relations which link concepts and the lexical relations which link individual words. The mental lexicon tends to build semantic networks with conceptual-semantic relations, whereas those who are focusing on lexical aspects use primarily lexical, word-word relations. Thus WordNet is organized by lexical and semantic relations. Since a semantic relation is a relation between meanings, and since meanings can be represented by synsets, it is natural to think of semantic relations as pointers between synsets. It is characteristic of semantic relations as pointers between synsets. Wordnet does not contain syntagmatic relations linking words from different syntactic categories. The four major syntactic categories (Noun, Verb, Adjective, and Adverb) are treated separately. Nouns are organized in lexical memory as topical hierarchies. Verbs are organized by a variety of entailment relations. Adjectives and adverbs are organized as N-dimensional hyperspaces (Miller et al 1990). The basic semantic relation in WordNet is synonymy. Sets of synonyms (synsets) form the basic building blocks. The notion of synonymy used in WordNet does not entail interchangeability in all contexts. A synset has only a single gloss.

3 Nouns in Wordnet

Nouns are organized in a lexical inheritance system. A typical definition of a noun contains a superordinate term followed by certain distinguishing features. The relation of subordination (or class inclusion or subsumption), which is called hyponymy organizes nouns into a lexical hierarchy. The superordinate relation generates a hierarchical semantic organization of nouns. Synset which contains a group of synonyms representing a concept is the building blocks of noun wordNet. Synonymy is a lexical relation that holds between word forms, whereas the semantic relation holds between lexicalized concepts.

3.1 Hyponymy and Hypernymy

Hyponymy is the relationship that exists between specific and general lexical items, such that the former is included in the latter. The relation that is reverse to hyponymy is hypernymy. The set of items that are hyponyms of same superordinate term or hypernym are co-hyponyms (or coordinates). The hyponymy-hypernymy relation is variously termed as subordination-superordination, subset-superset, etc. The relationship existing between *paSu* 'cow' and *mRIgaM* 'animal' and eruma 'buffalo' and mRIgaM 'animal' is hyponymy and *paSu* and *eruma* are co-hyponyms. *mRIgaM* is the hypernym of *paSu* and *eruma*. Hyponymy is unilateral and asymmetrical.

avaL~ talayil~ mullapuuv cuuTiirikkunnu
she head_LOC flower keep_PRES_she

'She is wearing jasmine on her head'
↓
avaL~ talayil~ puu cuuTiirikkunnu
she head_LOC flower keep_PRES_she
'She is wearing flower on her head'
avaL~ talayil~ puu cuuTiirikkunnu
she head_LOC flower keep_PRES_she
'She is wearing flower on her head'
↓
* avaL~ talayil~ mullapuuv cuuTiirikkunnu
she head_LOC jasmine keep_PRES_she
'She is wearing jasmine on her head'

Since the hyponymy relation is unilateral and symmetrical, the sentence with '*' marker is a wrong claim. Hyponymy shows transitive relation as shown below.

mRIgaM 'animal' ⊃ sastani 'mammal'
sastani 'mammal' ⊃ paSu 'cow'
mRIgaM 'animal' ⊃ sastani 'mammal' ⊃ paSu 'cow'

3.2 Lexical Hierarchy

The conventional dictionaries make use of the hyponymic relations between nouns to represent the meaning. The following illustration depicts it clearly.

tatta 'parrot'
ushNa meekhalayil~ kaaNappeTunna bhaMgiyuLLa paccaniRattooTu kuuTiyatuM kaTTiyuLLa taazhooTTu vaLanjnja cuNTukaL~ uLLatuM paruparutta uLLatumaaya oruyinaM pakshiyaaN.ii var~ggattil~ppeTunna cilayinaM tattakaL~kk manushyassvaraM anukarikkaanuLLa kazhivuNT.
'A mainly tropical bird, typically brightly coloured, with a strong downcurved hooked bill and raucous voice, some kind of which are able to mimic human speech. '
pakshi 'bird'- ushNa raktamuLLatuM muTTayiTunnatuM tuuvalukaL~ uLLatuM muN~ kaikaL~ ciRakukaLaayi ruupaantarappeTTiTTuLLatuM maaya oru jantu var~ggaM.(jiivi).
'bird – a warm-blooded egg-laying animal having feathers and forelimbs modified as wings.'
jantu 'animal'- svantamaayi SvasikkaanuM calikkaanuM kazhivuLLatuM, njaaneendriyangngaL~ uLLatuM selluloosillaatta kooSangngaL~ uLLatumaaya jiivi.
'animal – an organism capable of breathing and voluntary movement and possessing sense organs and cells with noncellulose walls'
jiivi 'organism'- jiivikkunnava
'organism - a living entity'

Each hypernymic relation can be represented by a corresponding hyponymic relation that points in the opposite direction. A lexical hierarchy emerges from this manner of representing

hyponymy and hypernymy relations. Knowledge representations by computer scientist make use of the hierarchies of these sorts widely. The nouns in WordNet depict a lexical inheritance system. Systematic effort has been made in the WordNet to connect hyponyms with their hypernyms (and vice versa).

WordNet presupposes a linguistic knowledge of anaphoric relations; an anaphor can be a hypernym of its antecedent. Each hypernym leads on to a more generic hypernym. Hypernym cannot be represented as a simple relation between word forms. Hypernymy is a relation between lexicalized concepts. It is represented in Wordnet by a pointer between the appropriate synsets. A lexical hierarchy can be reconstituted by a series of synsets which are related by means of hypernymy.

> {tatta, kiiraM} 'parrot' @→ {pakshi, paRava} 'bird' @→ {jantu} 'organism' @→ {jiivi, jiivanuLLava, jiivikkunnava, jantujaalangngaL~} 'living being'

The hyonymy-hypernymy relation can be read as 'IS-A' and 'IS-A-KIND-OF'; For example, *tatta oru pakshi* 'Parrot is a bird' or *tatta oru taraM pakshiyaaN* 'Parrot is a kind of bird'.

3.3 Unique Beginners

The hierarchical structuring of nouns can be assumed to be contained in a single hierarchy. Instead, WordNet divides the nouns into several hierarchies, each with a different unique beginner. The semantic fields or domains (Lehrar 1974) which contain their own stock of vocabulary can be equated with these multiple hierarchies. Unique beginner corresponds roughly to a primitive semantic component in a compositional theory of lexical semantics. There is a list of 25 unique beginners for noun source files of EuroWordNet (Vossen 1998).

{act, activity}	{natural object}
{animal, fauna}	{natural phenomenon}
{artifact}	{person, human being}
{attribute}	{plant, flora}
{body}	{possession}
{cognition, knowledge}	{process}
{communication}	{quantity, amount}
{event, happening}	{relation}
{feeling, emotion}	{shape}
{food}	{state}
{group, grouping}	{substance}
{location}	{time}
{motivation, motive}	

This way of representing lexical items depicts the ontological structures which captures the lexical inheritance of one item form the other as shown under the title 'lexical inheritance'.

3.4 Distinguishing Features

The hyponymy relation generates the overall structure of nouns hierarchies. But the details given by the features distinguish one concept form another. For example, *tatta mikkavaaRuM* pacca niRavuM *kaTTiyuLLa taazhooTT vaLanjnja cuNTukaLu*M *raNT* ciRakuaLuM *uLLa paruparutta SabddamuNTaakkunnatuM paRakkunnatuM aaya oru pakshiyaaN* 'parrot is a bird that is mostly green in colour and with two wings and raucous voice. It may be possible to associate parrot with at least three different kinds of distinguishing features:

1. Attributes: pacca niRaM 'green colour'
2. Parts: kaTTiyuLLa taazhooTT vaLanjnja cuNTukaL~ 'strong downcurved hooked bill' , raNT ciRakukaL 'two wings'
3. Functions: paruparutta SabddamuNTaakkuM 'raucous voice', paRakkuM 'flies'

3.5 Attributes and Modification

Values of attributes are expressed by adjectives. For example, size and color are attributes of parrot: the usual color of parrot can be expressed by the adjective *pacca* 'green'. The attributes associated with a noun are reflected in the adjectives that can normally modify it.

3.6 Function and Predication

It seems natural to say that the function of a pencil is to write or the function of knife is to cut, but to say that the function of a parrot is to fly or to sing seems a bit forced. Nominal concepts can play various semantic roles as arguments of the verbs that they co-occur with in a sentence.

katti 'knife – muRikkuka 'cut'
kuzhi 'hole' – kuzhikkuka 'dig'
citraM 'picture – varaykkuka 'draw'
peTTi 'box' – piTikkuka ' hold'

There are also linguistic reasons to assume that a thing's function is a feature of its meaning.

It should be remembered in this context that Pustejovsky who advocates for generative lexicon (Pustejovsky 1995:76, 2001:56) assumes that word meaning is structured on the basis of four generative factors, or qualia roles, that capture how humans understand objects and relations in the world and provide the minimal explanation for the linguistic behaviour of lexical items.

CONSTITUTIVE: the relation between an object and its constituent parts

FORMAL: the basic category that distinguishes the object within a larger domain

TELIC: the object's purpose and function

AGENTIVE: factors involved in the object's origin or "coming into being."

Pustovsky's qualia roles have to be remembered while making definitions for synsets in WordNet.

3.7 Meronymy and Holonymy

Meronymy is the part-whole relation between nouns which is generally considered to be a semantic relation. Meronymy is comparable to synonymy, antonymy, and hyponymy which are the different kinds of relations captured in the WordNet. Reverse of meronymy is holonymy. If X is a meronymy of Y, then Y is said to be a holonym of X (X=meronym; Y= holonym). Many concrete objects like bodies and artifacts are defined by meronymy-holonymy relation. Meronyms are distinguishing features that hyponyms can inherit. Consequently, meronymy and hyponymy are intertwined in complex ways. For example, if *cuNT* 'beak' and *ciRak* 'wing' are meronyms of *bird*, and if *parrot* is a hyponym of bird, then by inheritance, beak and wing must also be meronyms of *parrot*. The fact that parts are hyponyms as well as meronyms complicates the relations between meronymy and hyponymy. For example, {cuNT, kokk 'beak'} is not only a meronym of {pakshi 'bird'}, it is a hyponym of {*taaTi* 'jaw'}, which in turn is a meronym of {talayooT 'skull'} and a hyponym of {*asthi* 'skeletal_structure'}. It has been said that distinguishing features are introduced into noun hierarchies primarily at the level of basic concepts; some claims have been made that meronym is particularly important for defining basic concepts. Meronymy is often compared to hyponymy: both are asymmetric and transitive, and both can relate terms hierarchically. In many instances transitivity seems to be limited. For example, *piTi* 'handle' is a meronym of *katak* 'door' and 'door' is a meronym of *viiT* 'house', yet is sound odd to say *viiTin piTiyuNT* 'The house has a handle' or *viiTinte oru bhaagamaaN piTi*' 'The handle is a part of the house'.

3.8 Antonymy

Antonymy is lexical in nature and is founded on linguistic as well as psycholinguistic principles. Normally the word association test brings together antonymous words.

vijayaM 'victory' – tool~vi 'defeat'
santooshaM – 'happiness' - asantushTi 'unhappiness'

Though semantic opposition is not a fundamental organizing relation between nouns, it is captured in Wordnet for its own merits.

{[purushan~ 'man', strii 'woman',!], vyakti 'person',@...(purushavyakti 'a male person')}
{[, strii 'woman', purushan~ 'man',!], vyakti 'person',@...(striivyakti 'a female person')}

Antonymy is a lexical relation between words, rather than a semantic relation between concepts. The three kind of semantic relations – hyponymy, meronymy, and antonymy –depicts nouns as an interconnected network.

3.9 Binary Opposition

Antonymy, which is often considered opposite to synonymy, relies on the lexical relation, incompatibility. The table gives the typology of binary opposition (Lyons, 1977, vol. 1). There are many kinds of oppositions between words and antonymy is one among the opposite relations. The different types of opposition relations are listed below:

Type	**Example**
Antonymy	*valut* 'big one': *ceRut* 'small one'
Complementarity: Complementarity is a contrastive relation between two lexemes which exhaustively divide some conceptual domain into two mutually exclusive compartments, so that what does not fall into one of the compartments must necessarily fall into the other. There is no 'no-man's land', no neutral ground, no possibility of a third term lying between them.	*pakal~* 'day': *raatri* 'night', *satyaM* 'true': *asatyaM* 'false', *jayaM* 'pass': *tool~vi* 'fail'
Converseness: The pairs which express a relationship between two entities by specifying the direction of one relative to the other along some axis.	*bhar~ttaav* 'husband' vs. *bhaarya* 'wife',
Privative opposition: It is a contrastive relation between two lexemes, one of which denotes some positive property and other of which denotes the absence of that property.	*budhisaali* 'clever' vs. *maNTan* 'fool'
Equipollent opposition: An equipollent opposition is a relation in which each of the contrasting lexemes denotes a positive property.	*aaN* 'male person' vs. *peNN* 'female person'
Reciprocal Social roles	*bhishvaguran~* 'doctor': *roogi* 'patient' , teacher': student, *mutalaaLi* 'boss': *tozhilaaLi* 'servant'
Kinship opposition	acchan~ 'father': makan~ 'son' *amma* 'mother':makaL~ 'daughter'
Temporal opposition: Shows converseness temporally.	*mun~p* 'before': pin~p'after'
Spatial opposition: Shows converseness spatially.	*mukaLil~* 'above': *taazhe* 'below'
Orthogonal Opposition or Perpendicular Opposition	*vaTakk* 'north':*kizhakk* 'east' and *paTinjnjaaR* 'west' *kizhakk* 'east': *tekk* 'south' and *vaTakk* 'north'
Antipodal Opposition or Diametrical Opposition	*vaTakk* 'north': tekk 'south' kizhakk 'east: paTinjnjaaR 'west'

Most of the spatio-temporal postpositions and spatio-temporal adverbs are together considered as spatio-temporal nouns in the present wordNet.

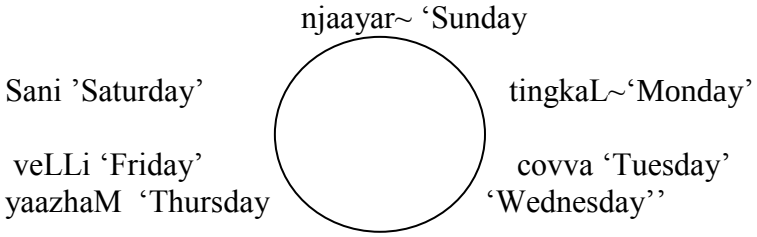
3.10 Multi-member Opposition

There are different types of multi-member sets in a language whose lexical relations can be described as incompatible denoting non-binary contrasts as opposed to binary contrasts. Various kinds of ordering are found in multi-member sets of incompatibles, and such sets may be serially or cyclically ordered (Cruse 1986). The constituents of a serial or cycle may be fixed or overlapping. The fixedly ordered items form a rank. The overlapping items may form a scale.

SERIAL

onn‘one’
↓
raNT ‘two’
↓
muunn ‘three’
↓
naal ‘four’
↓
anjc ‘five’

Cycle



SCALE

SreeshThaM 'excellent'
↓
nallat ‘good'
↓
tRIptikaraM 'satisfactory'
↓
mooSaM 'bad'
↓
vaLareemooSaM 'very bad’

RANK

keeNal~ ‘Colonel’

↓

lephRRanenRR keeNal~ ‘Lieutenant colonel’

↓

meejar~ ‘Major’

↓

kyaapRRan~ ‘ Captain’

↓

lephRRanenRR ‘Lieutenant’

3.11 Summing up of Relations in Nouns

The different types of lexical/semantic relations exhibited in Malayalam wordNet are listed in the following table:

Relations	**Subtypes**	**Example**
Synonymy	-	*pustakaM* to ‘book’ bukk ‘book
Hypernymy-Hyponymy	-	*mRIgaM* 'animal' to sastani 'mammal'
Hyponym-Hypernymy	-	*paSu* 'cow' to sastani 'mammal'
Holonymy-Meronymy	From wholes to parts	*meeSa* 'table' to kaal~ 'leg'
“	From groups to their members	*vakupp* 'department' to aacaaryan~ 'professor'
Meronymy-Holonymy	From parts to wholes	*cakraM* 'wheel' to cumaTuvaNTi 'cart'
“	From members to their groups	*seenaapati (paTattalavan~)* 'captain' to *seena* 'army'
Opposition	Antonymy (gradable opposites)	*nallavyakti (nallavan~)* 'good person' to vRIttikeTTavan~ 'bad person'
“	Complementarity (a item complement another item)	*aaN~* 'male' to peNN 'female'
“	Privative opposition (presence of a feature implies the absence of another)	budhisaali ‘clever’ vs. mantas ‘fool’
	Converse opposition: Spatial opposites showing converseness	miite *(*mukaLil~*)* 'above' vs. taazhe 'below'
“	Converse opposition: Temporal opposites showing converseness.	*mun~p* 'before' to pin~p 'after'
“	Equipollent opposition (both the items have positive features)	*aaN~* 'male' to peNN 'female'

“	Reciprocal Social roles	bhishvaguran~'doctor' to roogi 'patient'
“	Kinship opposition	*acchan*~ 'father' to makan~ 'son'; amma 'mother' to makaL~ 'daughter'
“	Orthogonal Opposition or Perpendicular Opposition	vaTakk 'north' to kizhakk 'east' and paTinjnjaaR'west' kizhakk 'east' to tekk'south' and vaTakk 'north'
“	Antipodal Opposition or Diagonally opposite relation	vaTakk ‘north’ to tekk ‘south’
Multiple opposites	Serial	*onn* ‘one’, raNT, muunn ‘three’, naal ‘four’, and so on.
“	Cycle	*njaayar*~ ‘Sunday’ to *tingkaL*~ ‘Monday ’to *covva* ‘Tuesday’ to *budhan*~ ‘Wednesday’ to *vyaazhaM* ‘Thursday’ to *veLLi* ‘Friday’ Sani ‘Saturday’

4. Adjectives in WordNet

Adjective is the syntactic category which is associated with noun modification. The sole function of adjectives is modification of nouns. But noun, verb, and prepositional phrases do not have the sole responsibility of modifying. Adjectives are organized in WordNet is a unique way which differs from the organization of the other major syntactic categories, noun and verb. WordNet contains:

Descriptive adjectives (Ex. valiya ‘big’, *taatparyamuLLa* ‘interesting’, *saadhyamuLLa* ‘possible’)
Relational adjectives (Ex. adhyakshata presidential, kaar~shika ‘agriculatural’, saMgiita ‘musical’, dvanta ‘dental’)
Reference modifying adjectives (Ex. mun~patte former, aaroopitamaaya alleged)

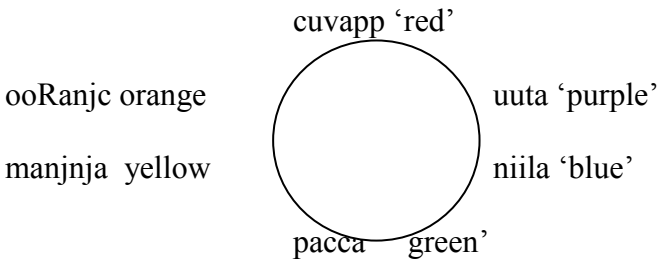
“A descriptive adjective is one that ascribes a value of an attribute to a noun. That is to say, x is Adj presupposes that there is an attribute A such that A(x) = Adj.” (Gross and Miller 1990)

at nalla bhaaramuLLa cumaTaaN ‘that luggage is heavy’

The above sentence presupposes that there is attribute *bhaaraM* ‘WEIGHT’ such that bhaaraM ‘WEIGHT’ *(cumaT* ‘luggage’) = *bhaaraM* ‘heavy’. In the same way *taazhnna* ‘low’ and *uyar~nna* ‘high’ are values of uyaraM ‘HEIGHT’. The wordNet has to link the descriptive adjectives with the appropriate attributes. The descriptive adjectives require a semantic

organization which differs drastically form that of nouns. The hyponymic relation that builds nominal hierarchies is not available for adjectives. It is not possible to say that one adjective 'is a kind of' some other adjective. As we propose to keep the referential meanings representing abstract nouns, adjectives and adverbs under the semantic domain 'abstracts', the adjectives will naturally fall under their related abstract nouns. For example, the adjectives viitiyuLLa 'wide' and *iTungngniya* 'narrow' are kept under the semantic domain 'dimension' in which the attribute viiti 'width' is kept. Relating descriptive adjectives with the particular noun they pertain to is known by the term pertainymy.

Colour adjectives: Colour adjectives are the intensely studied ones and are organized differently in WordNet. Colour adjectives can function as nouns as well as adjectives in Malayalam. They can be graded, nominalized and conjoined with descriptive adjectives. But the pattern of direct and indirect antonymy that is observed for other descriptive adjectives does not hold good for colour adjectives. Formation of colour terms is a productive process in Malayalam. New colour terms are coined by the Malayalam speakers to denote different shades of colours (e.g. *elappacca* 'leaf-like green', *tattappacca* 'parrot like green', *rektaccuvappu* 'blood red'). The colours of a spectrum can be visualized as a cycle as shown below.



Colours can be graded between *veLLa* 'white' and *kaRuppu* 'black'. They can be graded by the attribute *iLaM* 'light' (e.g. *iLaM pacca* 'light green', *iLaM cuvapp* 'light red) and *kaTuM* '*dark'* (*kaTum pacca* 'dark green', *kaTum cuvappu* 'dark red')

Quantifiers: Quantifiers are listed under determiners by some linguist; According to Lyons (Lyons 1977, vol.2, 455) quantifier tells us how many entities or how much substance is being referred to. WordNet, therefore, distinguishes quantifiers from determiners. In Malayalam the words such as the following can be classified under quantifiers: ellaa/sakala 'all', aneekaM/pala 'many', atikaM/orupaaT 'much'. kuRacc/cila/mikka 'some', parimitaM/curukkaM/kuRe 'few', raNTu 'both'. In many respects quantifiers resemble descriptive adjectives. Like adjectives, many quantifiers are gradable (e.g. vaLare kuRacc aaTkaL 'very few persons', vaLare atikaM aaTkaL 'very many persons')

Participial adjectives: The adjectival participle forms of verbs function as adjectives in Malayalam. For example the adjectival participle forms such as *viramicca* 'retired' (*viramicca paNTitan*~'retired professor') , *tiLappicca* 'boiled' (*tiLappicca veLLaM* 'boiled water'), *vivaakaM kazhiyaatta* (*vivaakaM kazhiyaatta peNN* 'unmarried woman'), *vivaahaM kazhinjnja* (*vivaakaM kazhinjnja peNN* 'married woman'), *veer~prinjnja veer~prinjnja dampati* 'divorced couple'), etc. can function as adjectives. The adjectivalizers (or adjectival suffixes) such as aaya and uLLa are basically the adjectival participle forms of the verbs *aakuka* 'become' and *uL* 'be'

respectively. They form adjectives when suffixed to nouns (e.g. *miTukkan'* clever male person' + *aaya* > *miTukkanaaya* 'clever' *sundari* 'beautiful female person' + *aaya* > *sundariyaaya* 'beautiful', *azhaku* 'beauty' + *uLLa* > *azhakuLLa* 'beautiful', *kaTTi* 'thickness' + *uLLa* kaTTiyuLLa 'thick').

4.1 Antonymy in Adjectives

Antonymy is the basic semantic relation that exists among descriptive adjectives. The word association testes reveal the importance of antonymy in adjectives. As the function of descriptive adjectives is to express values of attributes, and that nearly all attributes are bipolar, antonymy becomes important in the organization of descriptive adjectives. Antonymous adjectives express opposing values of an attribute. For example, the antonym of bhaaramuLLa 'heavy' is *bhaaraM kuRanjnja* 'light' that expresses a value at the opposite pole of the *bhaaraM* WEIGHT attribute. This binary opposition is to be represented in Malayalam WordNet.

4.2 Gradation and Non-gradation in Adjectives

Distinction is drawn between gradable and non-gradable adjectives. The first is referred as antonyms and the second one as complementaries by Lyons. The essence of a pair of complementaries is that between them they exhaustively divide some conceptual domain into two exclusive compartments, so that what does not fall into one of the compartments must necessarily fall into the other. There is no 'no-man's-land', no neutral ground, no possibility of a third term lying between them. It has been claimed that complementary adjectives are not normally gradable, that is to say, they are odd in the comparative or superlative degree or when modified by intensifiers such as *tiivramaaya* 'extremely', *mitamaaya* 'moderately' and *neeriya* 'slightly'. Antonymy is expressed by pairs such as niiNTa 'long'/kuRukiya'short', *veegattil~* 'fast'/*patukke* 'slow', *laLitamaaya* 'easy'/*kaThinamaaya* 'difficult', *nalla* 'good'/*mooSamaaya* 'bad', *cuuTuLLa* 'hot'/*kuLiruLLa* 'cold'. They are fully gradable. The members of a pair denote degree of some variable property such as length, speed, weight, accuracy, etc. The terms of a pair do not strictly bisect a domain: there is a range of values of the variable property, lying between those covered by the opposed terms, which cannot be properly referred to by either term. The complementaries and antonyms of Lyon are otherwise called as contradictory and contrary terms respectively. Two propositions are said to be contradictory if the truth of one implies the falsity of the other and are said to be contrary if only one proposition can be true but both can be false. For example, jiivanuLLa 'living' and jiivanillaatta 'non-living' are contradictory terms as at *jiivanuLLa jantu* 'it is a living creature' necessarily implies at jiivanillaatta jantu 'it is not a non-living creature'. But taTicca 'fat' and melinjnja 'thin' are contrary terms because *maala taTicca peNN kuTTiyaaN* 'Mala is a fat girl' and *maala melinjnja peNN kuTTiyaaN* 'Mala a thin girl' cannot both be true, although both can be false if maalaa 'Mala' is of average weight. Contraries are gradable adjectives, whereas contradictions are not. Gradation must also be considered as a semantic relation to organize adjectives. The following data will exemplify the gradation found among adjectives:

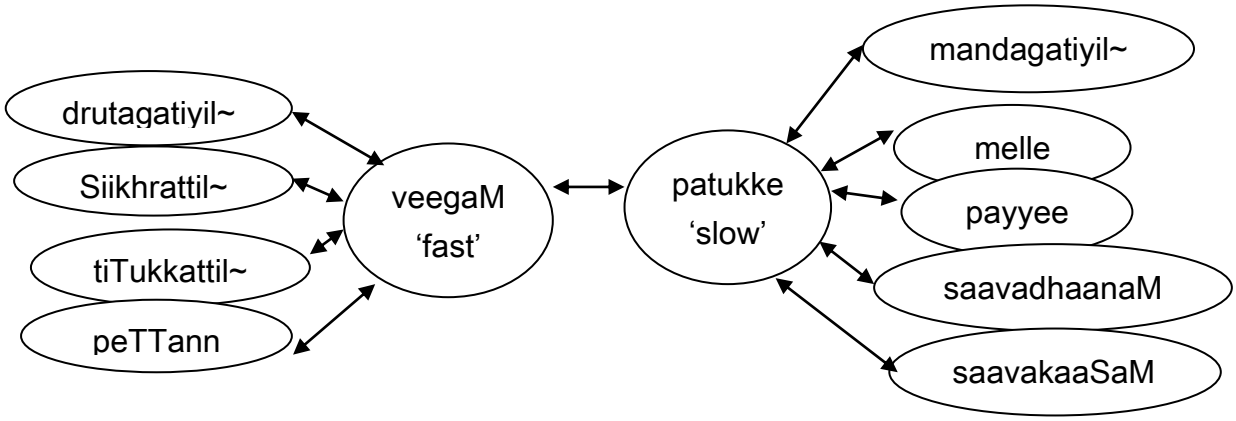
nalla cuuTuLLa 'very hot'
cuuTuLLa ' hot'

iLaM cuuTuLLa ‘warm’
taNutta ‘cold’

Word Net has to account for the gradation found among adjectives.

4.3 Similarity in Adjective

The adjectives lacking antonyms are similar in meaning to adjectives that do have antonyms. Adjectives are organized in clusters of synsets associated by semantic similarity to a focal adjective that relates the cluster to a contrasting cluster at the opposite pole of the attribute. In WordNet direct antonyms are represented by antonymy pointer !; indirect antonyms are inherited through similarity, which is indicated by the similarity pointer & meaning ‘IS SIMILAR TO’. The following figure illustrates this.



In the figure *veegam* ‘fast’ and *patukke* ‘slow’ are direct antonyms; others are related to the directly antonymous words by ‘similarity’. Overwhelmingly, association data and co-occurrence data indicate that valiya ‘big’ and ceRiya ‘little’ are considered as a pair and uyar~nna ‘high’ and taazhnna ‘low’ are considered as a pair. These pairs demonstrate that antonymy is a semantic relation between words rather than concepts. Polysemy is found among adjectives as a limited number of adjectives are used to attribute a considerable number of nouns.

4.4 Markedness in Adjectives

Binary oppositions frequently have a marked term and an unmarked term. That is, the terms are not entirely of equivalent weights, but one (the unmarked one) is neutral or positive in contrast to the other. Marked/unmarked distinction is found in polar oppositions such as uyar~nna ‘high’/ taazhnna ‘low, praayamuLLa ‘old’/yavvanamaaya ‘young’, niiLamuLLa ‘long’/kuRukiya ‘short’, visthaaramuLLa ‘wide/iTungngiya ‘narrow’. We measure things by uyaraM ‘height’ rather than uyaraM kuRanjnja ‘shortness’. While asking questions about ‘height’, we say *at yatra uyaramuLLa tuuNaaN* ‘How high that pillar is?’rather than *at yatra uyaramkuRanjnja tuuNaaN* ‘How short that pillar is?’. A question ‘How short is X?’ is felt to contain the assumption that X is short, while no equivalent assumption is present in ‘How high is X?’ That is, if the two antonyms contrast with reference to a scale of measurement, the unmarked one is capable of referring to a point on that scale, thereby neutralizing the contrast.

Thus the primary member, *uyaramuLLa* 'high' is the unmarked term; the secondary member, *uyaraM kuRanjnja* 'short' is the marked one. They are related to the attribute noun *uyaraM* 'height'. WordNet has to capture the relation between marked and unmarked terms and their cross reference to their variable property.

Binary oppositions frequently have a marked term and an unmarked term. That is, the terms are not entirely of equivalent weights, but one (the unmarked one) is neutral or positive in contrast to the other. Marked/unmarked distinction is found in polar oppositions such as

uyaraM : taazhcca 'high': 'low', vayassaaya: ceRuppamaaya 'old': 'young', niiLamuLLa: kuRukiya 'long: short', visthaaramuLLa: iTungngiya 'wide': 'narrow'

4.5 Polysemy and Selectional Preferences

Polysemy is found among adjectives as a limited number of adjectives are used to attribute a considerable number of nouns. For example, the use of *nalla* in the following phrases illustrates the polysemous nature of it. The semantic interpretation of adjectives depends on the head noun they modify. Many adjectives take on different meanings when they modify different nouns. The following example will exemplify this statement.

nalla samayaM 'good time'
nalla naaNayaM 'good coin'
nalla suhRItt 'good friend'
nalla cerupp 'good chappal'

Adjectives are choosy about the nouns they modify. The general rule is that if the referent denoted a noun does not have the attribute whose value is expressed by the adjective, then the adjective-noun combination requires a figurative or idiomatic interpretation (Gross and Miller 1990). For example, a road can be long because roads have LENGTH as an attribute, but stories do not have LENGTH, so *niiNTa* 'long' does not admit literal readings. The selectional preferences of adjectives should be captured in the WordNet by organizing the adjectives under abstracts.

5 Adverbs in WordNet

Adverbs may be morphologically complex or simple in Malayalam. Among those that are morphologically complex, some can readily be considered the result of a derivational process that is still productive, and some the result of a process that is no longer so. The most productive process by which adverbs are derived from nouns (and occasionally from adjectives) by the suffixation of *–aayi* (e.g. bangngiyaai 'beautifully', gambhiiramaayi 'grand manner', taazhmayaayi 'humbly', viSadamaayi 'in detail', aadyamaayi 'for the first time').

Semantically adverbs can be classified into three broad categories: spatial adverbs (aviTe 'here', eviTe 'where'), temporal adverbs (ippozh~ 'now', eppoozh~ 'when', innu 'today', innalee 'yesterday') and manner adverbs (patukke 'slowly', uRakke'loudly', veegam 'quickly').

In Malayalam WordNet, adverbs derived from nouns are linked to their nominal senses by means of a pointer meaning 'DERIVED FROM'. The semantic organization of adverbs is simple and straightforward. There is no tree structure, as for nouns and verbs; nor is there a cluster structure as for adjectives. Synonymy and sometimes antonymy are recognized. All adverbs are listed individually in a single adverb file in WordNet.

6 Verbs in WordNet

Verbs are arguably most important lexical and syntactic category of a language. The verb provides the relational and semantic framework for its sentence. Its predicate-argument structure (or subcategorization frame) specifies the possible syntactic structures of the sentence in which it can occur.

6.1 Organization of Verbs in WordNet

In EuroWordNet verbs are grouped under 15 semantic domains (Vossen 1998)

1. Verbs of bodily functions and care (Ex. sweat, shiver, faint, etc.)
2. Verbs of change (Ex. change, etc.)
3. Verbs of communication (Ex. stammer, appeal, bet, teach, creak, etc.)
4. Competition Verbs (Ex. fight, etc.)
5. Consumption Verbs (Ex. drink, etc.)
6. Contact Verbs (Ex. hit, scrub, wipe, etc.)
7. Cognition Verbs (Ex. infer, guess, assume, etc.)
8. Creation Verbs (Ex. engrave, print, etc.)
9. Motion Verbs (Ex. gallop, race, fly, swim, etc.)
10. Emotion or Psych Verbs (Ex. amuse, charm, etc.)
11. Stative Verbs (Ex. surround, cross, etc.)
12. Perception Verbs (Ex. watch, spy, etc.)
13. Verbs of Possession (Ex. have, rob, bestow, auction, etc.)
14. Verbs of Social Interaction (Ex. impeach, franchise, excommunicate, etc.)
15. Weather Verbs (Ex. rain, thunder, snow, hail, etc.)

6.2 Unique Beginners

The verbs are divided into certain number of semantic domains so as to organize them in the verb lexicon. It is difficult to think of a single root verb or "unique beginner" that could head the entire verb lexicon. The above mentioned semantic domains act as unique beginners for verbs in the present WordNet.

6.3 Polysemy in Verbs

The verbs are fewer in number than nouns in Malaylam and at the same time verbs are more polysemous in nature than nouns. The semantic flexibility of verbs makes the lexical analysis of verbs difficult. The polysemous nature of the verbs suggests that verb meanings are more flexible than noun meanings. Verbs change their meaning depending on the kinds of noun

arguments with which they co-occur, whereas the meanings of nouns tend to be more stable in the presence of different verbs.

6.4 Componential Features of Verbs

Verbs can be paraphrased in terms of finer semantic features. The decompositional nature of verbs has been exploited for the interpretation of verbs denoting complex events in terms of verbs denoting simple events. For example the verb *kolluka* 'kill' can be decomposed into 'cause not to become alive'. The verb *eRiyuka* 'throw' can be decomposed into 'cause an object to move away from one's possession by force'. The decompositional nature of verbs reveals the entailment relation existing between verbs. For example, the entailment of simple verb under causative verb (ex. *ooTuka* 'run' vs. *ooTikkuka* 'cause to run') is understood by the decompositional nature of verbs. The decompositional features of verbs can be captured by the componential analysis of verbs into finer semantic components (Leech, 1974). All types of lexical relations such as synonymy, entailment, hyponymy and troponymy and sentential properties such as presupposition, inconsistency, tautology, contradiction, and semantic anomaly can be mapped clearly if verbs are decomposed into componential features.

6.5 Synonymy among Verbs

Synonymy is a rare phenomenon in verbal domain. Verbal domain exhibits only a few truly synonymous verbs. Take for examples the words *kazhikkuka* 'eat' and tinnuka "eat'. avan~ cooR kazhikkunnu 'He is eating the meals' can entail avan~ cooRu tinnunnu 'He is eating the meals. The relation existing between kazhikkuka and tinnuka is synonymy and kazhikkuka and tinnuka are synonyms, at least in this context. Truly synonymous verbs are difficult to find and mostly quasi synonymous verbs are found in Malayalam. The existence of a simple and a parallel compound form (noun + verbalizer) causes synonymy (quasi synonymy) in verbal system of Malayalam.

kolluka 'kill' and kolaceyyuka 'murder'

anVeeshikkuka 'enquire' and vicaaraNaceyyuka 'investigate'

The synonymous expressions of many verbs show that they are manner elaborations of more basic verbs. For example, vitaraNaM cceyyuka 'distribute' can be considered as an elaboration of the basic verb koTukkuka 'give'. The more effective way of depicting the lexical and semantic relations among verbs is to establish these relations in terms of different senses of each verb.

6.6 Lexical Entailment and Meronymy

Lexical entailment refers to the relation that holds between two verbs *V1* and *V2* when the statement *Someone V1* entails *Someone V2* (Miller, 1991:233). For example, kuur~kkaM valikkuka 'snore' lexically entails uRangnguka 'sleep', because the sentence *avan~ kuur~kkaM*

valikkunnu ‘he is snoring’ implies avan uRangngunnu ‘he is sleeping’; the second sentence is true if the first one is true. Lexical entailment is a unilateral relation: if a verb V1 entails another verb V2, then it cannot be that case that V2 entails V1. For example, uRangnguka need not entail svapnaM kaaNuka.

The entailment relation between verbs discussed above is similar to meronymy found between nouns, but meronymy is more suitable to nouns than to verbs. Fellbaum and Miller (1990) argue that, first, verbs cannot be taken as parts in the same way as nouns, because the parts of verbs are not analogous to the parts of nouns. Most nouns and noun parts have distinct, delimited referents. The referents of verbs, on the other hand, do not have the kind of distinct parts that characterize objects, groups, or substances. Componential analyses have shown that verbs cannot be broken into referents denoted solely by verbs. It is true that some activities can be broken down into sequentially ordered sub-activities, say for example paacakaM ceyyuka 'cook' is a complex activity involving a number of sub-activities. Consider the relation between the verbs *vaangnguka* 'buy' and koTukkuka 'pay'. Although neither activity is a discrete part of the other, the two are connected in that when you buy something, somebody gives it to you. Neither activity can be considered as a sub-activity of the other. Consider the relations among the activities denoted by the verbs kuur~kkaM valikkuka 'snore', svapnaM kaaNuka 'dream', and uRangnguka 'sleep'. Snoring or dreaming can be part of sleeping, in the sense that the two activities are, at least, partially, temporally co-extensive; the time that you spend for snoring or dreaming is a proper part of the time you spend for sleeping. And it is true that when you stop sleeping you also necessarily stop snoring or dreaming. The relation between pairs like vaangnguka 'buy' and koTukkuka pay' and kuur~kkaM valikkuka 'snore' and uRangnguka 'sleep' are due to the temporal relations between the members of each pair. The activities can be simultaneous (as in the case of vaangnguka 'buy' and koTukkuka'pay' or one can include the other (as in the case of kuur~kkaM valikkuka'snore' and uRangnguka 'sleep').

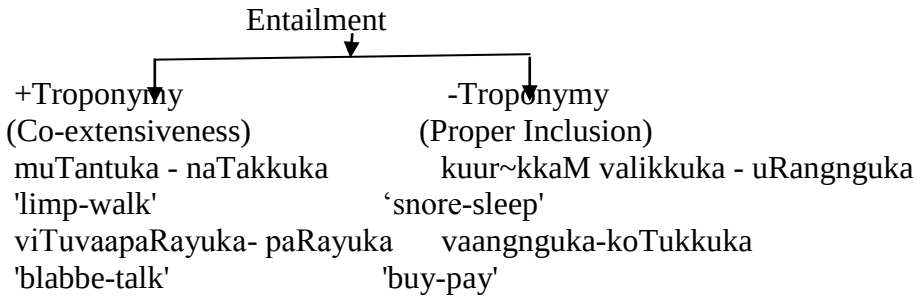
6.7 Hyponymy among Verbs

Some verbs seem more generic than others. For example, koTukkuka 'give' describes a wider range of activities than vitaraNaM ceyyuka 'distibute'. The hyponymous relation of the kind found in nouns cannot be realized in verbs. The sentence frame, *An x is a y*, which is used to establish hyponymous relation between nouns is not suitable for verbs, because it requires that *x* and *y* be nouns. The scrutiny of hyponyms and their superordinates reveals that lexicalization involves different kinds of semantic expansions across different semantic domains. The analysis of verbs of motion in Malayalam reveals the fact that the semantic component such as +DIRECTION (eg. kayaRuka 'climb up' vs iRangnguka 'climb down'), +MANNER (e.g. vazhuti viizhuka 'slip down' vs viizhuka 'fall') + CAUSE (eg. ooTuka ‘run’ vs. ooTikkuka ‘cause to run’, +SPEED (e.g. izhayuka 'crawl' vs ooTuka 'run) added to the common semantic component +MOVE establish co-hyponymous relation found among verbs of motion. Miller (1991) makes use of the term troponymy to establish this type of relation existing between verbs. "When two verbs can be substituted into the sentence frame To V1 is to V2 in a certain manner, then V1 is a troponym of V2" (Miller, 1991:228). For example, muTantuka‘to walk unevenly’ is a troponym of naTakkuka ‘walk’ as the former entails the latter.

6.8 Troponymy and Entailment

Troponymy is a particular kind of entailment in that every troponym *V1* of a more general verb V2 also entails V2 (Miller, 1991). Consider for example the pair muTantuka 'limp' and naTakkuka 'walk'. The verbs in this pair are related by troponymy: muTantuka is also naTakkuka in a certain manner. So muTantuka is a troponym of naTakkuka. The verbs are also in entailment relation: the statement avan~ muTantunnu 'he is limping' entails avan~naTakkunnu 'he is walking'.

In contrast with pairs like muTantuka 'limp' *and* naTakkuka 'walk', a verb like kuur~kkaM valikkuka 'snore' entails and is included in uRangnguka 'sleep', but is not a troponym of uRangnguka. Similarly vaangnguka 'buy' entails koTukkuka 'give', but is not a troponym of koTukkuka 'give'. The verbs in the pairs like kuur~kkaM valikkuka snore' and uRangnguka 'sleep' are related only by entailment and proper temporal inclusion. It can be generalized that the verbs related by entailment and proper temporal inclusion cannot be related by troponymy. If the activities denoted by two verbs are temporally co-extensive, they can be linked by troponymy. Troponymy represents a special kind of entailment. The following tree diagram adopted from Fellbaum (1990) depicts the two categories of lexical entailment that have been identified so far:



Troponyms can be related to their superordinates in various ways, subsets of which tend to come together within a given semantic domain. In the semantic domain of verbs of communication, troponyms denotes the speaker's objective or drive for communicating. Even though troponymy culminates in hierarchical structure for verbs parallel to hyponymic structure for nouns, they vary significantly. Verbs tend to have superficially branched structure. In most case, the number of hierarchical levels does not exceed four. Moreover, within a semantic domain, not all verbs can be grouped into a single hierarchy, under a single unique beginner.

6.9 Opposition Relations and Entailment

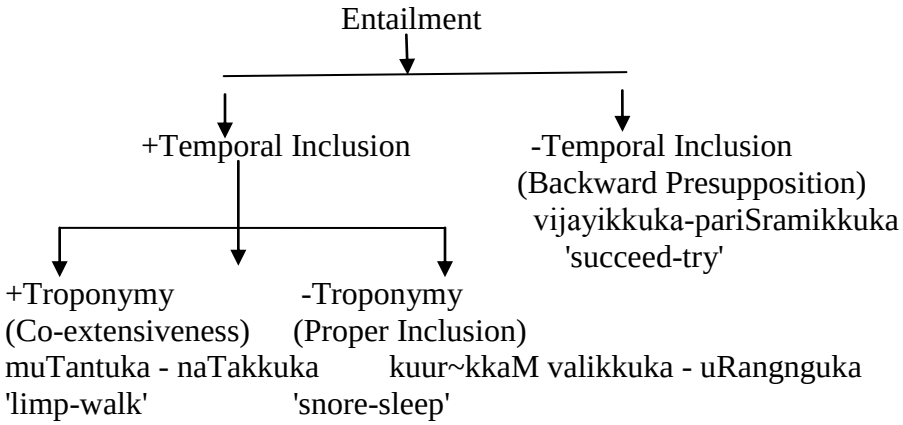
Opposition relations are psychologically significant not only for adjectives, but also for verbs. It is found that after synonymy and troponymy, opposition relations are the most frequently coded semantic relations in building database for verbs. The semantics of opposition relations among verbs is complex. As for as Malayalam is concerned there is no morphologically derived opposite verbs. Some of the oppositions found among nouns are absent in verbs. A number of binary oppositions have been shown by the verbs that include converseness, directional, orthogonal, and antipodal oppositions. Active and passive forms of transitive verbs can be taken as showing converse opposition. **avan~ avaLe konnu** is in converse relation

with the passive expression avaL~avanaal~ kollappeTTu. Thus active-passive pairs of transitive verbs in Malayalam show converse opposition. The relation between the verbs *vaangnguka* 'buy' and *vil~kkuka* 'sell' is rather more complex. The lexical items that are directionally opposite are in directional opposition. The relationship which hold between the pairs such as *eththicceeruka* 'arrive' and *puRappeTuka* 'reach', *varuka* 'come':and *pookuka* 'go' is directional opposition. Under this category are the verb pairs such as *uyaruka* 'rise' and *taazhuka* 'go down', *kayaRuka* 'ascend' and *iRangnguka* 'descend'. There are other oppositions with reference to change of state, manner, speed, etc. as exemplified below:

nir~mmikkuka 'build' : poLikkuka 'demolish'
keTTuka 'tie' : azhikkuka 'untie'
sammatikkuka 'agree' : viyoojikkuka 'disagree'
valikkuka 'inhale' : viTuka 'exhale'
naTakkuka 'walk' : ooTuka 'run'

Not only the opposing features, even the presence or absence of a feature can also keep two items in opposition relation. These contrasting or distinguishing features can be arrived at by componential analysis of verbs.

The componential analysis of verbs shows that many verb pairs in an opposition relation also share an entailed verb. For example the pair vijayikkuka 'succeed' and paraajayappeTuka 'fail' entails pariSramikkuka 'try'. "A verb V1 that is entailed by another verb V2 via backward presupposition cannot be said to be part of V2. Part-whole statements between verbs are possible only when a temporal inclusion relation holds between these verbs" (Fellbaum, 1990). On the basis of temporal inclusion, the set of verbs related by entailment can be classified exhaustively into two mutually exclusive categories as shown in the following tree diagram adopted from Fellbaum (1990):



(Three kinds of entailment)

6.10 Causation and Entailment

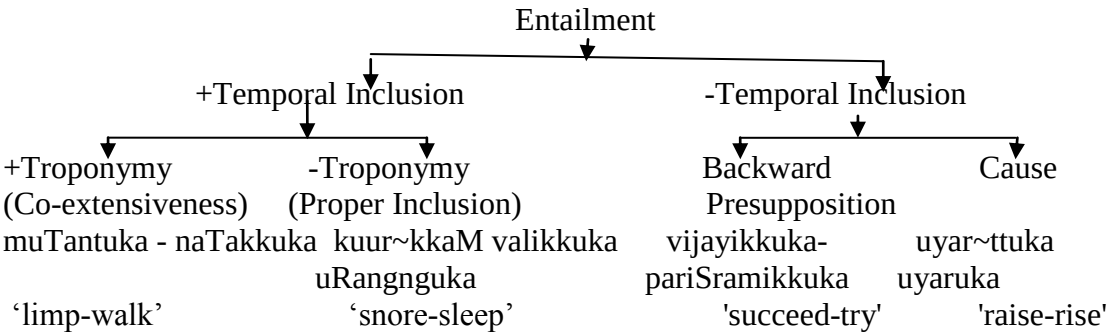
The causative relation exists between two verbal concepts: one is causative (e.g. koTukkuka 'give') and the other is resultative (e.g. kiTTuka 'get'). Causation can be considered

as a specific kind of entailment: if *V1* necessarily causes *V2*, then *V1* also entails *V2* (Fellbaum 1990).

puRattaakkuka 'expel' entails viTTupookuka 'leave'

uyar~ttuka ‘raise’ and uyaruka ’rise’ (temporal inclusion)

We have distinguished four different kinds of lexical entailment that systematically interact with the semantic relations mapped in WordNet. These four kinds of entailment can be related as shown in the following tree (Fellbaum (1990):



6.11 Syntactic Properties and Semantic Relations

In recent years there is a trend incorporating syntactic properties in the lexicon itself. Viewing verbs in terms of semantic relations can also provide clues to an understanding of the syntactic behaviour of verbs. Incorporating the syntactic properties of verbs in the WordNet has to be explored for the better understanding of verb net.

6.12 Summing up of VerbNet

The following table sums up the lexical/semantic relations to be captured in the VerbNet.

Relations	**Definition/sub types**	**Example**
Synonymy	Replaceable events	mayangnguka ‘sleep’ → uRangnguka ‘sleep’
Meronymy- Hypernymy	From events to superordinate events	*paRakkuka* 'fly' → yaatraceyyuka 'travel'
Troponymy	From events to their subtypes	*naTakkuka* ‘walk’→ muTanthuka 'limp'
Entailment	From events to the events they entail	*kuur~kkaM valikkuka* 'snore' *uRangnguka* 'sleep'
“	From event to its cause	uyar~ttuka ‘raise’ → uyaruka‘rise’
“	From event to its presupposed event	jayikkuka ‘succeed’ → pariSramikkuka ‘try’
“	From even to implied event	kolluka ‘murder’ →

		marikkuka ‘die’
Antonymy	Opposites	kuuTuka 'increase' → kuRayuka 'decrease'
“	Conversensess	vil~kkuka ‘sell’ → vaangnguka ‘buy’
“	Directional opposites	puRappeTuka ‘start’ → etticceeruka ‘reach’

7 Designing and Implementing WordNet

The word net automatically inherits the all the powers of a thesaurus. It also resembles an on-line dictionary as it provides meanings for lexical items. Being superior to these two tools, word net provides much more information that has been loaded in an on-line thesaurus as well as in an on-line dictionary. The task of developing the on-line database can be conveniently divided into two interdependent tasks (Beckwith and Miller 1990). These tasks bear a vague similarity to the traditional tasks of writing and printing a dictionary:

- To write the source files that contain the basic lexical data - the contents of those files are the lexical substance of WordNet.
- To create a set of computer programs that would accept the source files and do all the work leading ultimately to the generation of a display for the user.

The WordNet system is divided into four parts based on the specific tasks assigned to them:

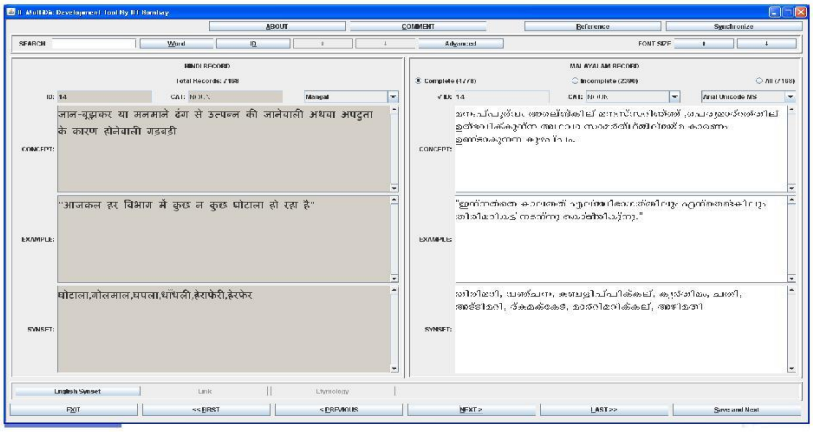
- Lexical resource system
- Compiler system
- Storage system
- Retrieval system

Lexical resource system contains source files. Lexicographers write WordNet’s source files. They are the products of a detailed relational analysis of lexical semantics: a variety of lexical and semantic relations are used to represent the organization of lexical knowledge. The Compiler System primarily compiles the lexical resource files into a database format and sends it to storage system to facilitate machine retrieval of the information in the WordNet. Storage system works as an intermediary between Compiler System and Retrieval System. The cooked database of the compiler system is stored in the Storage System for retrieval.

The primary focus in WordNet construction is to ensure the degree of precision that is called for in a given information search and retrieval system and to eliminate any redundancy in the codification of the hierarchies. An interface is required in order to give a user access to information in the database. Interfaces enable end users to retrieve the lexical data and display it via window-based tool or the command line. The interface provides a user with a variety of ways to retrieve and display lexical information. Different interfaces can be created to serve the purpose of different users, but all of them will draw on the same underlying database, and may use the same software functions that interface to the database files.

8. Malayalam WordNet Development Using Expansion Approach

Malayalam wordNet is being built using expansion approach (Vossen 1998). In this approach synsets are created by referring to the existing WordNet of the chosen language. Hindi is used as a source language to create synsets of Malayalam. A synset linkage tool provided by Indian Institute of Technology, Bombay, is used to create synsets in Malayalam. This synset linking tool provides graphical user interface which shows Hindi synset on the left side and provides interface to enter Malayalam synset on the right hand side.



Lexicalization of concepts varies across languages, which leads to synsets that are present in one language but not in another language. In the present project the lexical items are divided into six categories: (1) Universal, (2) Pan-Indian, (3) In-family, (4) Language specific, (5) Rare and (6) Synthesized. The lexical items covered consist of noun, verb, adjectives and adverbs. The main objective of the project is word sense disambiguation. For that sense marking will be done at the next stage of the project. The sense making will be done on the corpus by using sense IDs as tags. This will enable word sense disambiguation in the text.

9 Conclusion

The theme of lexical semantics, computational lexicography, and computational semantics are expanding rapidly. The availability of machine-readable resources and newly developed tools for analyzing and manipulating lexical entries makes it possible to build a massive WordNet for a language. In present state of affairs, it is quite feasible to build an efficient WordNet for Malayalam. Linkage of Hindi WordNet with Malayalam and other chosen Indian languages creates a multilingual resource for Indian languages which is useful for many NLP applications. However, variation in the lexicalization of the concepts across languages poses a major challenge in WordNet linking.

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Dr. S. Rajendran
Professor of Linguistics
Department of Computational Engineering and Networking
Amrita Vishwa Vidyapeetham
Ettimadai
Coimbatore 641105
Tamilnadu
India
raj_ushush@yahoo.com

Dr. Soman, K.P.
Professor and Head
Department of Computational Engineering and Networking
Amrita Vishwa Vidyapeetham
Ettimadai
Coimbatore 641105
Tamilnadu
India
Kp_soman@amrita.edu

LANGUAGE IN INDIA

Strength for Today and Bright Hope for Tomorrow

Volume 14:3 March 2014
ISSN 1930-2940

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The Correlation between EFL Learners' Multiple Intelligences and Their English Achievement Abilities Regarding Their Learning Styles

Saeid Saadatmanesh
Department of English Teaching, Science and Research Branch, Islamic Azad University, Arak, Iran

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Abstract

This present study intends to examine the correlation between EFL learners' multiple intelligences and their English achievement abilities regarding their learning styles. This research was implemented using 200 high school students to investigate the relationship between their multiple intelligences and their English achievement tests in Arak, the capital of Markazi province. Their fields of study include natural sciences and mathematics. Totally in Arak city 62078 students study in different high schools, 30344 are female and 31734 are male.

Shokrai Male Public High School and Tarbiat Female Public High School were chosen randomly. Half of the subjects are female and the other half are male, the subjects are also in second and third grades.

The instruments used were the Multiple Intelligence Developmental Assessment Scales (MIDAS), a commercially designed instrument which was designed by Shearer in 1996, and Group Embedded Figure Test (GEFT) to understand the field dependent/field independent learning strategies of the students.

Finally the study aimed at investigating the correlation between students' MI and English Achievement Tests, and also investigating the correlation between the students learning styles and English achievement tests. In order for the students to have same features, a registration form was given to them, for each field of study, grade and gender 25 students who had the same features were chosen for each class of this study.

The results showed that there is a relationship between the combination of Multiple Intelligences and students' final English tests and also there is a relationship between linguistic intelligence and students' final English tests. But there is not any relationship between students' FD/I learning styles and their final English tests.

Key words: Achievement tests, Multiple Intelligences, Multiple intelligence developmental assessment scales, Field dependent/independent learning strategies, Group embedded figure test.

Introduction

1.1. Introduction

The purpose of this section is to introduce the problems and highlight the grounds for launching the current project. Hence it begins with a general overview of the background to Multiple Intelligences and Field Dependent/Field Independent learning strategies. Statement of the Problem, significance of the study, research assumptions, research questions, research hypotheses, definition of key terms, limitations and delimitations of the study are other issues which are dealt with in this section.

The modern study of intelligence is traced to Alfred Binet, whose research was conducted at the end of the 19th century and the beginning of the 20th century. At this time the study of psychology moved away from prescientific understandings to empirical investigations (Corno, et al., 2002). As of some studies, Binet, collaborating with Theodore Simon, believed that intelligence was measurable (Binet & Simon, 1905). So they decided to propose a series of questions that could be quickly administered and scored. The higher a person scored, it was assumed, the more intelligent the person was.

A good point of this test was that large groups of people could be tested at minimal cost and the more intelligent among them identified. For instance, during World War I, many men were drafted, and there was a need to identify quickly the more intelligent men, so they could be trained as officers. The test, which was used, had practical use and was economic and efficient.

Two disadvantages of this test were that all of the questions were directly related to either mathematics or language skills, thus measuring intelligence by only these two domains, and the entire test was analytic, a processing style inhibiting the ease with which global people could respond (Brennan, 1984).

1.1.1. Multiple Intelligences

Since the introduction of multiple intelligences theory (MIT) in Gardner's book entitled *Frames of Mind* (1983), interest has been growing internationally in assessment of multiple intelligences (MI) with regard to learning, achievement, and knowledge acquisition. Based on the avoidance gained from research in biology, genetics, and psychology, Gardner (1983) suggests the existence of eight relatively autonomous, but interdependent, intelligences, rather than just a single construct of intelligence. He redefines the concept of intelligence as "the ability to solve problems or fashion products that are of sequence in a particular cultural setting or community" (Gardner 1993, p.15).

As it is proposed by Gardner, there is both biological and cultural basis for the multiple intelligences. Emphasizing on the cultural context in which the intelligence operates is one of the most important aspects of the theory of multiple intelligences. Since some cultures focus on some types of intelligences, the other cultures may put emphasis on still other types of intelligences. Gardner (1993) believes that it is so important to consider each individual as "collection of aptitudes" (p.27) rather than being identified by a single IQ test.

It has been claimed by Gardner that the list of intelligences may include more intelligences. It has been suggested by Armstrong that a list of proposed intelligences includes spirituality, moral sensibility, sexuality, intuition, creativity, olfactory perception, etc. However, these intelligences must meet Gardner's eight criteria to be accepted as different types of intelligence. Gardner's MI has rapidly been incorporated into school curriculum since its emergence in 1983, in educational systems across the United States and other countries (Christine, 2003). I have talked with lots of teachers and many of them accept MI theory and are attempting to teach students in the manner that will enhance their dominant intelligence(s).

1.1.2. Field-Dependent/Independent Learning Styles

The field dependence/independence (FD/I) construct is among the most widely studied areas in the range of cognitive style dimensions appearing in the language learning literature. FD/I concerns two contrasting ways of processing information. According to Brown (2007), a

field independent (FI) style enables us to distinguish parts from a whole, and to concentrate on something (like reading a book in a noisy street). A field dependent (FD) style, conversely, is dependent on the total field so that the parts within the field are not easily perceived. Individuals located towards the FD have difficulty in disconnecting incoming information from its contextual surroundings, and are more likely to be affected by external cues and to be non-selective in their information (Guisande, Paramo, Tinajero, & Almeida, 2007). Vice versa, FI individuals like to analyze information into its component parts, and are not capable to deal with information structures as wholes (Khansari, H. R., 2012).

Field independence is correlated with more language success especially second language learning (Chapelle and Green, 1992; Ahmadi and Yamani, 2003). In particular, there are some other research focusing on the correlation between FD/I and integrative tests. According to Chapelle (1988), FI learners have a better performance in comparison with FD learners in cloze test. However, field dependents and field independents learn in two different ways and they have different learning styles. Field independents outperform in class learning which requires analysis and attention to details. Field dependents excel at learning the communicative aspects of language learning.

1.1.3. Language Testing

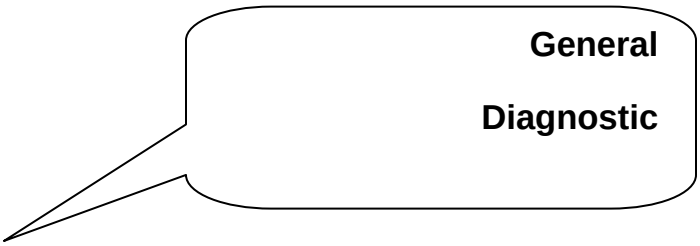
Testing is one of the important parts of language teaching and language learning. According to (Farhady, H. et al. 2012), tests which are well-made can help the students in two ways:

1) Students will be encouraged and motivated in learning the subject matter. Appropriate evaluation provides a sense of accomplishment in the students and in many cases alleviates students' dissatisfaction, frustration, and complaints about the educational programs.

2) Testing kelps the students prepare themselves and thus learn the materials. Students will master the language by repeated preparations. According to (Madsen, 1983) a better awareness of course objectives and personal language needs can help the students adjust their personal activities toward the achievement of their goals. (Madsen, 1983).

1.1.3.1. Achievement tests

The tests in which are used for achievement purposes are designed to measure the degree of students' learning from particular sets or set of instructional material(s). Most classroom tests fall in this category, so these tests play a crucial role in educational environments. Some examples of these tests are midterm and final exams. These tests should be based on the materials taught in the classroom, so the teachers are the ones who make them. Two subcategories of achievement are: general and diagnostic.



Achievement

Most of achievement tests deal with a body of knowledge that the examinee is supposed to achieve through a course of study. Such tests are called general achievement tests. Diagnostic achievement tests are aimed at measuring the detailed elements of an instrumental topics (Farhady, H. 2012).

1.1.3.1.1. Proficiency Tests

Proficiency tests are used to measure the overall language ability of the learners. These tests are designed to measure the degree of knowledge a learner has accumulated through his language education, the degree of his ability in language components, and the degree he is able to practically demonstrate his knowledge of language use. The ways in which the learners have achieved a certain body of knowledge is not important in proficiency measurements (Farhady, H. 2012). Briere (1972) defines it as "The degree of competence or capability in a given language demonstrated by an individual at a given point in time independent of a specific textbook, chapter in the book, or pedagogical method." (p. 332).

1.1.3.1.1.2. Knowledge Tests

These tests are used when the medium of instruction is a language other than the learners' mother tongue. In these cases, the second language is used to as the language of the test to measure the examinees knowledge in areas other than the language itself.

1.1.4. Multiple Intelligences and Learning

A comprehensive science of life must explain the nature of human intellectual competences and there is every reason to believe that the biological sciences will eventually be able to offer a cogent account of these intellectual phenomena. As mentioned in Frames of mind current findings in the brain and biological sciences bear on two issues. The first issue involves the flexibility of human development. The main tension here centers on the extent to which the intellectual potentials or capacities of an individual or a group can be altered by various interventions. Development may in one point of view be viewed as relatively locked-in,

preordained, alterable only in particulars. From the other point of view, there is far more malleability or plasticity in development, with appropriate interventions at crucial times yielding an organism with a far different range of capacities. The second issue is the identity, or nature, of the intellectual capacities that human beings can develop (Gardner, H. 1983). In learning, MI consists of three domains: analytical, introspective and interactive domains (Razmjoo, S. S., 2008).

According to McKenzie (2002), the analytic domain consists of the logical, musical and naturalist intelligences, interactive domain consist of the linguistic, interpersonal and kinesthetic intelligences, and introspective domains consist of existential and visual intelligences. Gardner (1993& 1999), described linguistic intelligence as sensitivity to spoken and written language and the ability to use language to accomplish goals, as well as the ability to learn new languages. The linguistic domain of intelligence seems to encompass a wide variety of more specific abilities. For instance, Thurstone (1938), differentiated between verbal comprehension and word fluency, whereas Gardner would include both under the domain of linguistic intelligence.

According to Gardner (1993), the students who can understand the problems and learn the mathematics and science better are logically intelligent. One of the primary mental abilities recovered by Thurstone (1938) has been the reasoning domain whose content is subsumed within the definition of Gardner's logical/mathematical intelligence. According to Carroll (1993), reasoning subsumes six factors: general reasoning, verbal reasoning, induction, quantitative reasoning, syllogistic reasoning, and classification ability. According to Gardner, students who possess the spatial intelligence can be successful pilots, sculptures, surgeons, chess players, and architects, and the students possessing musical intelligence can learn music and understand the rhymes better. Any person possessing a special intelligence will learn subject related to his/her intelligence better.

1.1.5. Multiple Intelligences and Learning Foreign languages

MI is proposed and put into practice in a way to call for an alternative classroom design to traditional classroom setting. It has been embraced by the teachers in need of an educational program which addresses a variety of ways people learn (Shore, 2004). To explain why MI is an effective way of teaching and why it can overcome some of our problems in education, Moran, Kornhaber and Gardner (2006: 23) give the following example:

> Think of LEGO building blocks. If we have only one kind of block to play with, we can build only a limited range of structures. If we have a number of different block shapes that can interconnect to create a variety of patterns and structures, we can accomplish more nuanced and complex designs. The eight or nine intelligences work the same way.

Nelson (2033; 119) in support of the quotation above suggests that the presentation of foreign language teaching material should engage all or most of the intelligences due to the fact that each of the intelligences is potentially available in every learner. Hence, employing MI does not necessarily mean designing a lesson in nine different ways so that all students can access classroom materials prepared separately for each and all of the intelligence types. Instead, materials should allow students with different intelligence types to interact with each other and to develop the intelligence types to interact with each other and to develop the intelligences in which they are less strong (Moran, Kornhaber and Gardner, 2006; Heacox, 2002). According to Poole (2000), clear description of an MI classroom seems to be helpful in understanding the potential of the theory in practice. In cooperative MI classroom, the teacher employs non-traditional approaches to construction of meaning through a flexible but careful planning.

2. Methodology

2.1. Participants

200 high school students were chosen as subjects. 100 of them are male and 100 of them are female. 50 of the boys are in the 2nd grade and 50 of them are in 3rd grade of high school, and among the girls 50 of them study in 2nd grade and 50 of them study in 3rd grade of high school. Totally in Arak City 62078 students study in different high schools, 30344 are female and 31734 are male. Shokrai male public high school and Tarbiat female public high school were chosen randomly. Half of the subjects are female and the other half are male, the subjects are also in second and third grade. The range of their ages for third grade is between 16 and 17 and the range of 2nd grade ages is between 15 and 16. In order for the students to have same features a registration form is given to them, for each field of study, grade and gender 25 students who had the same features were chosen for this study.

2.2. Instrumentation

The instrument used was the Multiple Intelligence Developmental Assessment Scales (MIDAS), a commercially designed instrument which was designed by Shearer in 1996, and Group Embedded Figure Test (GEFT) was used to understand the field dependent/field independent learning strategies of the students. First of all students are given MIDAS test for testing their MI and their scores are recorded and written. Then GEFT test is given to each of them, students who receive the score11 and more are called Field Independent students. Like the previous test their scores are recorded and written. Finally the correlation between multiple intelligences and students' English achievement tests regarding their FD/I learning styles has been shown and written.

2.3. Materials

2.3.1. The MIDAS

MIDAS has been used to determine the subjects' multiple intelligence scores. It is a self report instrument of intellectual disposition designed by Shearer (1996), a professor of MI research from Kent State University, to be completed by respondent. MIDAS is the instrument recommended by Gardner himself for measuring multiple intelligences (Hosseini, S., 2011).

It contains 119 Likert-type (from a to f). The questions cover areas of abilities, interests, skills and activities. There is no right or wrong response, and respondents are asked to read each item and select what they perceive as the best answer at that point in time in their life. Research on the reliability and validity of MIDAS has revealed that the MIDAS scales can provide a reasonable estimate of one's MI (Shearer, 1996). At the time of the present study, the instrument tapped eight of the nine multiple intelligences; existential intelligence, which is one of the recent additions to the list, was not part of MIDAS. It should be mentioned that MIDAS scores are not absolute and it may change during the individual's life as he/she grows up (Hosseini, S., 2011).

2.3.2. The MIDAS Questionnaire

MIDAS is a self-report measure of intellectual disposition; it may be completed by either the user (Shearer, 1996) or, in the case of a young child, by their parents. It takes approximately 45 minutes to complete the 119 multiple-choice questions that cover eight areas of abilities, interests, skills and activities. Users are asked to read each item and select what they perceive as the best answer at that point in time in their life. It is so important that the responses are realistic. Since the MIDAS is not a test, there are no time limits and as all humans differ, there is no right or wrong response. Users are not forced to answer or guess at every question, as each item has an "I don't know" or "Does not apply" choice. Users are asked to select this answer whenever it is the best (Hosseini, S., 2011).

According to Shearer, C. B. (1997) the reliability of MIDAS is .85 (alpha cronbach). A lot of its reliability and validity (Shearer, 1996, 2006) have indicated that the MIDAS scales can provide a reasonable estimate of one's MI strengths and limitations that correspond with external rating and criteria. The MIDAS questionnaire has been completed by approximately 10,000 people world-wide (Hosseini, S. 2011).

2.3.3 Group Embedded Figure Test (GEFT)

In order to distinguish field dependent participants from field independent ones, Group Embedded Figure Test was used. This figure test which is the most widely used version of pencil-and-paper tests in FD/I investigations, has been first developed by Witkin, Raskin, Oltman, and Karp (1971). They reported a Spearman-Brown reliability coefficient of 0.82 for their instrument (Chapelle and Green, 1992; Salmani-Nodoushan, 2007).

According to Khansari, H. R. (2012), The GEFT is a 25-item test that requires participants to locate and trace simple geometric figures embedded within progressively more complex ones. Apart from the initial booklet pages that comprise directions along with some examples to illustrate the procedure for participants, this test has three sections. The first section is a practice section that contains seven simple embedded figures, and it is not scored. The time limit on this section is two minutes.

The real task begins at the second set and into the third one, where the participants have to find the simple geometric figures inside two 9-itemed set within the time limit of five minutes for each. In all the 25 items, the simple forms are present in the complex figure in the same size, the same proportions, and facing in the same direction as when they appear alone. Based on the number of correct answers given by subjects, the scores on GEFT range from 0 (the most FD) to 18 (the most FI).

According to Wang, A. (2007) the reliability of GEFT test is .82 (alpha cronbach) and according to Rittchof (2008), those who intend to rely on external cues are less able to find the simple figures so are field dependent, and those who hinge on internal cues are more able to find the simple figures so are field dependent, and those who hinge on internal cues are more able to find figures, hence, field independent. In this study, participants were identified as either field-dependent (FD) or field-independent (FI). To put it in other words, they were classified with GEFT scores of 11 and less than 11 into the FD group and those with GEFT scores above 11 out of 18 into the FI group.

2.4. Procedure and Design

First, the number of students of high school students studying in Arak city were found out and two high schools were randomly chosen and according to the cluster sampling two or three classes for each field of study were chosen and an application form were given to them in order to choose the subjects of the same features. 25 students out of 50-60 in each field of study were chosen. Then the MIDAS were given to each of the students to find out their intelligences. The next step was giving GEFT test to them and writing their scores. There was no pre-test or post - test or treatment because the research is to find out the relation between two variables. At last the results of the research and some conclusion were drawn.

3. Results

3.1. Descriptive Analysis of Variables

Statistical analysis is an important part of this study. Statistics is a branch of methodology dealing with the collection, classification, description and interpretation of data in a research and it aims to describe deductions about the numerical features of a community. Descriptive analysis is the most important part of analysis in this research. The first step in analyzing data and

description of features of subjects is to know about differences between variables in the model. The technique used in this chapter is distribution charts and columns and also descriptive statistics such as variance, mean, etc. In this chapter these subjects have been dealt with. In table 3.1, descriptive analysis of different variables of this research (MI scores, FD/I learning styles, English achievement tests, ling, total of MI).

Descriptive Statistics							
	N	*Range*	*Minimum*	*Maximum*	*Mean*	*Std. Deviation*	*Variance*
Ling	200	29.00	35.00	64.00	47.0550	6.42013	41.218
A.test	200	13.00	7.00	20.00	15.4850	2.80788	7.884
FD.I	200	16.00	2.00	18.00	10.4850	3.21425	10.331
Total.of.MI	200	119.00	319.00	438.00	386.8950	19.84903	393.984
Valid N (listwise)	**200**						

Table 3.1. ***Descriptive analysis of variables***

According to the table 3.1., the mean of ling is 47.05, and the means of A. test, FD/I, total of MI are 15.48, 10.48, 386.89 (Ling stands for Linguistic Intelligence and A. Tests stands for Achievement Tests).

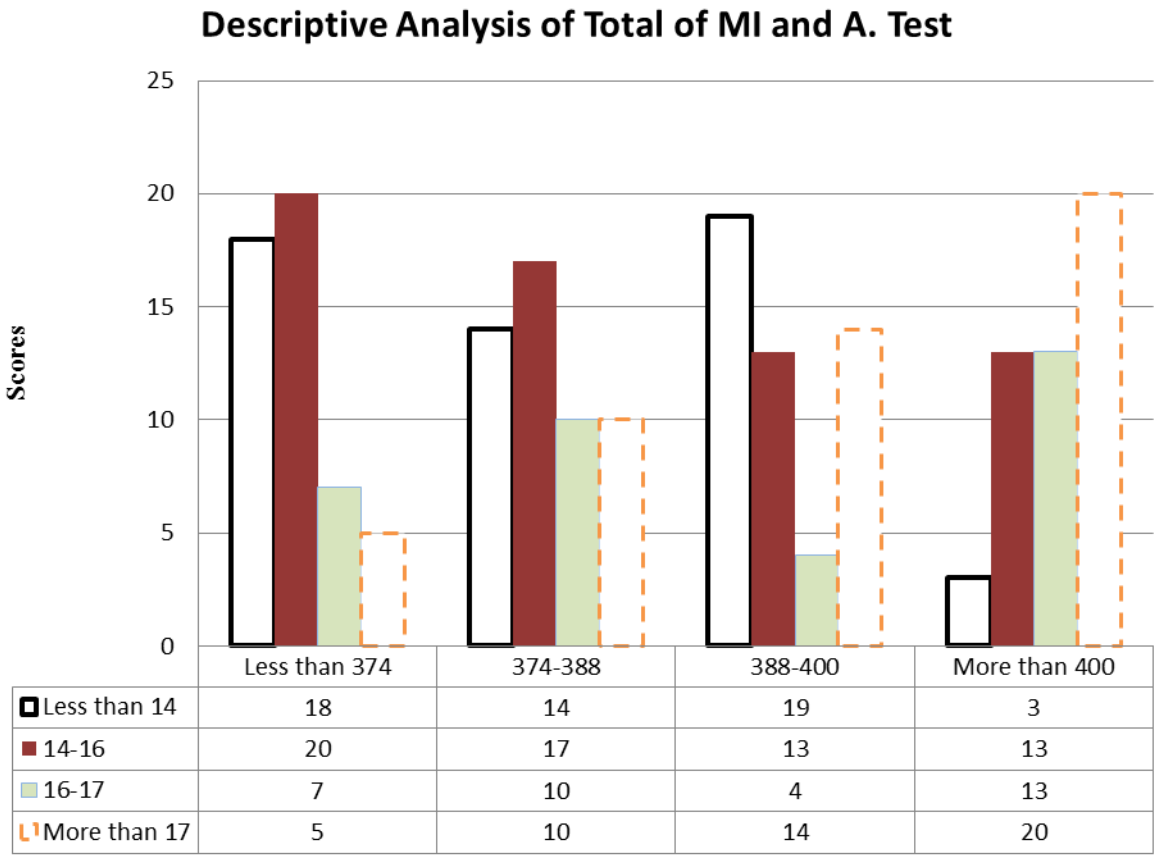
3.2 Analysis of total of MI and English Achievement Test Scores

In table 3.2 and figure 3.1 descriptive analysis of total of MI scores in different levels of A. test has been displayed.

Total.of.MI1 * A.test1 Crosstabulation							
			A.test1				
			Less than 14	*14-16*	*16-17*	*More than 17*	*Total*
Total.of.MI1	*Less than 374*	*Count*	**18**	**20**	**7**	**5**	**50**
		% within Total.of.MI1	**36.0%**	**40.0%**	**14.0%**	**10.0%**	**100.0%**
	374-388	*Count*	**14**	**17**	**10**	**10**	**51**
		% within Total.of.MI1	**27.5%**	**33.3%**	**19.6%**	**19.6%**	**100.0%**
	388-400	*Count*	**19**	**13**	**4**	**14**	**50**
		% within Total.of.MI1	**38.0%**	**26.0%**	**8.0%**	**28.0%**	**100.0%**

More than 400	*Count*	3	13	13	20	49
	% within Total.of.MI1	6.1%	26.5%	26.5%	40.8%	100.0%
Total	*Count*	54	63	34	49	200
	% within Total.of.MI1	27.0%	31.5%	17.0%	24.5%	100.0%

Table 3.2 ***Descriptive Analysis of Total of MI Scores in Different Levels of A. Test***



	Less than 374	374-388	388-400	More than 400
Less than 14	18	14	19	3
14-16	20	17	13	13
16-17	7	10	4	13
More than 17	5	10	14	20

Figure 3.1 ***Descriptive Analysis of Total of MI Scores in Different Levels of A. Test***

3.3 Correlation Analysis of Students' Total of MI and A Tests

In order to investigate the correlation between mentioned variables Pearson correlation coefficient has been used in table 3.3. The null hypothesis (H0) of this test suggests there is no relationship between two variables (r=0). So rejecting the null hypothesis of H0 means two variables are correlated.

Correlations		
	Total.of.	*A.test*

		MI	
Total.of. MI	Pearson Correlation	1	.266(**)
	Sig. (2-tailed)		.000
	N	200	200
A.test	Pearson Correlation	.266(**)	1
	Sig. (2-tailed)	.000	
	N	200	200

Table 3.3 ***Correlation analysis of students' total of MI and A. tests***

The first hypothesis means two variables are independent .

The second hypothesis means two variables are dependent.

Results:

Rejecting the null hypothesis in 0.05 significance level (sig <.05) shows there is a relationship between two variables (total of MI and English achievement tests). The correlation coefficient between these two variables is +.266 which shows that there is a direct relationship between two variables, that is, by increasing the first variable, the second one will increase too.

3.4 Analysis of Total of MI and English Achievement Test Scores

In table 3.4 and figure 3.2 descriptive analysis of linguistic intelligence scores in different levels of A. test has been displayed.

Ling1 * A.test1 Crosstabulation							
			A.test1				
			Less than 14	14-16	16-17	More than 17	Total
Ling1	Less than 42	Count	37	12	5	1	55
		% within Ling1	67.3%	21.8%	9.1%	1.8%	100.0%
	42-46	Count	7	27	11	6	51
		% within Ling1	13.7%	52.9%	21.6%	11.8%	100.0%

	46-52	Count	5	17	12	21	55
		% within Ling1	9.1%	30.9%	21.8%	38.2%	100.0%
	More than 52	Count	5	7	6	21	39
		% within Ling1	12.8%	17.9%	15.4%	53.8%	100.0%
Total		Count	54	63	34	49	200
		% within Ling1	27.0%	31.5%	17.0%	24.5%	100.0%

Table 3.4 ***Descriptive Analysis of Linguistic Intelligence Scores in Different Levels***

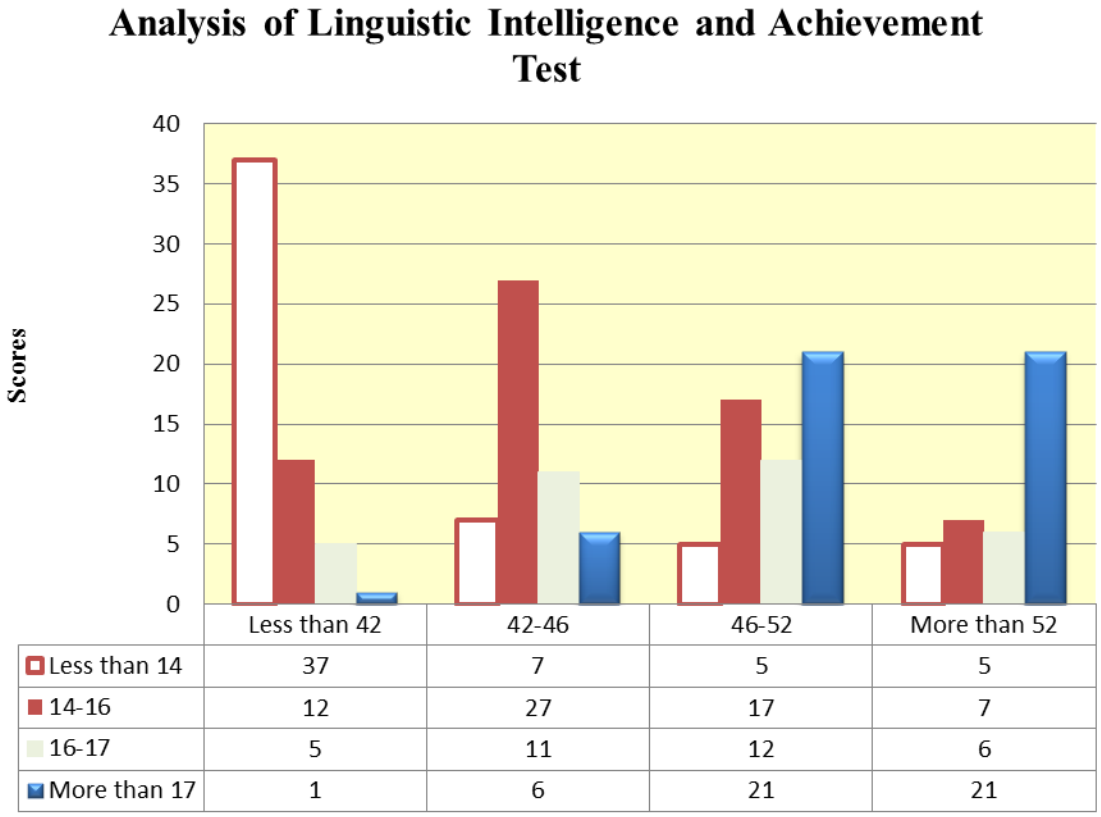


Figure 3.2 ***Descriptive Analysis of Linguistic Intelligence Scores in Different Levels of A. Test***

3.5 Correlation Analysis of Students' Linguistic Intelligence and Their English Achievement Tests

In order to investigate the correlation between mentioned variables Pearson correlation coefficient has been used in table 3.5. The null hypothesis (H0) of this test suggests there is no relationship between two variables (r=0). So rejecting the null hypothesis of H0 means two variables are correlated.

Correlations		
	A.test	Ling

A.test	Pearson Correlation	1	.588(**)
	Sig. (2-tailed)		.000
	N	200	200
Ling	Pearson Correlation	.588(**)	1
	Sig. (2-tailed)	.000	
	N	200	200

Table 3.5 *Correlation Analysis of Students' Linguistic Intelligence and Their English Achievement Tests*

3.5.1. Statistical hypothesis of this research

$$\begin{cases} H_0 : \rho \neq 0 \\ H_1 : \rho = 0 \end{cases}$$

The first hypothesis means two variables are independent.

The second hypothesis means two variables are dependent.

Results

Rejecting the null hypothesis in 0.05 significance level (sig <.05) shows there is a relationship between two variables (linguistic intelligence and English achievement tests). The correlation coefficient between these two variables is +.588 which shows that there is a direct relationship between two variables, that is by increasing the first variable, the second one will increase too.

3.6. Analysis of FD/I Learning Styles and English Achievement Test Scores

In table 3.6 and figure 3.3 descriptive analysis of FD/I learning styles scores in different levels of A. test has been displayed.

FD.I1 * A.test1 Crosstabulation		
	A.test1	Total

			Less than 14	14-16	16-17	More than 17	
FD.I1	Less than 9	Count	17	18	13	20	68
		% within FD.I1	25	26.47	19.11	29.41	100
	9-10	Count	5	18	5	8	36
		% within FD.I1	13.88	50	13.88	22.22	100
	10-13	Count	23	20	8	8	59
		% within FD.I1	38.98305	33.89831	13.55932	13.55932	100
	More than 13	Count	9	7	8	13	37
		% within FD.I1	24.32	18.91	21.62	35.134	100
Total		Count	54	63	34	49	200
		% within FD.I1	27	31.5	17	24.5	100

Table 3.6 ***Descriptive Analysis of FD/I Learning Styles Scores in Different Levels of A. Test***

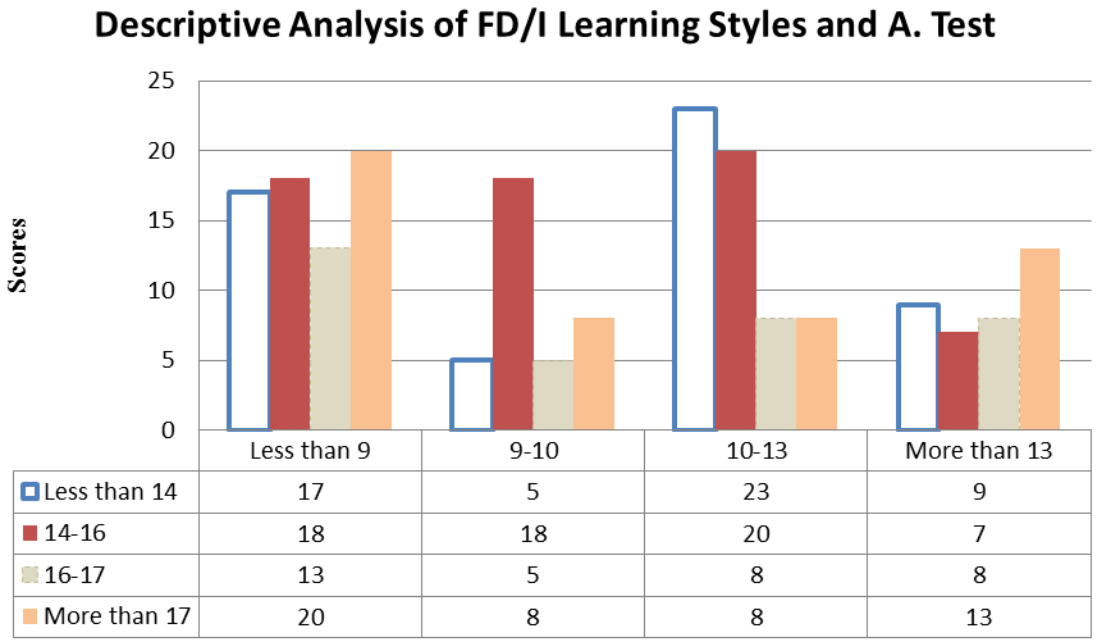


Figure 3.3 ***Descriptive Analysis of FD/I Learning Styles Scores in Different Levels of A. Test***

3.7 Correlation Analysis of Students' FD/I Learning Styles and Their English Achievement Tests

In order to investigate the correlation between mentioned variables Pearson correlation coefficient has been used in table 3.7. The null hypothesis (H0) of this test suggests there is no relationship between two variables (r=0). So rejecting the null hypothesis of H0 means two variables are correlated.

Correlations			
		A.test	FD.I
A.test	Pearson Correlation	1	-.020
	Sig. (2-tailed)		.778
	N	200	200
FD.I	Pearson Correlation	-.020	1
	Sig. (2-tailed)	.778	
	N	200	200

Table 3.7 Correlation Analysis of Students' FD/I Learning Styles and Their English Achievement Tests

3.7.1. Statistical Hypothesis of This Research

The first hypothesis means two variables are independent.

The second hypothesis means two variables are dependent.

Results:

Accepting the null hypothesis in 0.05 significance level (sig <.05) shows there is not any relationship between two variables (FD/I learning styles and English achievement tests).

Conclusion

Guild and Garger stated that "Styles is the most important concept to demand attention in education in many years (and) is the score of what it means to be a person" (cited in Ronald R. Sims and Serbrenial J. Sims, 2006). Of all learning styles developed (Keefe, 1979, Wooldridge, 1995) field independence-dependence appears to have the potential for the improvement of the educational experience. This research proved that different scores in students English achievement test is because of their differences in terms of their multiple intelligences. Sometimes by strengthening some intelligences, one can improve their related subjects in which in this research the subject was English and the intelligence was linguistic intelligence.

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Saeid Saadatmanesh
Department of English Teaching
Science and Research Branch
Islamic Azad University
Arak
Iran
saeedsaadat232@yahoo.com

LANGUAGE IN INDIA

Strength for Today and Bright Hope for Tomorrow

Volume 14:3 March 2014
ISSN 1930-2940

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Changes and Challenges: Reviewing the Configuration of Technology, Global Trends and English Language

Sarita

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Abstract

This paper deals with some key global trends which may shape the demand for English in the future – from the invention of internet to the restructuring of social and cultural inequality; from globalization to the changing communication needs; from the global spread of English to decreased use of endangered languages; from industrial revolution to consumer culture. These trends interact in complex ways and may produce unexpected social and cultural outcomes. This paper attempts to explore the challenges that English language has to face in world

communications, international business, and social and cultural affairs in an ever-changing world of technology.

Status of English in Changing World

The current status of English as a world language may seem to be so entrenched and secure that agonizing over 'the changing realities and future challenges' might be regarded as no more than a skeptically exaggerated expression. There are reasons why we ought to take stock and reassess the place of English in the world. There are some facts, trends and ideas which may impact the present status of English language. For example, the economic dominance of English-speaking countries – which has helped circulate English in the new market economies of the world – is being eroded as Asian economies grow and become the source, rather than the recipient, of cultural and economic flows. Demographic and educational trends in many countries suggest that languages other than English are already providing significant competition in curricula.

This paper identifies such significant global trends – in technology, language use and mass culture – which may affect the future learning and use of English internationally. During this period of rapid change, it would be foolhardy to imagine that pre-eminent position of English as a world language will not be challenged in some world regions and domains of use as the global trends and attitudes are transformed due to technological advancement. The paper takes stock of the present apparently unassailable position of English in the world and asks whether we can expect its status to remain unchanged during this unprecedented global change.

***Lingua Franca* of the Past**

The history of mankind has witnessed several more or less universal languages or *lingua franca*, such as Latin (and Greek) in the Roman Empire, Medieval Latin in Western Europe, later French and English. No language has been really universal or global, but the current position of English comes closest. What started as the westward migration of a few thousand people from a small Island off Western Europe as limited maritime trade resulted in a language now distributed among a number of power centers, each with its own socio-cultural characteristics and its own set of regional and global interconnections.

A By-Product

The position of a universal language has always been gained as a by-product of some sort of imperialism, for instance, a nation conquers a large area and more or less assimilates into its own culture, including language, thus forming an empire. The world position of English might have declined with the empire, like the languages of other European colonial powers, such as Portugal and the Netherlands, had it not been for the dramatic rise of the US in the twentieth century as a world superpower. There were, indeed, two other European linguistic contenders which could have established themselves as the global *lingua franca* – French and German. As Eco suggests:

> Had Hitler won World War II and had the USA been reduced to a confederation of banana republics, we would probably today use German as a universal vehicular language, and Japanese electronic firms would advertise their products in Hong Kong Airport duty-free shops (*Zollfreie Waren*) in German. (Eco, P. 331)

British and US Impact and New Regional Hierarchies

Thus, the current position of English in the world is the joint outcome of Britain's colonial expansion and the activities of the US. Any considerable shift in the role of the US in the world is likely to have an impact on the use and attractiveness of the English language amongst those for whom it is not a first language. One of the global trends is the development of world regions composed of adjacent countries with strong cultural, economic and political ties. As such regions develop, so it is likely that new regional language hierarchies will appear.

A Consequence of Large-scale People movement in Northern and Western Europe

It is without doubt that the languages that people use in their everyday interactions do not change rapidly, unless a speaker's social circumstances quickly change. People learn languages through life as a consequence of education, employment, technology, migration or increased social mobility. The rise of English language is a fringe consequence of large-scale people movement in Northern and Western Europe, which not only changed the linguistic map but also led to the downfall of the Roman Empire.

Migration is one of the key factors which have shaped the development of English across the world. Both the slave trade and colonization, during the sixteenth to nineteenth centuries, moved people and languages: from Europe to America, India, Africa and Australia; from Oceania to Australia and New Zealand.

Reversal of Patterns of Immigration

These patterns of immigration partially reversed in the twentieth century. As a consequence of this changing pattern of movement and decolonization, highly multilingual cities have arisen in countries which imagined themselves to be pre-dominantly monolingual English speaking. Now, some political groups in the US suggest that such movement will have unpredictable effects on language use and this will threaten the hegemony of English.

Urbanization and Migration

Urbanization and migration within countries are some other factors which are likely to have wide-reaching effects on the world's languages. The most important trend in developing countries is likely to be migration to the cities from rural areas. For example, the rapid urbanization in the Shanghai and the Special Economic Zones of China may lead to wider usage of regional *lingua francas*, such as Cantonese or Wu Chinese. Migration to these zones may create a new variety of Wu Chinese with not only a large number of speakers but also powerful economic and cultural support.

Likely Decrease

The shape of the world is rapidly changing – demographic, social, cultural and economic. Technology has transformed the spaces in which we live and work. World is becoming increasingly interconnected and interdependent – politically, socially and technologically. This unprecedented change may transform societies and reshape the traditional relations of economic, cultural and political power between the West and the rest of the world which have led world events for several hundred years. As a whole, the world is getting richer, but the future predictions suggest that the proportion of wealth created and spent by the West will decrease

markedly in the next few decades. This may become a substantial factor to affect the economic attractiveness of English language. As Ammon puts his argument:

> The language of an economically strong community is attractive to learn because of its business potential. Knowledge of the language potentially opens up the market for producers to penetrate a market if they know the language of the potential customer. (Ammon, P. 30)

Impact of the Patterns of Trade

The patterns of trade may change the patterns of language use. The extent to which other languages becomes important trade *lingua franca* for trade within Asia and Latin America is likely to decide at least the future of business English.

Today's English has its roots in the industrial revolution which began in Europe and in particular in Britain or even earlier – in Renaissance Europe which gave rise to the nation state and national languages, to modern science and institutional structures. Industrial and communications technology created different forms of information giving structures. As a result of rapid advances made in science, engineering, manufacturing and communications, English became the world's language of discovery. Many of the styles and conventions we take for granted today are by-products of 'the information age' that began in the nineteenth century Europe. In fact, the impact of technology on everyday life is not determined by the speed of technological invention and scientific discovery but by the speed of institutional and social change.

Impact of Internet

Internet is considered as the flagship of global English. But, the increasing number of computer hosts in Asia may change the linguistic pattern. Internet, from its origins as a big tool for international communication between global academic elite groups, is now increasingly serving local, cultural and commercial purposes. Now, languages other than English are being used on the internet and this trend is likely to be of growing importance. Internet Society facilitated the use of web pages in different languages in 1996. Language technologies like

voice-transcription Software and automatic language translation may significantly reduce the need for learning English for the casual internet users.

Satellite TV

Growing numbers of satellite T.V. channels also permit diasporic linguistic groups to receive programming in their first languages. Today, it is not only English language providers who form global-alliance. MBC, an Arabic language station based in London has an agreement with Arab Network of the US. Furthermore, India's home film industry, 'Bollywood', is a successful supplier, turning out three hundred Hindi language films a year and exporting many videos and films to expatriates in West-Asia and Africa.

Impact of Cross-over Genre

There is also emerging a trend of 'cross-over' genres in the music world. MTV channels have a policy of promoting regional Bands that are not American or English. There is no particular loyalty to the English language in trans-national companies, they only follow the market. Now, technology allows localization to be accomplished more rapidly and more cheaply than ever before. It may be quite possible with franchise agreements, licenses and the general extension of large companies into niche markets that the currency of English is eroded.

Endangered Languages and Consequent Death of Languages

A major linguistic issue the world is facing in the twenty-first century is that of the extinction of a substantial proportion of world's languages. Colonial legacy of English is regarded as the main and direct cause of this problem. Furthermore, English is identified with inequality in social, political, economic spheres and now also communications technology. The global high profile of English and its close association with social and economic changes in developing countries are likely to make it a target for those campaigning against the destruction of cultural diversity which language extinction implies.

Languages of Wider Communication

The worldwide spread of English is justified with the argument that languages of wider communication prosper or wither according to the amount of information they contain. English is not the only language currently fulfilling this kind of role. There are many languages other than English like Sanskrit, Chinese, Greek, Arabic, Latin, French, and German which served and in some cases, continue to serve as depositories of privileged information – be it religious, legal or technological – and as vehicles for the transmission and expansion of that information.

Assertion of Linguistic Rights

There is a growing trend and demand for linguistic Rights, within a Human-Rights agenda, arguing that educational provision in a child's mother tongue should be regarded as a basic Human Right. These arguments may be taken into account by policy makers in the countries experiencing demand for regional autonomy or repositioning themselves as regional hubs for trade and services. A thorough observation of these trends suggests a scenario in which the world may turn against the English language, associating it with industrialization and colonization, the destruction of cultures, infringement of basic Human Rights, global cultural imperialism and widening social inequality. In a nutshell, the patterns of use and public attitudes to English which are developing during this age of technology and globalization will have long-term implications for its future use in the world.

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Sarita
Research Scholar
Bhagat Phool Singh Mahila Vishwavidyalaya
Khanpur Kalan

Sonipat-131305
Haryana
India
saritamalik1985@gmail.com

LANGUAGE IN INDIA

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Volume 14:3 March 2014
ISSN 1930-2940

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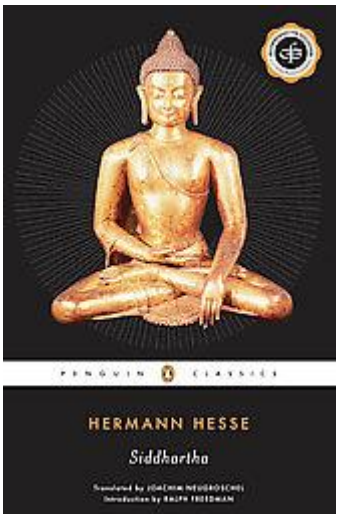
Siddhartha

Selvi Bunce



Growing to be a Wise Ferry Man

The novel *Siddhartha* by Herman Hesse follows the life of Siddhartha, who starts out as a very smart yet restless Brahmin and grows to be a wise old ferry man. The life of Siddhartha takes place in two major places, the town where he becomes rich, and at the river where he learns the meaning of life. Each of these places represents something in Siddhartha's life and the story would not be the same if either of these places were removed.

Chooses to Live an Ascetic Life

Siddhartha grows up as a clever Brahmin in a small town where he is expected to become a priest like his father. Siddhartha decides to leave and live an ascetic life as a wandering Samana. After hearing the Buddha speak he has an enlightenment of his own and goes to live among ordinary people in a town. This is where Siddhartha's life really starts.

Growing Loss of Superiority – Acquisition of Characteristics of Ordinary People

At first he lived well, enjoying his riches, not actually caring about money, giving it to the poor. He saw himself as superior to everyone else. But eventually he lost this superiority that made life so easy for him, for example Hesse says "Gradually, along with his growing riches, Siddhartha himself acquired some of the characteristics of the ordinary people, some of their childishness and some of their anxiety" (77).

All Just a Game - Realization

The more he became like the people, the more he envied them. This made him bitter and angry. Siddhartha eventually reached despair and realized this life he was living was all just a game. The town represents this game, *Samsara*, and the point in Siddhartha's life when he

succumbed to all the vices of the world. He was rich but miserable, always full yet indescribably empty. The town was full of people and Siddhartha had power, yet there was no deeper or intellectual meaning, it was all superficial.

Had Siddhartha not been in the town for such a great portion of his life he would have not felt how ordinary people lived. This experience impacted the way he thought for the rest of his life and how he viewed others. Without the town he also would have never gone to the river, which is the other significant place in the story of Siddhartha.

Refuge in the River

After Siddhartha is fed up with life in town he goes to find refuge at the river he initially crossed to get to the town. At the river lives an old ferryman who welcomes Siddhartha into his home, where Siddhartha lives for the rest of his life. The river teaches Siddhartha to listen, and shows him the meaning of life. The river speaks to the ferryman and Siddhartha and gives them both eternal peace.

River as opposed to the Town

Where the town represents deceit, wealth, and guilt, the river represents peace, oneness with the world, and understanding. Where the town represents Samsara, the river represents Nirvana. At the river Siddhartha contemplates his life and discovers many underlying thoughts and emotions. He discovers that the point of life is to love all things and everyone. Without the river Siddhartha never would have discovered this.

The town and the river, though they are very different from each other, equally affect the story of Siddhartha. At the river, while looking back on his life, Siddhartha sees the town as one

of the biggest, yet most valuable mistakes he ever made. *Siddhartha* would not be the same without either of these settings.

Selvi Bunce
c/o languageinindiausa@gmail.com

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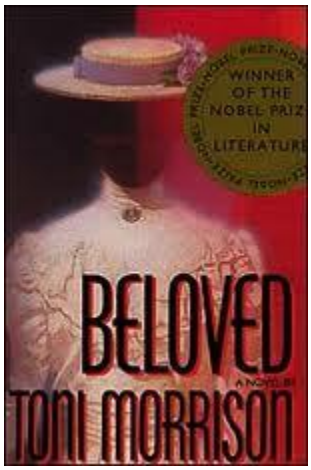
Euthanasia in Toni Morrison's *Beloved*

A. Sivaraj, M.A., M.Phil. B.Ed.
Dr. R. Bharathi, M.A., M.Phil., Ph.D.



Dealing with the Psyche of Slaves

Toni Morrison is one of the most gifted novelists in the history of African American literature. She delivers her voice to the black women, and makes them the protagonist of her novels. Her novel *Beloved* deals with the psyche of the slaves. Her writing is essentially humanistic and is a social document which deals with the past experiences of African Americans. It examines the old issues of the black. The traditional theory of naturalism is adequate to deal with their experiences. It is really heart-rending to know how blacks were victimized and oppressed in those days.

***Beloved* – Racial and Gender Discrimination**

In *Beloved,* Morrison explicates both racial and gender discrimination in the white dominated African American social life. Since the novel speaks about society which is disorderly, the narration of the novel is not in order. The broken narrative is the symbolical representation of the disordered status of society. The novel explores the trauma of the protagonist, Sethe. It revolves around the power of memory and history. The society of the black does not enjoy the recollection of the past; but tries to forget their position in the past. Sethe's past will showcase nothing but trauma. Sethe is the protagonist of the novel and she is the mouthpiece of Morrison. Her past is not sweet to think about so that she tries to forget it. But the past is embodied in memories of slavery and is inescapable. Her only hope is her daughter Denver. She tries to protect Denver from the white and male chauvinistic social framework. But she fails to do that. At one point she kills her own daughter in order to save her from the life of slavery. It seems to be cruel in the eyes of the society, but it is an act of mercy to her.

Sethe's Story

The novel *Beloved* begins with Sethe's story; it evolves into a story that Mirriam Horn states, "these people who don't know they are in an era of historical interest. They just know they have to get through the day . . . and they are trying desperately to be parents, husbands and a mother with children" (75). Morrison's conscious focus on the collective rather than Sethe's personal history is clarified when she says that the novel "has to be the interior life of some people, a small group of people and everything they do is impacted on by the horror of slavery,

but they are also people"(33). The impact of slavery on a people involves the way internalization of oppressors' values can misrepresent all intimate human relationship and even the self.

Deconstruction of History

The novel *Beloved* deals with not only 'reconstructed memory' but also deconstructed history. Set in post-civil war Ohio, it traces the life of a young woman, Sethe. The novel deals with Sethe's former life as a slave on Sweet Home Farm and the tragic lives of the blacks. Although Sethe physically survives, her desire to give and receive love becomes a destructive force. Morrison addresses the difficulties faced by former slaves in keeping the horror of their past ksubmerged within their subconscious.

In the words of Ann Snitow, Morrison "twists and tortures and fractures events until they are little slivers that cut. She moves the lurid material of melodrama into the minds of her people where it acquires the enlarging outlines of myth and trauma, dream and obsession" (25).
Ideological Basis

Morrison creates a past to undercut the ideological basis upon which it has largely been constructed by whites. However, she is employing not only available accounts in slave narratives, but also disengaging the materials from historical documents in order to revitalize them as lived experiences. Morrison expresses her views on an extremely painful and unattractive history of black women in the States, where black women have always been both mother and laborer, mother and worker, and have worked in the field along with men, Rosemarie K Lester states, "They were required to do physical labor in competition with them, so that their relations with each other turned out to be more comradeship . . . Black women are both ship and safe harbor" (48-49). Morrison uses a beautiful metaphor to emphasize that black women are much more suited to aggressiveness in the style, which feminists are recommending. Eric Williams states, "slavery was not born of racism: rather, racism was the consequence of slavery" (7). The fact that African American people today are still oppressed, because of the color of their skin and their backwardness due to generations of slavery, proves that race is a later justification for the enslavement of the African people.

Struggling to Build a Life

Toni Morrison with her heightened consciousness, depicts the way that Paul D. struggles to build a life with Sethe, as one based on a common history and a common struggle. Sethe is a typical African American woman who is satisfied with the real happiness, love brings, not with the artificial contentment brought by status and wealth:

Perhaps, it was the smile, or may be the ever-ready love she saw in his eyes-easy and upfront, the way colts, evangelists and children look at you; with love you don't have to deserve- that made her go ahead and tell him what she had not told Baby Suggs is the only person she felt obliged to explain anything to (161).

Paul D and Sethe struggle together to forge a positive life under the most oppressing conditions.

Between Fiction and History

Beloved stands exalted on the line between fiction and history from the experience of a single family. The novelist's powerful commentary on the psychological and historical legacy of slavery has to be appreciated. Morrison's story of Sethe represents the voices of people who have been historically denied the power of language. *Beloved* begins in 1973 in Cincinnati, Ohio where Sethe lives with her daughter Denver and mother- in- law. Sethe has two sons who run away just before the death of Sethe's mother-in-law, the old black woman. Sethe believes that they fled because of the malevolent presence of an abusive ghost that has haunted the house at 124, Bluestone Road for years. Denver however likes the ghost which everyone believes to be the spirit of her dead sister.

Resurrection of Memory

The resurrection of Sethe's memory is caused by the presence of Paul D, with whom Sethe had been working on Mr. Garner's "Sweet Home Plantation" in Kentucky, approximately twenty years earlier. It stimulates the memories that have been buried in Sethe's mind for almost twenty years. From that point onwards the story unfolds memory in two temporal planes. The memory of the past events takes place in Kentucky, and the present in Cincinnati. The past is described through the flashbacks of major characters which are fragmentary. Each and every flashback from different perspective adds some more information to the previous ones. From that fragmented memory, the narration of the present emerges. Sethe, was born in the South to an African mother whom she never knew. When she is thirteen years old she is sold to the Garners, who own "The Sweet Home" and practice a comparatively benevolent kind of slavery, where the other slaves, who are all men, lust after her but never touch her. Their names are Sixo, Paul D, Paul A, Paul F, and Halle. Sethe chooses to marry Halle, partly because he is generous enough to buy his mother's freedom by hiring himself out on the weekends.

Beloved's Complex Identity

Beloved's elusive, complex identity is central to understand the novel. She may, as Sethe originally believes, be an ordinary woman who was locked up by a white man and never let out of doors. Her limited linguistic ability, neediness, baby-soft skin, and emotional instability could all be explained by a lifetime spent in captivity. But these traits could also support the theory that is held by most of the characters in the novel, as well as most readers, Beloved is the embodied spirit of Sethe's dead daughter. She first appears to Sethe soaking wet, as though newly born, and knew about a pair of earrings Sethe possessed long ago, she hums a song which Sethe used as lullaby for her children, she has a long scar of death under her chin and her breath smells like milk.

An Allegorical Figure

An interpretation believes that Beloved can be the representation of Sethe's mother who is dead. Beloved's memories make Sethe think about her mother. One can find some similarities between Beloved and Sethe's dead mother. Beloved's way of speaking and smiling correspond

to those of her Mother. Beloved acts as the mother and Sethe as the daughter that maybe conscious in the writing of the novel. Beloved stands for all of the slaves who made the passage across the Atlantic. Her voice is the voice of the blacks who are suppressed by slavery's history and legacy.

Beloved can be seen as an allegorical figure. She may be the mother of Sethe, Sethe's daughter, or the embodiment of all black slavery victims. Beloved represents the past's return in the present. The major character confrontation with Beloved is complex. The relationship and interaction between Sethe and Beloved need special attention. Sethe devotes all her attention to make Beloved believe the reason why she had murdered her own child as the reaction to the Schoolteacher's arrival. To justify her infanticide, Sethe does not explain her sufferings at "Sweet Home" and her abandonment. Sethe learns the stern reality through the past. Beloved vanishes at the end of the novel. She creates a great impact on the society around her. She makes her community to be aware of the destructive and painful past, and she indicates the possibilities for the bright future. The name Beloved stimulates the entire community's suppressed memories.
Confrontation as an Inevitable Strategy

The community can reclaim and learn from its forgotten and ignored memories through confrontation. Through *Beloved*, Morrison demonstrates the slaves' need of support from others to establish themselves and survive. Sethe's sense of fact is evident during the twenty eight days from whence she could taste the freedom. When Denver leaves 124, she is able to find her own 'self'. After leaving the place of slavery, she becomes socially active and it paves the way for identifying the 'self'. The black community fails to make Sethe to be kept away from the School Teacher. It leads to the death of Sethe's daughter. Baby Suggs cannot come out from the sense of grave betrayal.

When Sixo turns schoolteacher's reasoning around to justify having broken the rules, School Teacher whips him to demonstrate that "definitions belong to the definers not to the defined" (86). The slaves eventually come to realize the illegitimacy of much of the white definitions. Mr. Garner, for example, claims to have allowed his slaves to live as "real men," but Paul D questions just how manly they actually are. So too, does Paul D finally come to realize with bitter irony the fallacy of the name 'Sweet Home; Although Sixo eventually reacts to the

hypocrisy of the rhetoric of slavery by abandoning English altogether; other characters use English to redefine the world on their own terms. Baby Suggs and Stamp Paid, for example, rename themselves. *Beloved* may read as Morrison's effort to transform those who have always been the defined, into the definers.

Cincinnati's black community plays a pivotal role in the events of 124. The community's failure to alert Sethe to the schoolteacher's approach implicates it in the death of Sethe's daughter. Baby Suggs feels the slight as a grave betrayal from which she never fully recovers. At the end of the novel, the black community makes up for its past misbehavior by gathering at 124 to collectively exorcise Beloved. By driving her away, the community secures Sethe's and its own, release from the past. While slaves, the characters manipulate language and transcend its standard limits. Their command of language allows them to adjust its meanings and to make themselves indecipherable to the white slave owners who watch them. For example, Paul D and the Georgia prison inmates sing together about their dreams and memories by garbling and tricking the words. Sethe, the mother kills the daughter, believes it as a mercy killing as well as the deepest hurt on another's heart. In her recollection;

She was squatting in the garden and when she saw them coming and recognized Schoolteacher's hat, she heard wings. Little hummingbirds stuck their needle beaks right through her headcloth into her hair and beat their wings. And if she thought anything, it was No. No. Nono. Nonono. Simple. She just flew. Collected every bit of life she had made, all the parts of her that were precious and fine and beautiful, and carried, pushed, dragged them through the veil, out, away, over there where no one could hurt them. Over there. Outside this place, where they would be safe. (163)

From this remembrance, Sethe's mental state can be learnt by the readers when the infanticide is happening and what makes a mother cut the throat of her own baby; the helplessness of a mother, the thick mother love, the fear of losing her children, and her abhorrence of slavery.

Collective Class Struggle

Beloved explains Morrison's most extraordinary and spell-binding womanish remembrances of things past. Morrison tells of Beloved's collective class struggle against capitalism and the only viable solution possible for the African American people in the white–dominated American society. The novel travels the most oppressed period of slavery in the history of African American people. On a socio- psychological level, *Beloved* is the story of Sethe and Baby Suggs, who are searching for social freedom and psychological wholeness. Sethe struggles with her memory of her slave past and her retribution of Beloved. The ghost of the baby daughter whom Sethe has killed in order to save her from the living death of slavery. The novel also deals with class, race, and sex, especially the black women, and their victimization under sexist and racist oppression. The feminist qualities that Morrison supports through Sethe's portrayal are strength, beauty, and resistance:5

There were required to do physical labor in competition with them, so that their relation with each other turned out to be more comradeship than male dominance female subordination-Black women are both ship and safe harbor. It was the voice full of velvet and Boston and good things to eat that urged her along and made her think that maybe she wasn't, after all, just a crawling graveyard for six-month baby's last hours. (34)

Morrison justifies the infanticide because there seemed to be no other way for the black to save her daughter. Even though she kills her, she saves her daughter. Really, there is a paradox in it. This irony is the reality of the blacks. This novel *Beloved* expresses the black mother's urge to save the daughter from the dangerous disease of slavery; so she euthanizes her to give her eternal relief from it.

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A. Sivaraj, M.A., M.Phil., B.Ed., Research Scholar
Department of English
Annamalai University
Annamalainagar
Tamilnadu
India
anandansivaraj1982@gmail.com

Dr. R. Bharathi, M.A., M.Phil., Ph.D.
Assistant. Professor
Department of English
Annamalai University
Annamalainagar
Tamilnadu
India

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Myth and Reality in *The Second Sex* by Simone de Beauvoir

Dr. Smita K., M.A. (English), Ph.D., NET

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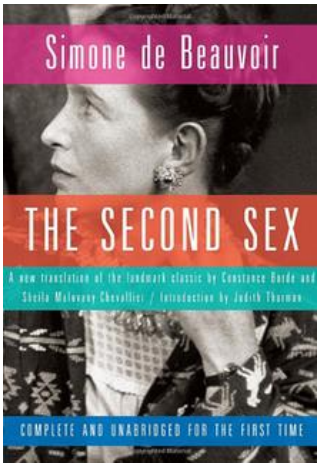

Introduction

Simone de Beauvoir's *The Second Sex* is a great work of anthropology, sociology, biology and psychoanalysis. It is a path breaking work and a landmark in the history of feminism. She has brought about a change in the social relationship of man and woman. She examines the fundamental issue – What is a woman in its entirety? Simone builds her treatise on the theory that woman has always been treated as the 'other.' The title of the essay "Myth and Reality," indicates that there are two views about "the second sex" – the mythical view and the realistic view. The essay explains who women actually are, and what are the facts and fiction about them invented by "the first sex." She tries to project the truth about the myth of the woman in this life, and to find,

> "To what extent does it affect the customs and conduct of individuals? In replying to this question it will be necessary to state precisely the relations this myth bears to reality" (*The Second Sex* 282).

Myths

For Beauvoir, myth is a story which serves to explain why the world is as it is, and why things happen as they do, to provide a rationale for social customs and observations. Myths are culture specific and are taken to be true and naturally existing. Myths primarily are representations of reality. In the process of representing reality the myths happen to overtake reality itself, and are transformed into absolute truth. Myths, actually, are not the truth, absolute, real or authentic; rather they are just the conceived facts, given the shape of truth to work out self-vested purposes. Myths, for women, are cages that keep them in bonds. Balzac's statement in "Physiology of Marriage," proves this when he says:

> "Pay no attention to woman's murmurs, her cries, her pains, nature has made her for our use and for bearing everything: children, sorrows, blows and pains inflicted by man. Don't accuse yourself for hardness. In all the codes of so called civilized nation man has written the laws that ranged woman's destiny under bloody epigraph: vae-victis! Woe to the weak!" (Loptson 447)

Beauvoir means to defend against such pathogenic misogyny which flourished like a weed in the patriarchal family structure.

Woman: A Social Constructed Phenomenon

Simone de Beauvoir, in this context, gives a very famous statement in which she defines that to be a woman, is a social constructed phenomenon:

"One is not born a woman, but rather becomes a woman." (Simone 160).

Beauvoir further says: "As group symbols and social types are generally defined by means of antonyms in pairs, ambivalence will seem to be an intrinsic quality of the Eternal Feminine" (*The Second Sex* 284). It always serves man's cause. If he is deceived – she is mean and deceiver, if he is impotent – she is "Praying Mantis" (*The Second Sex* 284). It is man who disguises woman with myths, not she herself.

Courtesy: **http://www.marxists.org/reference/subject/ethics/de-beauvoir/**

Woman as 'Other'

Man is 'the centre' or 'the self' and in order to acquire his absolute and unified identity, he requires the 'other,' which is, woman. Woman fits into the role of an 'other' for the reason that "she opposes him with neither the hostile silence of nature nor the hard requirement of a reciprocal relation" (Pattison 211). Simone writes:

> "She is all that man desires and all that he does not attain" (Evans 48).
> Women exist only as they are conceived by men, they have no existence of their own.
> Simone believes, "Essence does not precede existence" (Evans 104).

Woman as Mysterious Being

For Simone de Beauvoir, a man or woman should not be measured by Myths. They should be judged by their acts. Simone say: "Of a peasant woman one can say that she is a good or a bad worker, of an actress that she has or does not have talent; but if one considers a woman in her immanent presence, her inward self, one can say absolutely nothing about her, she falls short of having any qualifications (*The Second Sex* 287). Myths have made woman, "a beast of burden" (*The Second Sex* 285). Myths have succeeded well in attributing mystery to women. "Woman is mysterious," is another myth which Simone wants to demolish. She says that if woman is 'other' for man, then, man is also 'other' for woman. In fact, everyone is mysterious to everyone else. She says:

> "The truth is that there is mystery on both sides: as the other who is of masculine sex, every man, also, has within him a. presence, an inner self impenetrable to woman; she in turn, is in ignorance of the male's erotic feelings" (*The Second Sex* 286).

Stereotypes of Women in Literary Works

The various stereotypes of women are attached to her in the old literary works also. The traditional views and the essential stereotypes that have been used to define woman and represented her in various works of literature, have become so strong that it is quite difficult to liberate the woman from these shackles. The traditional view is that "the female is a female by

virtue of a certain lack of qualities," said Aristotle: "we should regard the female nature as afflicted with a natural defectiveness." And St. Thomas pronounced woman to be an 'imperfect man', an 'incidental' being. Plato thanked God for not making him slave and a woman. The problem is that if a living woman reacts against these myths, she is not treated as feminine at all. For instance, in Shashi Deshpande's novel *That Long Silence*, Mohan Says:

> "Anger makes a woman unwomanly" (*That Long Silence* 83).

Woman has to fit into this structural frame of society. The major reason why woman believes in these myths is that she uses it for her own advantages. Man occupies a privileged position and in marrying him, a woman acquires social standing.

Concept of Myth is Mirage

Simone de Beauvoir accepts that woman is, for biological and psychological reasons, more enslaved in nature than man. Margret Atwood in her novel, *Surfacing*, has explained that man wants to tame woman as he does nature. Woman's comparison with nature makes it easy for man to take many of his traditional privileges and advantages for granted and to take refuge from responsibilities for much of the wrong that is done to woman simply because it is all meant to be intended by nature. Simone de Beauvoir asserts:

> "The myth is in large part explained by its usefulness to man. The myth of woman is a luxury" (*The Second Sex* 289).

Simone believes that mystery belongs to the slave in the privileged classes who dominate over the lower strata of society. Those who are thought to be mysterious are given the stamp of being 'absolute.' Simone says: "Mystery is never more than a mirage that vanishes as we draw near to look at it" (*The Second Sex* 289).

Woman as Lost Sex

Myths are deliberately used by patriarchal society for imposing its laws and customs upon individuals. They believe that the true woman is one who accepts herself as "the other."

Today women are referred to as the "lost sex" because of their position and situation. The men with patriarchal notions ask:

> "Woman is lost. Where are the women? The women of today are' not women at all" (*The Second Sex* 291).

Conclusion

Simone de Beauvoir, in this celebrated work, calls for real relationship between men and women, which is important for their independent existence and their liberation, which must be founded on truth and reality rather than myth, on sincerity rather than mystery. This would also mean that each of the two is a subject as well as object. Women can be made free from the cages of myth when,

> "the men for their part will unreservedly accept the situation that is coming into existence; only then will women be able to live in that situation without anguish" (*The Second Sex* 292).

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Dr. Smita K., M.A. (English), Ph.D., NET
Assistant Professor of English
Priyadarshini Indira Gandhi Government College for Women
Jind - 126102
Haryana
India
k.smita23@yahoo.in

LANGUAGE IN INDIA

Strength for Today and Bright Hope for Tomorrow

Volume 14:3 March 2014
ISSN 1930-2940

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Corpus in Persian Lexicography

Zahra Zare and M. Balakumar

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Abstract

In linguistics studies, the corpus is a collection of written or oral texts that can be used as the base for analysis and description of language. With the help of corpus, we can study the phonetic, syntactic, social and other aspects of languages. Linguists emphasize the importance of language corpus in their researches. In this article, at first we discuss the resources and component elements of corpus including the written and oral resources of the corpus in Persian lexicons in the Indian subcontinent and cotemporary lexicons of Iran. A sample of the corpus in the following Dictionaries of Persian, viz., Dehkhoda, Moein and Sokhan lexicons and some examples of computer corpus of Persian language are also given. The non-electronic corpora created prior to computer era are reviewed. Electronic corpora are created with the help of computer which are easy to access for analysis.

Key words: corpus, language lexicons, Persian Lexicography, computer

Introduction

Meyer (.2002), said: "A corpus is a collection of texts or part of texts upon which some general linguistics analysis can be collected ".

It is applied to a collection of written or spoken language data that could be employed to describe and analyze a language. Undoubtedly, any research on languages and their description and analysis, including lexicography, grammar compilation, dialectology, etc. will not yield useful results without relying on corpora. (Khatibi, 2007, p.14).

Many linguists have emphasized the importance of corpus in most of their researches in the past. However, relying on real linguistic data has become common in the modern era and has turned into one of the essential requirements of many theoretical and applicable studies such as studies on dialectology, grammar compilation, and quick examination of linguistic data. Thus, a specialized branch in the field of computational linguistics has emerged. This new branch was created under the name of corpus linguistics in the last decades of the twentieth century and became one of the most active and applicable branches of linguistics within a short period of time. The term "corpus" is especially used by structural linguists, who always emphasize that the description of a language or dialect should be based on collecting and analyzing data (Assi, 2000).

The language corpus can be of any size depending upon the purpose. It can be big or very big, inclusive and represent the whole of a language or kind of that language, in the form of notes or computer files which include complete texts or the chosen parts of them or continuous parts of texts or a select part of quotations and notations and list of vocabularies. The language corpus can be specially provided for a study or can include a big and formless collection of various texts which are used for different purposes. (Assi, 2000).

Resources (Components)

Corpus is the most important factor contributing to compiling a comprehensive monolingual general dictionary.The components of a corpus are as follows:

1- Written documents: (from the oldest texts to the era of compiling dictionaries, including books and pamphlets on literature, religion, and history, legal and judicial documents, agreements, letters, stories, itineraries, magazines, newspapers, classified advertisements, etc.
2- Spoken documents: including telephone conversations, daily conversations, radio and TV debates, face-to-face interviews, classroom discussions, personal quotations, etc.)
3- Documents obtained through field research: (These documents are especially useful for compiling terms used in different professions and jobs.)
4- Linguistic knowledge of lexicographer.

Lexicographers are also a source of information which is to be used in dictionaries. The linguistic knowledge of lexicographers and their lexicographical skill guarantees the success of dictionary projects. (Hashemi-Minabad, 2007, p.111).

Lexicographers with critical and analytical insight are capable of removing shortages in extracted data and correcting flaws observed in such data. They can compile good dictionaries thanks to their knowledge about written language and spoken language as well as stylistic, contextual, semantic and grammatical nuances.

According to Hashemi Minabad (2007), Corpus can be drawn from to following sources:

1-Written Corpus

Written corpus is regarded as the most important linguistic corpus. Even dictionaries that are claimed to emphasize spoken language greatly benefit from written corpora. For example, Ahmad Shamlu who has allocated his "*Street Dictionary*" to vulgar language has quoted written documents in many cases. One of the main reasons behind the great emphasis on written documents is the availability of such documents compared to spoken documents. The holiness and importance of written language is another reason.

Written corpora are of different types which are used depending on the type and audience of the dictionary. Written documents could include textbooks, fiction works, non-fiction works, newspapers, publications, previous dictionaries, and reference books.

2-Textbooks

High-school textbooks are among the main sources of the corpus of a general dictionary. These textbooks enjoy great vocabulary diversity, cover many basic topics, and almost include all important fields. Some terms found in such books are too specialized to be used in general language. For example, some very specialized terms found in the "*carpet-weaving*" textbook of the first grade of high school include "Shakheh-Pich Toranjdar" (twisted branch with citrons), "Talfighi Toranji Dasteh Gol" (combination of citrons and flowers), "Talfighi Toranji Kaf Sadeh" (combination of citrons and simple backgrounds), "Talfighi Lachak Toranj Kaf Sadeh" (combination of citrons, scarves and simple backgrounds).

It is obvious that textbooks contain many words used in different professions and fields that should be extracted. So, the language used to describe and define words in dictionaries should be closely related to the language of textbooks. In addition, textbooks could also contribute to the language and expression of dictionaries. The corpus of general dictionaries does not cover university textbooks since they are too specialized. However, general textbooks such as "*General Persian*", "*The History of Islam*", "*Islamic Insight*", and "*Physical Education*" could be covered by the corpus of general dictionaries.

3-Fiction Works

Novels, stories, short stories and plays make up a major part of written corpus since fiction reflects a wide range of human experience and are widely read.

Literary texts and classic works often make up the main source of Persian dictionaries. Therefore, the end product does not properly describe the contemporary spoken language.

Fiction works have different style and types, covering various topics. Historical, science-fiction, adventure, police, entertainment and general stories are proportionally included in written corpora.

4-Non-Fiction Works

More attention is paid to non-fiction works today. Non-fiction works include books on general, scientific and technical topics, itineraries, biographies, guide books, and collections of articles. These works cover different fields such as arts, civilization, economics, history, politics, psychology, sports, nutrition, health, housekeeping, cooking, animal life, environmental health, industry, education, religion, cinema, etc.

5-Newspapers and Publications

Newspapers and periodical publications contain many modern and contemporary linguistic elements, reflecting the latest linguistic and non-linguistic developments. Newly-coined words, definitions of new words and existing terms, and colloquial elements are widely found in such texts. An advantage of newspapers is that they cover various topics and their language is a current daily language.

6-Letters and Catalogues

Formal, administrative and personal letters have their own specific words that should be recorded by general dictionaries. Catalogues, brochures and classified advertisements often contain numerous and various elements of the contemporary and daily language which are rarely found in other texts.

7-Previous Dictionaries

Previous general dictionaries are one of the important sources of data. Sometimes, a dictionary is compiled based on another one. Sometimes, a concise dictionary is compiled based on a comprehensive one or vice versa. Quoting previous dictionaries to write a new one has a long history. Data provided by other dictionaries could be employed to review data collected for the new dictionary and make a comparison. However, this should not be done without doing required research.

8-Reference Books

Reference books, encyclopedias, and dictionaries on language difficulties, such as *let's write correctly* by Abolhasan Najafi, are among the resources that are used to describe and define words and extract data.(p, 105-111),

In the past, preparing linguistic corpora to compile a dictionary was a time-consuming, laborious and costly task. For example, Allameh Dehkhoda studied Persian texts in verse and prose for many years, preparing a trove of notes containing words, evidence, and references. The collection of linguistic data which Dehkhoda prepared through the traditional note-taking method has been unique among Old Persian texts and even contemporary texts in terms of size and precision. (Khatibi, 2007,p.14).

Corpus in Persian Dictionaries in the Indian Subcontinent (13th – 19th century)

Lexicography became significantly popular in the Indian subcontinent as of the twelfth century, after Islamic dynasties such as Ghurid and Mogul came to power in the subcontinent and Persian language was spoken in the Indian court. The *Ghavas Dictionary* by Fakhroddin Mobarakshah Ghaznavi was the first dictionary compiled in that era. The *Loghat-e Fors* dictionary, rather than texts, made up the main corpus of this dictionary. (Siaghi Dabir,1989,P.33).

It became necessary to compile more complete Persian dictionaries in the Indian subcontinent after great Persian-speaking scholars such as Amir-Khosro Dehlavi, Sa'eb Tabrizi, and Bidel Dehlavi emerged there.

The *Jahangiri Dictionary* was written by Mir Jamaloddin Hossein Ebn-e Fakhroddin Hasan Anju Shirazi during Mogul King Jahangir. It was regarded as an important evolution in Persian lexicography. The corpus of this dictionary included:

1- Previous dictionaries, including 53 dictionaries compiled to that date.
2- Texts in verse. Only one text in prose (*The Naser Khosrow's Itinerary*) has reportedly been among the corpus of this dictionary.
3- Pahlavi words. The author has recorded and defined a number of Pahlavi words, known as "Zand" and "Pazand" words among lexicographers, in his dictionary with the help of the minority Zoroastrian population living in India, known as "Persians".

4- Other references such as *Zakhireye Khwarazmshahi*, *Nozhat ol Gholub*, and *Ajayeb ol Boldan* (Khatibi, 2007, p.21).

A new chapter began in Persian lexicography, and the corpus of Persian dictionaries and words increased following the compilation of the *Borhan-e Ghate Dictionary* by Mohammad Ebn-e Hossein Khalaf Tabrizi. The corpus of this dictionary included:

1- Previous dictionaries and poetical works
2- Arabic dictionaries
3- Pahlavi words known as "Zand" and "Pazand"
4- Dasatiri words, namely words coined by Azar Kayan in a book named *Dasatir-e Asemani* during the reign of the Mogul emperor Akbar and attributed to a false prophet named Sasan the Fifth. (Khatibi, 2007,p.20&21).
5-Compilation of dictionaries continued after the Mogul empire collapsed and Britain dominated over India. Among the most important dictionaries was *The Anenderaj*, which used a relatively large number of Arabic dictionaries as its corpus. . (Siaghi Dabir,1989, p.123)

The last important Persian dictionary authored in India was *The Nezam Dictionary* by Mohammad Ali Daeeoleslam which has been compiled based on a new method. The corpus of this dictionary was essentially different from those of previous dictionaries:

1- The corpus of the dictionary included not only complex poetical words, but also spoken words.
2- It paid attention to texts in both verse and prose.
3- "Zand" and "Pazand" words have been omitted.
4- Words and their spellings have been collected through referring to people.
5- Tehrani dialect has been employed to record words.(Daeeoleslam, 1983,P.2).

Corpus in Contemporary Lexicography in Iran

As of the sixteenth century, dictionaries were also compiled in Iran from time to time concurrent with the compilation of Persian dictionaries in India. All of the dictionaries authored in Iran were influenced by those written in India. *The Majma el-Fors-e Soruri* was one of the

oldest and most important dictionaries authored in Iran during that period. The dictionary, compiled during the reign of Shah Abbas I, was totally based on *the Jahangiri Dictionary* .

In the contemporary era and concurrent with the evolution of Persian language, basic changes were also observed in the corpus of Persian dictionaries. For example, the corpus of *The Nafisi Dictionary* by Nazem ol-Atebba Nafisi included European words - e.g. words from Persian-English dictionaries by Richardson, Wollaston, Johnson, and Steingass - in addition to previous dictionaries both in Persian and Arabic (Khatibi, 2007,p.24&25).

Corpus in the Dehkhoda Dictionary

The Dehkhoda Dictionary is regarded as the last Persian dictionary written based on traditional methods. It is also a collection of all the dictionaries compiled previously and covers almost all the words found in important handwritten and printed Persian and Arabic dictionaries. In addition, it contains thousands of sarcastic words and phrases as well as examples from prose and verse texts and other scientific and literary books none of which could be found in other Persian and Arabic dictionaries. *The Dehkhoda Dictionary* also covers many Turkish, Mogul, Indian, French, English, German and Russian words which were used in Persian but had not been included in dictionaries compiled before. (Moein, 1996, p.394).

The corpus of the *Dehkhoda Dictionary* was larger and more diverse than all the corpora used by previous and later dictionaries. The components of that corpus could be categorized as follows:

1- Most of Persian and Arabic dictionaries compiled to that date.
2- Persian texts in verse; for the first time, Dehkhoda read Ferdowsi's *Shahnameh* and other collections of poems, extracting words and evidence from them.
3- Persian texts in prose.
4- Widely-used Persian words; in many cases, Dehkhoda would approach people to collect words and their meanings.
5- Historical and geographical announcements related to Iran, Muslim countries, and some non-Muslim countries.

Besides, Dehkhoda explained scientific, literary, grammatical and philosophic issues as well as viewpoints and beliefs of sects and ideologies, adding aspects of an encyclopedia to his dictionary. The publication date of this dictionary (1945-1980) is an important period in the history of Persian lexicography since it has been used as the main corpus for all the dictionaries that were authored later. (Khatibi, 2007, p.26)

Corpus in the Moein Dictionary

The publication of *The Moein Dictionary* was another important turning-point in the history of Persian lexicography, indicating great progress in different fields and opening a new path for later lexicographers. Some features of *The Moein Dictionary* include: reasonable order of entries, sub-entries, definitions, and examples; Latin transcription; scientific etymology; and separation of proper nouns from words.

Domination of Moein over the legacy of Persian language, especially Persian dictionaries, and employment of modern lexicography methods has made his dictionary one of the main reference books used by speakers of Persian language.

The elements of the corpus used in *The Moein Dictionary* could be categorized as follows:

1) Persian texts from the beginning until the author's lifetime, including over 343 books and pamphlets.
2) Persian, Arabic and European dictionaries.
3) Arabic, Turkish and European encyclopedias such as *Mu'jam al-Buldan* by Yaqut, *Qamus al-A'alam* (Turkish), *Kashf al-ẓunūn* by Haji Khalifa, *Atlas of Iranian Geography*, *Encyclopedia of Iranian Geography*, *Encyclopedia Britannica*, *Brockhaus Enzyklopädie*, Grand Larousse encyclopédique, and *the Dehkhoda Dictionary*, which has been classified as an encyclopedia by Moein.
4) Words and names approved by the Persian Language & Literature House of Culture.
5) Latest works on the etymology of Persian words by Iranologists, including *Grundriss der iranischen Philologie* by Wilhelm Geiger and Ernst Kuhn, *Grundriss der neupersischen Etymologie* by Paul Horn, and *Persian Studies* by Hübschmann.

6) Notes taken from daily conversations and interviews with authors, poets, critics, and artists in different fields.
7) Pictures, tables and maps. (Khatibi, 2007,p.27&28).

Corpus in *The Sokhan Comprehensive Dictionary*

The Sokhan Comprehensive Dictionary is another important dictionary that has contributed to the evolution of Persian lexicography. It was published in 8 volumes in 2002 under the supervision of Dr. Hasan Anvari. If this dictionary is divided into two parts of old words and contemporary words, the latter part will be of more significance. The dictionary's introduction titled "*Word Selection*" has briefly pointed to the corpus used during its compilation process. Part of the introduction reads: "The linguistic corpus on which our dictionary has been based includes about two million examples of word usage mostly extracted from about four hundred old and modern texts. Our main focus has been on the current Persian. Our use of about one hundred and fifty contemporary short stories and novels as well as other sources in current Persian is indicative of such a focus. As for Old Persian, we should admit that our resources have been limited compared to the wide range of old texts" (Anvari, 2002, p.24).

Therefore, the failure to use sufficient older Persian texts is the main linguistic setback of this dictionary. Although the bibliography and content of the dictionary suggest that the most important Persian texts have been among its references, it has seemingly referred to other Persian dictionaries, especially *the Dehkhoda Dictionary*, or other dictionaries of old texts rather than Persian texts to select older words, phrases or usages as well as current phrases. The only difference is that it has used a scientific method to list entries and information related to each word and phrase. A review of the corpus of old texts used in *The Sokhan Dictionary* reveals that it shares a large number of references with *the Dehkhoda Dictionary*. Among the old translations and interpretations of the Quran, *Tafsir al-Tab*ari is among the references of *The Sokhan Dictionary*. (Khatibi, 2007,p.29)

Computational Corpus Linguistics

Today's lexicography is closely interwoven with the use of computer. However, the traditional note-taking method has been used to compile general Persian dictionaries, including

The Contemporary Persian Dictionary and *The Sokhan Comprehensive Dictionary*, in Iran over the past two decades.

The Persian Language Comprehensive Dictionary, presently under compilation by the lexicography department of the Persian Language & Literature House of Culture, is the first Persian dictionary to be based on a large computational corpus of words taken from Persian texts. (Khatibi, 2007.p30.).

Computational Corpora of Persian Language and Literature

Over the past two decades, the Persian Language with some limited Computational corpora has been developed. That has a great impact on the study of Persian Language and literature. Some of the important corpora include:

1. Dorj 3

The Compact Disc (CD) of the Mehr Argham Rayaneh Comp*any*

A new compact disc (CD) released by this company contains 178 Persian works in verse and prose from 101 authors and poets, including texts from the oldest times to the current era. This CD is the first and best reference for different types of research on Persian language and literature in terms of data size and application. (Khatibi, 2007,p31).

2. Persian Language Database

This database has been created at the Institute for Humanities and Cultural Studies under the supervision of Dr. Mostafa A'asi. It is available at the institute's website. The database, designed to create a large collection of various corpora of Persian language, includes selected literary, scientific, artistic and political Persian texts in written and spoken forms. (A'asi,1997). (www.pldb.ihcs.ac.ir)

3. The Persian Language Corpus of the Agah Publications

This corpus was prepared under the administration of Dr. Mohammadreza Bateni within a lexicography project at the Agah Institute in 1997-1999. It contains over 20 million words. Various usages of words from the current Persian language have been included in this corpus based on their level of importance since the project had adopted a stylistic and sociological approach toward Persian. The corpus includes various texts such as stories, novels, political, philosophic, social and scientific texts, news items, articles, newspaper reports, contemporary magazines, classified advertisements, texts related to different aspects of daily life, and school textbooks. (Khatibi, 2007,p31).

Some features of this corpus are as follows:

1- This corpus enables lexicographers to access each word and the whole examples and usages related to it within the framework of lexicography and corpus linguistics standards with the help of a keyword tool.
2- It enables lexicographers to put words in alphabetical order based on their previous and next words.
3- It contains different formats and images of verbal contexts for word usage.
4- It is a very effective tool for recording lexical homophony.
5- It accurately determines the frequency of each word since texts have been added to it constantly, enabling lexicographers to select entries depending on the purpose and extent of their dictionaries (Khatibi, 2007, p.32).

4. Database of Persian Language and Literature Texts

This project was approved at the Persian Promotion Council under the supervision of Dr. Mostafa Musavi in 2001. It started off one year later. Based on the project, all Persian language books in different fields authored after 1921 were supposed to be added to the database. The required software was designed and tested, and Persian texts authored during the ninth century and the first half of the tenth century, were added to it in the first phase of the project. However the project was stopped in 2003. (khatibi,2007,p.33)

5. The Computational Corpus of the Iranian Academy of Persian Language & Literature

Iranian Academy of Persian Language & Literature has prepared two corpora:

1-Ganj Vajeh (treasury of words), is a corpus of Persian-Persian, English-Persian-English, German-Persian-German, French-Persian-French, Italian-Persian-Italian, and Spanish-Persian-Spanish dictionaries.

This project, carried out by the word selection department, included words and their meanings found in 375 dictionaries in different fields such as the humanities, medical science, agriculture, engineering, etc. The size of this corpus has reached to 6 million words so far. It also covers over 3000 words found in the glossaries of scientific books. The project is still underway. (Khatibi, 2007, p.33)

1- The corpus of the lexical units of Persian texts

This computational corpus of lexicography currently contains the lexical units of about 800 titles of Persian books (a total of over 100 volumes) and 7 million records. If each example contains at least 10 lexical units, the whole corpus will have about 70 million lexical units and examples. The corpus's software program has been designed with FoxPro in the user interface.

Type a lexical unit in the search field and the relevant sub-entries, examples, references and authorship date are shown immediately. If all the sub-entries and examples are required, click on the sub-entry count to observe the frequency of the lexical unit. Then, click on "export to Excel" option to access all the examples in chronological order. Another capability of this program is that it enables searching into the huge body of examples. Click on a button on the left of the example and a large number of examples will be provided in chronological order in the Excel. Prefixes, infixes, and suffices could be easily searched within the text to examine their behavior in words and contexts. (Khatibi, 2007, p.32&33).

Conclusion

Compiling the contents of the lexicons is the duty of a lexicographer. Undoubtedly, any kind of research about the language, description and analysis of language including lexicography, writing syntax, studying dialects, etc., will have no useful results without depending on the language corpus. Because the body of linguistic contents is too much (in most

of the languages present in the world) to become part of the corpus, we can at times create the corpus as the sample. Signifying the limits of corpus is the duty of the linguist.

In the tradition of lexicography in Iran, from the beginning till later years, the biggest corpus of lexicon was made of poetic texts but in the contemporary age, the prose has been used too in order to extract words. Today, we cannot compile a lexicon which is compiled with the new method of lexicography without established and determined corpus.

Suggestions

The type of linguistic corpus depends on the limits of lexicon. The lexicographer should decide about the extent to which he wants to bring in the old, obsolete and dialectical entries. This fact will help him in selecting the texts based on the historical arrangement and importance, people, places and times. It is required that a lexicographer has to review a big mass of published material every year in order to coordinate with the new words and definitions, linguistic changes and to update lexicons on the whole. The vocabulary contents and the texts that can be read on the computer are shared between lexicographers. They help encourage the compilation of better lexicons and prevent the copying of one lexicon from another. Because the computer processes the information faster and more accurately, the lexicographer considers the computer record more useful than copying from other lexicons.

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Zahra Zare
Ph.D. Research Scholar
Department of Studies in Linguistics, KIKS
University of Mysore
Manasagangotri
Mysore-570006
Karnataka, India
zahrazare92@yahoo.com

Dr. M. Balakumar
Reader-cum-Research Officer
Central Institute of Indian Languages (CIIL)
Masagangotri
Mysore-570006
Karnataka, India