

Marine Fish Catching and Fish Marketing of Fishermen in Tamil Nadu and All India

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Abstract

Fish protein has today come to be rated high by nutritionists. It is only appropriate that India, having accepted the goal of “healthy food for all” does its best in commercial fishing. Global Fisheries and aquaculture production have increased from 117 million tonnes in 1978 to 125 million tonnes in 1999. As the production from capture fisheries has almost remained stable during the last decade, the increase has largely come from aquaculture.

This study aims at (i) Portraying the socio-economic status of the fishermen in the Ramanathapuram district in Tamilnadu, and (ii) examining the methods of fish catching and fish marketing in the study area. Relevant primary data and yearly reports on production and export of fish in India were collected for the period from 1990-91 to 2010-11. Secondary data for the study were also collected from the records of journals, statistical handbooks and year books. Tabular analyses were done to work out the percentages and average values.

The study finds that the marine fish production had increased to 3.2 million tonnes in 2010-11 from 2.3 million tonnes in 1990-91. The highest marine fish production was 3.2 million tonnes in 2010-11, followed by 3.1 in 2009-10. The lowest marine fish production was 2.3 in 1990-91. India’s export of marine products value had increased from 4007.6 crore rupees in 1996-97 to 11550.5 crore in 2010-11. India’s highest export of marine products value was 11550.5 crore in 2010-11.

The study concluded that most of the fishermen’s main problem in raising finance is their inability to give security for the loan. Even for getting financial aids through government banks, security is essential. The study found that food assistance and cash grants from government and non-governmental organisations, as well as donations of boats and fishing gear and boat repair stations were all available to them.

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Introduction

Fish protein has today come to be rated high by nutritionists. It is only appropriate that India, having accepted the goal of “healthy food for all” should be taking a fresh look at fishing. The catching of fish falls into two categories: commercial fishing and sport fishing. Commercial fishing is one of the world’s major industries and an important source of food supply to a large per cent of population.

While in agriculture farmers attempt to increase the harvest of the land, fishing, attempts to reap the harvest of the sea and the inland waters. With ever increasing growth of population, uninhabited land has become scarce. With ever-growing population, the basic food needs require large production. So, the marine sources of food materials should be exploited to ensure balanced diet with animal protein and fat.

Global fisheries and aquaculture production have increased from 117 million tonnes in 1978 to 125 million tonnes in 1999. As the production from capture fisheries has almost remained stagnant during the last decade, the increase has largely come from aquaculture. The global pattern of fish production owes much to the activities of China that accounts for 32 per cent of the world total in terms of quantity. Other major producers are Japan, India, the United States, the Russian Federation and Indonesia.

Indian Fisheries

Indian Fisheries are an important component of the global fisheries and the sector has been recognised as a powerful income and employment generator. It is also a source of cheap and nutritious food. The sector’s contributions to foreign exchange earnings are substantial and the earnings constitute 1.4 per cent of the GDP. More than 6 million fishermen in the country depend on fisheries for their livelihood. The country with a long coastline of 8118 Km. has an Exclusive Economic Zone (EEZ) extending to 2.02 million Sq.Km. - 0.86 million Sq.km. on the West Coast, 0.56 million sq.km. on the East Coast and 0.60 million sq.km.around the Andaman and Nicobar Islands - which is highly suitable for developing capture and culture fisheries. With the absolute right on the EEZ, India has also acquired the

responsibility to conserve, develop and optimally exploit the living marine resources within this area.

Fisheries in Tamilnadu

Tamil Nadu, with its 1076 km of coastline (13 per cent of the countries coastline), 0.19 million sq.km of EEZ (9.4 per cent of the India's EEZ) and continental shelf of about 41412 sq.km is a leading state in fish production. The marine fisheries potential of the State is estimated at 7.19 lakh tonnes (3.69 lakh tonnes from less than 50 m. depth and 3.5 lakh tonnes beyond 50m. depths) as against the all India potential of 39.34 lakh tonnes. Of the East Coast states, Tamil Nadu handles the maximum catch followed by West Bengal.

The State has a fishermen population of about 6.9 lakhs, of which 2.62 lakh fishermen are actively engaged in fishing from 591 marine fishing villages scattered along the coast. There are 994 primary fishermen co-operative societies, which include 289 inland fishermen and women cooperatives with a membership of 337,598 men and 59486 women members. Presently, 10278 mechanised fishing boats and about 49000 traditional crafts, of which 20000 crafts have been motorised with outboard motors, are engaged in marine fishing. There are three major fishing harbours, two minor fishing harbours and several fishing landing centres, which partially cater to the landing and berthing requirements of the marine fishing fleet.

While the contribution of marine fish production of Tamil Nadu to the All India marine fish production was in the range of 13.4 per cent in 1999-2000, contribution of inland fisheries to the total fish production from inland resources of India was about 4 per cent. As against the total fishery potential of 9.65 lakh tonnes from both inland and marine resources of Tamil Nadu, the present level of fish production is 4.75 lakh tonnes, which is about 49.5 per cent of the total potential. The export of marine products from the State during 2001-2002 amounted to 58,483 metric tonnes valued at Rs. 20,164 million.

Major Fishing Districts in Tamilnadu

Tamil Nadu has become one of the leading producers of marine fish. The annual marine fish production in the State stands at 3.93 lakh tonnes. The actual fish production had witnessed a marginal improvement from 3.93 lakh tonnes in 2007-08 to 3.97 lakh tonnes in

2008-09. Of the major marine fish producing districts in the State, Ramanathapuram district tops the list with 81569.65 tonnes, followed by Nagapattinam, Thiruvarur and Thanjavur (78881.50 tonnes), Tuticorin (48510.27 tonnes), Kanniyakumari (39627.60 tonnes) and Chennai (32086.60 tonnes) put together accounted for more than 60 per cent of marine fish production in the State.

Of the total marine fish production (3.97 lakh tonnes), the share of demersal variety was at 2.26 lakh tonnes and pelagic variety accounts for 1.71 lakh tonnes. In spite of this achievement, in many states, it created inter-sectoral conflicts in traditional and mechanized sectors, problems between fishing groups of different states and conflict between ring seine and trawl labourers. But the worst impact was the changes it brought in the livelihood pattern of the labourers working in trawlers. For almost two months of the year those fishermen who contribute a major portion of export valued marine products are deprived of any source of employment and their income levels face a serious setback during the period. This period is usually associated with problems like poverty, malnutrition and increase in debt among the fisher folk communities engaged in trawling (Kurien John, 1978, 1995; Datta *et al.*, 1989; Joseph Sherry, 1995). The present study was undertaken to address changes in the livelihood of fishermen in the form of problems like unemployment, poverty and low-income level, following implementation of trawl ban in the marine fisheries sector.

Objectives

1. To portray the socio-economic status of the fishermen among the Ramanathapuram district.
2. To examine the methods of fish-catching and fish marketing in the study area.

Methodology

Collection of Data

For the present study, the time series data and yearly reports on production and export of fish in India were collected for the period from 1990-91 to 2010-11, 2001-02 to 2010-11 and 1996-97 to 2010-11. Secondary data for the study were also collected from the records of journals, statistical hand books and year books. The available information is judiciously used in the paper.

Tools of Analysis

(1) Tabular analysis

Tabular analyses were done to work out the percentages and average values.

(2) Estimation of Compound Growth Rate

The exponential trend equation which directly gives a constant rate of increase/decrease per unit of time is sometimes called the “Geometric” or Compound Growth Rate.

Compound growth rates were estimated by fitting exponential trend equation of the following type.

$$Y = ab^t \text{----- (1)}$$

Where,

- Y = production/Export
- t = Time variable in years
- a = constant

and b = (1 + r)

Where, r = compound growth rate

The equation (1) takes the linear form by taking logarithms of both sides of the equation as follows:

$$\text{Log } Y = \text{log } a + t \text{ log } b$$

Compound growth rate is computed using the following formula

$$\text{Compound Growth Rate (CGR)} = (\text{Antilog (Log } b) - 1) \times 100$$

Table: 1
Tamil Nadu General Information of Marine Fishing Villages-Year 2010

Sl.No	District	Costal length of the maritime district(in kms)	No. Of marine fishing villages	Population			Mechanised crafts	Non-Mechanised crafts	Gears	Literates	Employed men	Employed women
				Male	Female	Total						
1	Chennai	19.0	44	36552	34505	71057	908	1662	9418	43205	19511	5449
2	Thiruvallur	27.9	58	20845	20958	41803	98	5101	36629	16653	12064	2914
3	Kancheepuram	87.2	44	13179	12630	25809	7	3250	10291	12775	7815	1361
4	Villupuram	40.7	19	7542	7381	14923	17	1804	11477	6855	4225	1790
5	Cuddalore	57.5	49	20856	19726	40582	640	5000	55987	21163	11910	2454
6	Nagapattinam	187.9	51	40796	38972	79768	1465	4129	32652	39144	23753	5416
7	Thiruvarur	47.2	13	5291	5074	10365	--	47	19589	6739	3150	1646
8	Thanjavur	45.1	27	12952	12426	25378	469	1031	33032	12115	5990	839
9	Pudukkottai	42.8	32	12944	12083	25027	866	1710	32129	13125	6813	504
10	Ramanathapuram	236.8	184	60234	57057	117291	1804	5078	88847	65545	34574	8441
11	Thoothukudi	163.5	21	35828	33730	69558	352	2197	42193	50122	19158	2022
12	Tirunelveli	48.9	7	10275	9935	20210	--	1395	28653	16047	5339	815
13	Kanniyakumari	71.5	42	71018	66922	137940	1383	9366	24735	95578	40168	3692
	Total	1076.0	591	348312	331399	679711	8009	41770	425632	399067	194470	37343

Source: Marine Censuses-2010

The Table 1 shows that the Tamil Nadu general information of marine fishing villages-2010.

Tamil nadu has 13 coastal districts and 1076.0 Kms coastal line. Ramanathapuram district has longest coastal line in 236.8 kms. Compared to Tamilnadu districts, followed by 187.9 kms. of Nagapattinam, 163.5 kms. of Thoothukudi and 87.2 kms. in Kancheepuram. The lowest coastal line district is 19.0 kms. in Chennai. In about 591 marine fishermen villages of Tamilnadu, 348312 male and 331399 female (a total of around 679711) fishermen are in Tamilnadu. Ramanathapuram district has the highest number of fishermen villages 184, mechanised fishing crafts 1804, fishing gears 88847 and fishing employed women 8441 in Tamil nadu, followed by highest fishermen villages 58 in Thiruvallur and 49 in Cuddalore. The lowest fishermen villages are 7 in Tirunelveli district. Kanniyakumari district has the highest fishermen male population of 710118 and the female population of 66922, and fishermen literates 95578. This district also has the highest total of non-mechanized fishing grafts 9366 and employed men 40168 in Tamilnadu. The lowest male population 5291, female population 5074, fishermen literates 6739, non-mechanised fishing grafts 47 and employed men 3150 are found in Thiruvarur district.

Note that fishing as a profession is caste-based in Tamilnadu. There are castes which exclusively go for marine fishing and also there are castes which deal with inland fishing. There is some change in this pattern and it also looks like that individuals from non-fishing castes are presently involved and employed in fishing activities. But details of such involvement and its impact on fishing as an economic activity are yet to be documented.

Table: 2**Estimated Marine Fish Production - Craft Wise by Districts for the Year 2010-11**

(Quantity in Tonnes)

Sl.No	District	Mechanised	Non-Mechanised			Total
			Motorised	Non-Motorised	Shore seine crafts	
1	Chennai	2156471	7573.137	5145.902	0.000	34283.110
2	Thiruvallur	0.000	5786298	3857.532	0.000	9643.830
3	Kancheepuram	354.478	928183	6187.388	0.000	15822.949
4	Villupuram	561.257	11613.678	7742.452	539.633	20457.020
5	Cuddalore	16059.458	5333.355	3358.900	780.017	25531.730
6	Nagapattinam	44277.272	15549.840	10566.007	0.000	70393.120
7	Thiruvarur	8283.660	2909.158	1976.752	0.000	13169.570
8	Thanjavur					
9	Pudukkottai	27523.046	9665.884	6567.900	0.000	43756.830
10	Ramanathapuram	54378.409	18872.507	12864.081	337.163	86452.160
11	Thoothukudi	33454.950	11749.123	7983.447	0.000	53187.520
12	Thirunelveli	0.000	5760.468	3840.312	0.000	9600.780
13	Kanniyakumari	26748.376	9393.826	6383.039	0.000	42525.240
	Total	233204.977	113488.356	76476.713	1656.813	424823.859
	Percentage	54.89	26.71	18.00	0.39	100.00

Source: Commissioner of Fisheries, Chennai-6 (2012)

The Table 2 shows that the estimated marine fish production in Tamil nadu - craft wise by districts for the year 2010-11.

Tamilnadu marine fish production craftwise (mechanised, motorised, Non-motorised and shore seine crafts) is highest 86452.160 tonnes in Ramanathapuram district, followed by 70393.120 tonnes in Nagapattinam, 53187.520 tonnes in Thoothukudi and 43756.830 tonnes in Pudukkottai. The shore seine craft marine fish production is followed only in three districts. There are Villupuram, Cuddalore and Ramanathapuram. In total, Tamilnadu marine fish production through mechanised boat is 54.89 per cent, by motorised boat it is 26.71 per cent, by non-motorised boat it is 18.00 per cent and shore seine crafts is only 0.39 per cent.

Table: 3
Production and Export of Fish in India 1990-91 to 2010-11

Year	Fish production (million tonnes)			Export of marine products	
	Marine	Inland	Total	Qty('000 tonnes)	Value(Rs crore)
1990-91	2.3	1.5	3.8	140	893
2000-01	2.8	2.8	5.6	503	6,288
2003-04	3.0	3.4	6.4	412	6,087
2004-05	2.8	3.5	6.3	482	7,019
2005-06	2.8	3.8	6.6	551	8,363
2006-07	3.0	3.8	6.8	612	7,620
2007-08	2.9	4.2	7.1	541	8,608
2008-09	3.0	4.6	7.6	602	10,048
2009-10	3.1	4.8	7.9	678	12,901
2010-11	3.2	5.1	8.3	813	13,150
CGR	2.37	10.75	6.69	13.07	21.60

Source: Department of Animal Husbandry, Dairying and Fisheries. (2012)

The Table 3 shows the quantity and value of fish production and export of marine products in India from 1990-91 to 2010-11.

Marine fish production had increased to 3.2 million tonnes in 2010-11 from 2.3 million tonnes in 1990-91. The highest marine fish production was 3.2 million tonnes in 2010-11, followed by 3.1 in 2009-10. The lowest marine fish production was 2.3 in 1990-91. The quantity of the export of marine products had increased from 140 thousand tonnes in 1990-91 to 813 thousand tonnes in 2010-11. Even though the Indian fishing communities producing 3.1 million tonnes, where as they are exported only for thousand tonnes of marine products. Export of marine products were shows in table was increasing trend expect the year 2003-04, 2004-2005 and 2007-08. The main reasons for decline in the catch rates due to natural calamities, over flow of wind and heavy raining seasons etc.,

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The export of marine products value had increased to 12,901Rs. Crores 2009-10 from 893 Rs. crores 1990-91, which were followed by the 10,048, 8,608 Rs. Crores in 2008-09 and 2007-08. The lowest marine products export value was 893 Rs. Crores in 1990-91.

The estimated compound growth rate of production of marine, inland and total was positive 2.37, 10.75 and 6.69. Exports of marine products quantity and value were 13.07, 21.60 positive.

Table: 4

Export of Fish and Fish Products in Tamil Nadu 2001-02 to 2010-11

Year	Quantity (Tonnes)	Value (Rs.in Lakhs)
2001-02	58482	201640.00
2002-03	70147	250787.00
2003-04	68462	207116.00
2004-05	70809	206804.00
2005-06	72418	199572.00
2006-07	72883	206805.00
2007-08	72644	181314.00
2008-09	68397	177220.00
2009-10	73327	198207.47
2010-11	86181	286019.00
CGR	2.38	0.22

Source: Director of Marine Products Export Development Authority, Chennai-40 (2012)

The Table 4. Present the results of export of fish and fish products in Tamil Nadu during 2001-02 to 2010-11.

Export of fish and fish products quantity had increased from 58482 tonnes in 2001-02 to 86181 in 2010-11. The highest export of fish and fish products quantity was 86181 tonnes in 2010-11, followed by 73327, 72883 tonnes in 2009-10 and 2006-07. The lowest fish and fish products quantity was 58482 tonnes in 2001-02. The export of fish and fish products value had increased to 286019.00 Rs. Crores in 2010-11 from 201640.00 in 2001-02, followed by 250787.00 in 2002-03 and 206805.00 in 2006-07. The lowest fish and fish products was 177220.00 in 2008-09. The estimated compound growth rate was positive for both quantity and value. The CGR regarded in quantity 2.38 and value 0.22.

Table: 5
Exports of Marine Products Principal Countries – Rupees

(Rs. in Crore)

Marine product	1996-97	1997-98	1998-99	1999-00	2000-01	2001-02	2002-03	2003-04	2004-05	2005-06	2006-07	2007-08	2008-09	2009-10	2010-11	CGR
China	262.7	427.5	216.8	380.1	529.1	404.9	571.5	408.2	495.5	666.9	516.1	679.0	500.7	1093.6	1266.5	8.92
Taipei	78.4	46.3	31.0	47.0	159.1	165.8	203.6	50.4	41.3	46.8	69.6	62.3	98.6	241.5	305.5	7.30
Hong kong	146.4	88.1	62.6	79.2	109.5	91.7	109.6	124.8	152.8	183.5	191.2	254.7	328.0	755.1	577.0	14.88
Italy	112.3	61.7	86.1	100.8	134.2	142.4	158.1	159.9	168.0	212.9	301.1	293.9	304.4	420.6	517.2	13.76
Japan	1695.9	2077.9	2054.2	2127.5	2329.3	1641.8	1555.2	1112.8	1225.0	1133.6	1278.2	1093.3	1028.2	1164.1	1508.1	-4.61
Spain	107.8	82.3	136.8	173.3	203.8	288.2	385.8	302.4	459.3	516.0	569.9	633.9	512.5	685.0	755.4	16.42
Thailand	53.9	73.0	103.2	101.9	130.0	157.0	224.3	108.0	86.7	113.9	133.6	117.1	187.6	141.4	458.2	7.78
U.A.E	343.6	524.5	353.4	274.1	325.1	206.8	167.6	155.5	211.8	246.5	278.5	237.4	263.4	328.9	288.2	-2.10
U.K	181.6	181.5	140.9	199.2	278.3	259.4	329.3	296.1	365.6	350.0	414.2	335.5	299.2	386.1	348.2	6.20
U.S.A	388.0	515.4	625.0	782.6	1091.7	1294.1	1885.8	1888.4	1512.8	1555.8	1289.3	889.5	961.2	974.0	1770.7	6.55
others	637.0	508.7	558.7	859.0	1077.2	1246.2	1337.3	1502.1	1750.5	2010.1	2959.5	2330.1	2582.6	3440.0	3755.8	10.63
total	4007.6	4486.8	4368.6	5124.6	6367.3	5898.3	6928.1	6105.6	6469.2	7035.9	8001.0	6926.7	7066.4	9900.0	11550.5	6.16

Source : Directorate General of Commercial Intelligence and Statistics.(2011)

The Table 5. Shows that the India's export of marine products principle countries from 1996-97 to 2010-11.

India's export of marine products value had increased from 4007.6 crore in 1996-97 to 11550.5 crore in 2010-11. India's highest export of marine products value was 11550.5 crore in 2010-11. The lowest export of marine products value was 4007.6 crore in 1996-97. In 2000-01 India's highest export of marine products to Japan value was 2329.3 crore, followed by 2010-11 USA 1770.7 crore. The lowest export of marine products to Taipei value was 31.0 crore in 1998-99.

The estimated compound growth rate was positive China, Taipei, Hong Kong, Italy, Spain, Thailand, U.K, U.S.A and others countries 8.92, 7.30, 14.88, 13.76, 16.42, 7.78, 6.20, 6.55 and 10.63. Japan and U.A.E was negative -4.61 and -2.10.

Findings

- Ramanathapuram district has highest fishermen villages 184, mechanised fishing crafts 1804, fishing gears 88847 and fishing employed women 8441 in Tamil Nadu.
- Tamil Nadu marine fish production craft wise (mechanised, motorised, Non-motorised and shore seine crafts) highest 86452.160 tonnes in Ramanathapuram district, followed by 70393.120 tonnes in Nagapattinam, 53187.520 tonnes in Thoothukudi and 43756.830 tonnes in Pudukkottai.
- Marine fish production had increased to 3.2 million tonnes in 2010-11 from 2.3 million tonnes in 1990-91. The highest marine fish production was 3.2 million tonnes in 2010-11, followed by 3.1 in 2009-10. The lowest marine fish production was 2.3 in 1990-91.
- The export of marine products value had increased to 12,901 Rs. Crores 2009-10 from 893 Rs. crores 1990-91, which were followed by the 10,048, 8,608 Rs. Crores in 2008-09 and 2007-08.
- Export of fish and fish products quantity had increased from 58482 tonnes in 2001-02 to 86181 in 2010-11. The highest export of fish and fish products quantity was 86181 tonnes in 2010-11, followed by 73327, 72883 tonnes in 2009-10 and 2006-07.
- The export of fish and fish products value had increased to 286019.00 Rs. Crores in 2010-11 from 201640.00 in 2001-02, followed by 250787.00 in 2002-03 and 206805.00 in 2006-07.
- India's export of marine products value had increased from 4007.6 crore in 1996-97 to 11550.5 crore in 2010-11.

Suggestions

Fisheries management is a continuous and interactive process, where, economic, social and ecological costs and benefits are to be understood and interventions designed. A road map for ensuring us trainability, equitability, eco system conservation, eliminating destructive gears reducing by-catch and discards and juvenile destruction, extension of fishing in to new areas, ensuring conservation of endangered and threatened species groups, putting into practice the FAO Code of Conduct for Responsible Fisheries, and ultimately evolving a working model for a participatory management of marine fisheries resources of the country is the need of the hour. This can be achieved only jointly by all the stakeholders including fishers, scientists, policy developers and implementers.

Conclusion

The livelihood process will create opportunities for more income as well as improve the resource base of the poor people of coastal areas. Moreover, institutions involved in income generating activities and other support services may work in close cooperation among themselves for development of sustainable livelihoods system and thus the process will ensure more sustainable use of natural resource base of coastal fishing communities of Ramanathapuram district.

Most of the fishermen's main problem in raising finance is their inability to give security for the loan. Even for getting financial aids through government banks Security is essential.

By way of providing alternate employment the standard of living of the fishermen family will be upgraded due to additional income of the family and also leisure time could be spent effectively.

Furthermore need food assistance and cash grants from government and non-governmental organisations, as well as donations of boats and fishing gear and boat repair stations were all available to them.

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Examining Subject Teachers' Feedback on Written Work

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Abstract

Feedback is widely seen as crucial for both encouraging and consolidating learning. Little research has been undertaken to investigate Subject teachers' actual use of feedback in the classroom. Its complexity and its entwined relationship with teaching, learning and assessment suggest the notion that such feedback should be explored further.

This study examines the feedback practices of two teachers of each of the following subjects: Mathematics, Physics and Chemistry. It was conducted in an engineering college in Hyderabad, India, where the researcher was teaching English. The samples that were used were the written assignments submitted by students. A total of 306 feedback comments were analyzed.

Results showed that about 30% of the feedback consisted of ticks or crosses. The remaining 28% of feedback was in the form of questions, 26% was in the form of statements and 16% was in the form of imperatives. It was found that feedback in the form of imperatives were more influential on revisions. The assignments in which crosses were marked were acted upon to a large extent and corrections were made. Wherever feasible oral face-to-face feedback should be given as this will enable students to become self-evaluative. Students must not be allowed to fall back on the rationalization that only English teachers are judges of grammar and style. Especially for engineering students errors in grammar and mechanics can be seen by employers as symptomatic of a less than professional level of education. Therefore it is suggested that teacher training courses for subject teachers include training on feedback techniques.

Introduction

In most subject teachers' feedback, knowledge of the subject matter and pedagogical content are mitigating factors. These are critical factors in teaching. For many students the quality of the feedback they receive on their assignments is a measure of the quality of teaching by the lecturer.

The greatest complaint by students is that they simply do not get enough feedback or that the feedback that they do receive comes too late for their learning. Sadler (1998) argues that the appropriateness of feedback depends on its ability to be understood by the student and its capacity to encourage effective approaches to learning. The quality of feedback is therefore

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determined by the quantity of comments that have a positive influence on the students' work that are received within an effective turn-around time.

There are several ways of teaching and learning. These ways can be seen from a teacher's perspective, as well as a learner's perspective. Samuelowicz and Bain (1992) suggest that there are five levels of teaching, going from a "surface" approach to a "deeper" approach. These levels are described as: imparting knowledge; transmitting knowledge; facilitating understanding; changing students' conceptions and finally; supporting student learning. Good teaching involves finding out from students where they experience difficulties in learning the subject matter, what outcomes they have not achieved and what aspects of teaching can be changed to ensure high quality learning.

Need for Feedback

Feedback is widely seen as crucial for both encouraging and consolidating learning. Summative feedback designed to evaluate writing as a product has generally been replaced by formative feedback that enables students' future writing and the developing of the writing process. The importance of feedback emerged with the development of learner centered approaches to writing instruction in North American L1 composition classes during the 1970's. The "process approach" gave greater attention to teacher-student interactions and encouraged teachers to support writers through multiple drafts by providing feedback. The form feedback took extended beyond the teachers marginal or end notes to include oral interaction involving the teacher and the students.

Despite disagreement on other points surrounding correction there is a fair amount of agreement among researchers on two counts 1) that accuracy in writing matters to academic and professional audiences and 2) that students themselves claim to need and value feedback from their teachers. Several studies have been conducted on the feedback practices of teachers of English as a second language (Bitchener, et al. 2005), Chandler (2003), Choudron (1984) and Ferris (2003). But few studies have examined the feedback given to students by Subject teachers.

Definition of Feedback

Widely differing definitions of the term feedback exist. Ramaprasad's (1983) definition is used extensively in education literature. "Feedback is information about the gap between the actual level and the reference level of a system parameter, which is used to alter the gap in some way" (p. 4). In education this means the learner has to "possess a concept of the standard (or goal or reference level) being aimed for, compare the actual (or current) level of performance with the standard and engage in appropriate action which leads to closure of the gap" (Sadler, 1989, cited in Clarke, 2000a, p.3). Therefore, feedback should involve imparting a judgment of a student's strategies and skills, or his/her attainment and giving information about the judgment.

In contrast to Ramaprasad (1983) and Sadler (1989), Askew and Lodge (2000) adopt a broader definition of feedback to include “all dialogue to support learning in both formal and informal situations” (p. 1). By definition this would therefore include instruction as well. Carlson (1979) argues feedback is “authoritative information students receive that will reinforce or modify responses to instruction and guide them more efficiently in attaining the goals of the course” (cited in Ovando, 1992, p.4). Clarke (2000b) notes that the definitions advocated by Ramaprasad, Sadler and Carlson emphasize control lying entirely with the teacher.

Principles of Good Feedback

Nicol and Macfarlane-Dick (2006) list seven principles of good feedback practice:

1. It clarifies what good performance is (goals, criteria, expected standards);
2. It facilitates the development of self-assessment in learning;
3. It provides high quality information to students about their learning;
4. It encourages teacher and peer dialogue around learning;
5. It encourages positive motivational beliefs and self-esteem;
6. It provides opportunities to close the gap between current and desired performance;
7. It provides information to teachers that can be used to help shape teaching.

However, the quality of feedback given by teachers is certainly questionable. MacDonald (1991) saying that the use of feedback to improve understanding was not realized in practice stated that teachers’ feedback “often lacks thought or depth; students often misunderstand their teachers’ feedback... and many students do not attend to teachers’ feedback to begin with!” (MacDonald, 1991, p.1).

The giving of grades and marks as a form of feedback and the extent to which these should be supported by written comments remains a controversial area in the literature. Information fed back to the student was feedback only when it was used to close the gap. Grades, specifically, do not fulfill this role as they provide limited information, distracting students from deriving any learning value from the feedback. They are inefficient for teaching students. On the other hand test scores alone are of limited value as they focus only on the product and not on the learning process.

Timing of Feedback

The timing of feedback is critical. Feedback needs to be given as soon as possible after the event (Freeman & Lewis, 1998). If feedback is delayed it is less likely that the student will find it useful or will act upon it. On the other hand giving feedback too early before the students

have an opportunity to work on the problem can be counterproductive. Anthony (1996) argues “low achieving students, in particular, were often interrupted with a prompt or an answer, rather than guidance, when they hesitated or responded incorrectly” (p.44). Feedback given too early impinges on the learning opportunities for students.

Literature Review

Sadler (1989) suggests it is easier for a teacher to comment on effort and degree of expertise than concepts mastered and facts learnt. The Learn Project (Weeden & Winter, 1999) examined feedback from the student’s perspective and concluded that much feedback was either unfocused or of little use in improving learning. There was a wide range of forms of feedback, some of which were not understood by students. But what was clear was that focused and specific comments on how to improve work were welcomed by all students.

Hattie (2001a) suggests it is only seconds of descriptive feedback for an average student. And more is not necessarily better! William (1999) comments on the learning of a group of 64 year-four students on reasoning tasks. Half of the students were given a scaffolded response when they got stuck by being given only as much help as they needed to make progress. The other half was given a complete solution as soon as they got stuck, and then given a new problem to work on. Those given the scaffolded response learnt more, and retained their learning longer than those given full solutions. When given the complete solutions, students had the opportunity for learning taken away from them. “As well as saving time, therefore, developing skills of ‘minimal intervention’ promote better learning” (Ibid. p. 9).

Similarly in her study titled “Promoting Learner Autonomy in Writing - An experiment with Indirect Feedback,” Sirigiri. M.B (2008) examined the writing of students from pre-test to post-test, across drafts and across essays to determine what kinds of errors students commit the most. To do this, an experiment was conducted involving essays written by 30 intermediate students of a fresher course in engineering. It was found that after administering Indirect Feedback on students’ essays there was always a decrease in the number of errors and this decrease in the number of errors always gave rise to increased communicative effectiveness of the essays. A questionnaire surveying student views on the feedback given was also analyzed which indicated that students felt that Indirect Feedback has always helped them reduce errors and made them more autonomous learners.

In a study titled ‘Physics teachers’ responses on student solutions when using motion tasks’ (2011) Parvanehnezhadshirazian Zahra studies feedback practices of eleven upper secondary school physics teachers in the state of Victoria, Australia. The study involved investigating and describing teachers’ thinking, intentions or beliefs when they interpreted and provided feedback on hypothetical students written solutions to the linear motion tasks. A major finding of this study is that teachers’ interpretations and feedback on student solutions could be categorized in terms of the extent to which they attended to Student Thinking and Disciplinary

Thinking. The discursive practice of the teachers indicated that the nature of their feedback to student difficulties were more strongly associated with the nature of teachers' beliefs about teaching and learning motion, than with their level of propositional knowledge, or their teaching experience.

An examination of the literature has resulted in much theoretical description of feedback practices, though little research has been undertaken to investigate content teachers' actual use of feedback in the classroom. Its complexity and its entwined relationship with teaching, learning and assessment suggests the notion of subject teachers' feedback should be explored further. Several studies have been conducted on the feedback practices of teachers of English as a second language (Bitchener et al. 2005). But few studies have examined the feedback given to students by Subject teachers.

Research Method

This study examined the feedback practices of two teachers of each of the following subjects Mathematics, Physics and Chemistry. This study was conducted in an engineering college in Hyderabad where the researcher was teaching English. One class of thirty students was chosen for conducting this study. The samples that were used were the written assignments that were submitted by students. A total of 306 feedback comments on 90 assignments were analyzed.

The research questions that this study sought to answer are:

1. What forms does feedback given by subject teachers take?
2. What are the reasons for giving feedback?

This paper investigates the feedback given by subject teachers on students' assignments and examines the influence of feedback on their revisions. The writing of assignments is not taken very seriously by students in the context of engineering education in this university. But students are compelled to do well because assignments carry 20% of the marks assigned for formative assessment. In this study the feedback given by 6 subject teachers was analyzed. Students wrote one revised draft after feedback was administered. The resulting changes were analyzed based on the degree to which the students utilized each teacher's feedback in the revision.

Findings

Although the key concepts of formative assessment such as constant feedback, modifying the instruction, and information about students' progress do not vary among different disciplines or levels, the methods or strategies may differ. Results showed that about 30% (91 comments) of the feedback consisted of ticks or marks. Of the remaining, 28% (85 comments) of feedback was

in the form of questions, 26% (80 comments) were in the form of statements and 16% (50 comments) were in the form of imperatives.

It was found that feedback in the form of imperatives were more influential on revisions. The assignments in which crosses were marked were acted upon to a large extent and corrections were made.

Teachers distinguished between oral and written feedback, stating that the vast majority of their feedback to students was written. The teachers who felt that an important component of their oral feedback to students involved asking questions did it after the written work was corrected. They posed open-ended questions to the class as a whole. Most Mathematics teachers used the question “How did you arrive at this?” The issue of whether questions are feedback is debated in research. Questions can be a vital feedback tool as they can be used to test understanding and to develop thinking. Responding in the form of a question when it is appropriate both continues the dialogue between the teacher and the students and forces them to think more deeply about the matter. However, they can be used to best effect with advanced learners. This implies that indirect feedback did not always seem to be worked on. Teachers needed to be careful in providing more direct feedback in their subjects.

The Chemistry teachers said that sometimes students come up with correct answers—especially to questions involving calculations - without properly understanding the underlying physical concepts. As a case in point, one teacher noted that students may be able to correctly solve gas-law and other types of problems but have misconceptions about the molecular-scale processes addressed in those calculations. In cases like that they felt that all that the teacher could do was to mark a tick. ‘Needs to be more accurate in quantitative experiments’ or some comment like this could be written.

All the teachers supported Askew and Lodge’s (2000) broad definition of feedback, which is “all dialogue to support learning in both formal and informal situations ” (p.1). Two teachers indicated feedback was synonymous with praise.

Written feedback mostly consisted of comments like ‘Excellent work, Well done, Good and neat’ But these responses often appeared so automated that teachers were unable to tell how many times they were repeating a certain response.

Very few teachers replied that they gave descriptive feedback. One Physics teacher said that she often wrote comments like ‘make changes to this diagram’ or ‘diagram not proportionate’. There was evidence to show that this feedback was worked on by the student in his revision.

The main reason given by the teachers for the small number of examples of this type of feedback was that they were always conscious of the time and had to complete a lot of correction and evaluation along with their teaching. All the teachers felt that a lack of time

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hindered their ability to have quality interactions for a sustained period of time with individual students. Consequently, the written feedback provided few constructive suggestions about ways in which students might improve their work and oral feedback could only be addressed to the class as a whole.

In analyzing the reasons for giving feedback, all teachers suggested that feedback should be positive and constructive. They felt that it was not only mandatory for them as teachers but it also served several other purposes. All the teachers agreed that feedback enabled them to point out errors, focus on improvement, motivate students, rectify misconceptions and ignite thinking. Besides it helped them in improving their teaching practices as it told them what should be focused on.

Discussion

It was clear that not all teachers had a common definition of feedback. On the one end was feedback which consisted of only ticks or crosses. And on the other was nothing briefer than global comments. Unless students have accurate information about the assessment they will not have a fair chance of completing the assignments. Information about criteria and standards used in all the subjects should be provided. Illustrations of how students are expected to demonstrate their achievements can also be given. Information about the assignment should include a frame of reference regarding standards of satisfactory performance. Examples of student work can be used to illustrate the different levels of performance and have students discuss the criteria in class.

In large classes there is a reliance on written comments unlike smaller classes where there is more scope for oral feedback or one-to-one conferencing. Grades alone give students no indication on how they can improve. They would like to understand why they have received a particular grade and not one higher. Students want comments on their assignments to be improvement focused and based on objective criteria. Global comments such as “very good” or “poor” do not help in improvement and neither do comments to the entire class about an error committed by a few students.

Furthermore, the assessment arrangements should be altered to assist students who cannot complete assignments due to illness, English language difficulties or any other disability.

In addition, there may be occasions when circumstances outside of the students control result in them being unable to meet the assessment requirements. In such cases a brief extension of time in submitting the required work can be given.

This research proposes that giving quality feedback is a highly developed skill requiring a focused and deliberate approach. It also suggests that students at this level received very little specific, descriptive feedback. Teachers need to take time to write comments, point out omissions, and explain their thinking when reviewing student work. Though

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students' presentation of the process that led them to the answer or reasoning errors can be picked out and corrected, students can still be awarded partial credit for correct analysis or reasoning even if their final answer turns out wrong. It is this presentation of the steps leading to the final answer that illustrates whether the student has truly understood the concept. As in Math education, it is really important for teachers to see how their students approach the problems and at what level students are when solving the problems. Knowing this makes it possible for teachers to help their students overcome conceptual difficulties and, in turn, improve learning.

Teachers must balance making clear suggestions with being polite. It is suggested that effective feedback should be more descriptive rather than evaluative. Wherever feasible oral face-to-face feedback should be given as this will enable students to become self-evaluative.

Conclusion

Our disciplines do not exist in isolation from one another and so subject teachers expecting their students to be able to compose standard written English on any topic, Mathematics, Physics or Chemistry is entirely within their purview as teachers. It is very important to make sure that students are not allowed to fall back on the rationalization that only English teachers are judges of grammar and style. Especially for engineering students errors in grammar and mechanics can be seen by employers as symptomatic of a less than professional level of education. If subject teachers do however mark down a paper for failure to follow the prescribed format, poor grammar and rampant spelling errors this would simply reinforce a standard that should be common to all academic work.

Therefore it is suggested that teacher training courses for subject teachers include training on feedback techniques. However, to conclude, although competence, intelligence and enthusiasm are certainly necessary conditions that make an effective teacher, they aren't sufficient. The subject has to excite and challenge a teacher and a lot lies in his or her ability to inspire that passion in the students.

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Teacher's Role in Teaching and Reciting Poetry

Sam Mohanlal, Ph.D.

This article in Tamil discusses the form and function of poetry and how poetry is defined in the traditional grammars of Tamil. The focus of the article, however, is on the role and function of teachers in helping students to read and enjoy poetry and on how to create in the students a literary sensibility beyond the literal meaning/s of the poems they read.

Reading poetry and enjoying it should become an integral part of any language arts class. However, in recent decades, the focus of teaching poetry has become very narrow: giving word meaning and meaning of symbols, etc. occupy the major process of teaching poetry. While such meanings are important, the essence of poetry lies beyond literal meaning of the words, phrases and lines.

Recitation with proper intonation and stress and voice modulation needs to be taught. Teachers must be equipped to present models of appropriate recitation. The distinction between prose and poetry is a key element and the teachers should know the difference between the two and should be able to move from one to the other with ease and skill.

செய்யுள் வாசித்தல் – ஆசிரியரின் பங்கும் பயனும்

சாம் மோகன் லால்

பேராசிரியர் மற்றும் துணை இயக்குநர் (ஓய்வு)

இந்திய மொழிகளின் நடுவண் நிறுவனம்

இந்திய அரசு

மைசூர், கர்னாடகா, இந்தியா

மொழித்திறன் வளர்ச்சி என்பது ஒரு மொழியிலுள்ள நான்கு அடிப்படைத்திறன்களான கேட்டல், பெசுதல், படித்தல், எழுதுதல் ஆகியவற்றில் ஏற்பட்டுள்ள தேர்ச்சியைப் பொறுத்து அமையும். ஒட்டுமொத்தமான மொழித்திறன் வளர்ச்சிக்கு இந்த நான்கு திறன்களிலும் போதிய திறமை கண்டிப்பாகத் தேவைப்படுகிறது. மேலும், இந்த நான்கு திறன்களும் ஒன்றுக்கொன்று தொடர்புடையதாகவும் இருக்கின்றன. ஆகவே, ஒருதிறனில் தேர்ச்சி பெற்றுவிட்டால் பிறதிறன்களில் தேர்ச்சி தானாகவே வந்துவிடும் என்று எண்ணுவது நடைமுறைக்கு ஒவ்வாத ஒரு கருத்தாகும். இதன் காரணமாகவே ஒருவருக்கு நன்றாகப்பேசத் தெரிந்திருக்கலாம் ஆனால், அவரால் தெளிவாகவும் கருத்துக்கோவையாகவும் எழுதத்தெரியாமல் இருக்கலாம். ஆகவே, ஒவ்வொருவரும் ஒவ்வொரு அடிப்படைத்திறனிலும் தனித்தனியாகப் பயிற்சி எடுத்துக்கொள்ள வேண்டியது இன்றியமையாததாகும். மேலே கூறிய நான்கு திறன்களையும் உள்ளீட்டுத்திறன்கள் மற்றும் வெளியீட்டுத்திறன்கள் என்று இரண்டாகப் பிரித்தறியலாம். உள்ளீட்டுத்திறன்கள் என்பது கேட்டல், படித்தல் என்ற இரண்டிணைக் குறிக்கும். வெளியீட்டுத்திறன்கள் எழுதுவதையும் பேசுவதையும் குறிக்கும். பேசும் திறன் பொதுவாக மேடைப்பேச்சு, உறவினர்களிடம் கலந்துரையாடுதல், விரிவுரையாற்றுதல், சமயச்சொற்பொழிவு போன்ற பலவகைப் பேச்சுவகைகளைக் குறிக்கும். மேலேகூறப்பட்ட ஒவ்வொரு வகைப் பேச்சிலும் திறமையை வளரச்செய்வதற்கு வெவ்வேறான பயிற்சிகளை மேற்கொள்ளவேண்டியது அவசியமாகும்.

உள்ளீட்டுத்திறனுள் ஒன்றான படிக்கும் திறன் ஒரு முக்கியமான திறனாகும். இது பிற திறன்களின் வளர்ச்சிக்கு மிகவும் பயனுள்ளதாக இருக்கிறது. ஏனென்றால் ஒருவர் பல புத்தகங்களையும் பிற செய்திகளையும் படிக்கும் போது அவருடைய அறிவு வளர்ச்சி அடைவதோடல்லாமல் மொழியில் தேர்ச்சியும் ஏற்படுகிறது. மேலும், சொற்களஞ்சியத்தின் பெருக்கத்திற்கும் படித்தல் மிகவும் பயனுள்ளதாக இருக்கிறது. பொதுவாகப் பொருளுணர்ந்து படிக்கும் போது கீழ்வரும் **ஏழு** கருத்துகளை ஒருவர் கடைபிடிக்கவேண்டும். அவையாவன,

1. தனித்தனியாகச் சொற்களின் பொருள்களைத் தெளிவாகத் தெரிந்து கொள்ளுதல்
2. தொடரின் வெளிப்படையான பொருளைத் தெரிந்து கொள்ளுதல்
3. தொடரிலுள்ள மறைமுகமான பொருளைப் பற்றிய அறிவு
4. உணர்ந்து கொண்ட பொருளுக்கு ஏற்ப இடைவெளி விட்டுப் படிக்கும் முறை
5. குரல் ஏற்றத்தாழ்வுடன் படித்தல்
6. படிக்கும்பொழுது பிறருக்கும் பொருளை உணர்த்தும் திறன்
7. பகுப்பாய்வு செய்து படிப்பதன் வாயிலாகப் பாடல்களில் மறைந்திருக்கும் சொற்களை ஊகித்துணர்ந்து அதன் வாயிலாகத் தன் பட்டறிவை வளர்த்துக் கொள்ளுவதோடு கேட்கிறவரின் சிந்தனையையும் தூண்டச் செய்யும் திறன்

ஒருவர் படித்தல் திறனில் அடைந்துள்ள வளர்ச்சியை மதிப்பிடும்பொழுதும் கூட மேற்கூறிய ஏழு கருத்துகளின் அடிப்படையில் மதிப்பீடு செய்ய வேண்டும். படித்தல் திறனில் பயிற்சி பெறும்போது உரை நடையைப் படிப்பதில் கடைபிடிக்கவேண்டிய வழிமுறைகளுக்கும் செய்யுள் படிக்கும் போது கவனிக்கப்பட வேண்டிய விதிகளுக்கும் இடையே ஒருசில வேறுபாடுகள் இருக்கின்றன என்பதை நாம் உணர்ந்து கொள்ளவேண்டும். இதன் காரணமாகவே உரைநடையைத் திறன்படப் படிக்கும் ஒருவரால் செய்யுளை நம்பிக்கையுடன் படிக்கமுடியாத ஒரு சூழல் ஏற்படுகிறது. மாணவருக்குச் செய்யுள் வாசிப்பதில் பயிற்சி கொடுப்பதற்கு முன்னர் முதலாவதாகச் செய்யுளுக்கும் உரைநடைக்குமுள்ள அடிப்படை மொழி வேறுபாடுகளை மாணவர்கள் தெரிந்து கொள்வது இன்றியமையாததாகும்.

செய்யுளும் உரைநடையும்

செய்யுளுக்கும் உரைநடைக்குமுள்ள முக்கியமான வேறுபாடுகளாகக் கீழ்வரும் ஒரு சில கருத்துகளைக் கூற முடியும். பொதுவாக உரைநடையைப் பொறுத்தவரையில் எல்லாராலும் பின்பற்றப்படவேண்டிய தனிப்பட்ட விதிமுறைகள் இருக்கின்றன. இவ்விதிமுறைகள் வாக்கிய அமைப்பு, இலக்கண விதிகள், கோவையான கருத்தமைப்பு முதலியவற்றைக் குறிப்பிடுகின்றன. இந்த விதிமுறைகளை ஓர் உரைநடை ஆசிரியர் மீறினால் அந்த மொழி பேசும் சமுதாயம் அதை ஏற்றுக்கொள்ளாமலிருக்கலாம். ஆனால், செய்யுள் ஆசிரியர் இத்தகைய விதிகளைக் கடைபிடிக்கவேண்டும் என்ற கட்டாயம் இல்லை. அதாவது, செய்யுளில் இலக்கண விதிகளில் விலக்கு இருக்கலாம், எழுவாய், பயனிலை, செயப்படுபொருள் ஆகிய இலக்கணக் கூறுகள் பல அவற்றிற்குரிய இடங்களில் அமையாமல் வாக்கியத்தின் வேறுஇடங்களிலோ அல்லது மறைந்தோ, தொக்கியோ நிற்க வாய்ப்பிருக்கிறது. பல விடுபட்ட கருத்துகள் கூட செய்யுளில் இருக்கலாம், ஊகித்து உணர்ந்துகொள்வதற்கான பல செய்திகளும் மறைந்து காணப்படலாம். கவிஞன் கூறவேண்டிய எல்லாச் செய்திகளையும் பாட்டில் சொல்வதில்லை. இது பொருள் இடைவெளிக்கு (semantic gap) வழிவகுக்கிறது. இந்தப் பொருள் இடைவெளியானது பெரும்பாலும் கவிதையிலுள்ள சொல்லாற்றலால் நிரப்பப்படுகிறது. ஒரு சொல் அதனுடைய நேரான பொருளோடு மறைமுகமான வேறு சில பொருள்களையும் செய்யுளில் உள்ளடக்க வாய்ப்பிருக்கிறது. அந்தப் பொருளையும் மொழிச்சூழலைப் பயன்படுத்திப் படிக்கிறவர் புரிந்து கொள்ளவேண்டும். புறநிலை அமைப்பு புதைநிலை அமைப்பு என்று இரு அமைப்புகளுள்ள வாக்கியங்களையும் செய்யுளில் காணமுடிகிறது. இந்த அமைப்புகள் மாறும்பொழுது வரிசை மாற்றம், சொற்கள் கெடுதல், சொற்கள் சேர்தல் ஆகிய மாற்றங்களையும் செய்யுளில் காணமுடிகிறது. மேலும், செய்யுளில் முற்றுப்பெறாத வாக்கியங்களையும் பார்க்க முடியும். எதுகை, மோனை, வண்ணம் முதலியவற்றிற்கு அதிகமான முக்கியத்துவம் தந்து எழுதப்படும் செய்யுள்களையும் அனேகமாகக் காணமுடிகிறது. மு. வரதராசனார் **செய்யுள், உரைநடை, பாட்டு** இந்த மூன்றையும் வெறுபடுத்தும்போது இவ்வாறு கூறுகிறார். 'பாட்டு, அழகிய வடிவம் உடையது, ஒலிநயம் உடையது, அதற்குத் துணைஉறுப்புகளான எதுகை, மோனை முதலியனவும்

உடையது. ஆகையால் அது உரைநடைக்கு வேறுபட்டது. பாட்டு செய்யுளுக்கு மாறானது அன்று. உணர்ச்சியும் கற்பனையும் பொருந்திய செய்யுள் எல்லாம் பாட்டு எனத் தகும்' உரைநடை மொழி அமைப்பிலிருந்து மேலே கூறிய வேறுபாடுகள் பல உள்ள செய்யுளும் பாட்டும், செய்யுள் நடை என்ற ஒரு கருத்தின் அடிப்படையில் ஏற்றுக்கொள்ளப்படுகிறது. செய்யுளைப் படிக்க முயற்சி செய்கிறவர் இத்தகைய வேறுபாடுகளை எதிர்கொள்வதால் அவருக்கு ஒரு செய்யுளைப் படித்துப் புரிந்து கொள்வதற்குத் தேவையான செய்யுட்களுக்கே உரிய சிறப்பு மொழி நடையைப் பற்றிய அறிவு, மேலும், அவற்றைத் திறன்படப் படித்துப் புரிந்து கொள்வதில் பயிற்சி முதலியன கண்டிப்பாகத் தேவைப்படுகிறது.

ஒரு செய்யுளைப் படிப்பதில் மாணவர்களுக்குப் பயிற்சி கொடுக்கும் பொழுது ஆசிரியர் கடைபிடிக்கவேண்டிய ஒரு சில குறிப்புகள் கீழே கொடுக்கப்பட்டுள்ளன. ஆனால், ஓர் ஆசிரியர் செய்யுள் வாசிப்பதில் பயிற்சி கொடுக்க முற்படும்பொழுது செய்யுளைக்குறித்து இக்கட்டுரையில் கூறப்பட்டுள்ள பொதுவான கருத்துகளை மனதில் கொண்டு, தன் பட்டறிவையும் பயன்படுத்திக் கற்றுக்கொடுக்கும் செய்யுளின் பின்புலம், கருத்து, மொழி நடை, செய்யுளில் பயன்படுத்தப்பட்டுள்ள ஒலிகளின் பயன்பாடு, ஆச்சரியக் குறியீடுகளின் பயன்பாடு, பயன்படுத்தப்பட்டுள்ள உவமை, அடுக்குத்தொடர்கள், பொருள் இடைவெளி, பண்பாடு தொடர்பான கருத்துகள் முதலியவற்றைப் பிரித்தறிந்து, பகுப்பாய்வு செய்து அதன் அடிப்படையில் மாணவர்களைப் பொருளுணர்ந்து படிக்கச்செய்யவேண்டும்.

செய்யுள் படித்தல்

செய்யுள் படிக்கும் ஒருவர் முக்கியமாகக் கீழ்வரும் மூன்று குறிக்கோள்களை முன்னிறுத்தி அவற்றில் தங்கள் திறனை வளர்த்துக் கொள்ளவேண்டும்.

1. செய்யுளின் அமைப்பின் அடிப்படையில் பொருளுணர்ந்து படிக்கும் திறன் (ஆழ்ந்து நுகர்தல்).
2. செய்யுளின் இலக்கிய நயத்தை உணர்ந்து படிக்கும் திறன் (திறனாய்வு செய்தல்).

3. தனக்குள்ளும் செய்யுள் இயற்றும் படைப்பாற்றல் திறனை வளர்த்துக் கொள்ளும் நோக்கோடு படிக்கும் திறன் (படைத்து நுகர்தல்).

I செய்யுளின் அமைப்பின் அடிப்படையில் பொருளுணர்ந்து படிக்கும் திறன்

செய்யுள் படிப்பதில் பயிற்சி

செய்யுள் படிப்பதில் பயிற்சி பெறும்பொழுது கீழ்வரும் மூன்று படிநிலைகளின் அடிப்படையில் பயிற்சியை மேற்கொள்ளவேண்டும்.

1. பாடலாசிரியரால் செய்யுள் கொடுக்கப்பட்டுள்ள மூல வடிவத்தில் மாற்றம் ஒன்றும் செய்யாமல் படித்தல்

குறிக்கோள்: பொதுவாகச் செய்யுளில் அமைந்திருக்கும் ஒலிச்சேர்க்கைகள் உரைநடை வாக்கியங்களில் இருப்பதில்லை. மேலும், அரிய சந்தி வகைகளையும் செய்யுள் அடிகளில் காணமுடிகிறது. இவ்வமைப்புகளை உச்சரிப்பதில் உரிய பட்டறிவும் தேர்ச்சியும் இல்லாமல் இருந்தால் ஒருவரால் இவற்றைப் படிப்பதில் சிக்கல் ஏற்படும். முக்கியமாக வெவ்வேறு ஒலிச்சேர்க்கையுள்ள சொற்களைப் பயிற்சி மாணவர்கள் திறன்பட உச்சரிப்புப் பிழையின்றி உச்சரிக்கிறார்களா என்பதை மதிப்பீடு செய்வதற்கு இந்தப்பயிற்சி இன்றியமையாததாகும். ஆனால், முதல் நிலையிலான இந்தப் படிப்பின்போது செய்யுளின் முழுமையான பொருள் விளங்காமல் இருக்க வாய்ப்பு அதிகம். கீழ்வரும் குறுந்தொகைப் பாடலில் வருகிற யானேயீண்டை, வெரீஇக்கான, தூண்டிலினிவக்கும், கானக நாடனொ டாண்டொழிந் தன்றே, தோழிஇ யாவதும் போன்ற அடிகளை உச்சரிக்கும்போது, பயிற்சி மாணவரின் திறன் வெளிப்படுகிறது.

- i). யானே யீண்டை யேனே யென்னலனே

யேனெல் காவலர் கவணொலி வெரீஇக்

கான யானை கைவிடு பசங்கழை

மீனெறி தூண்டிலி னிவக்கும்

- ii) கானக நாடனொ டாண்டொழிந் தன்றே

குறுந்தொகை 54

அம்ம வாழி தோழிஇ யாவதும்

----- குறுந்தொகை 77

2. செய்யுளில் வருகிற எல்லாச் சொற்களின் பொருட்களையும் தனித்தனியாகத் தெரிந்து கொண்டு அவற்றின் பொருளுக்கேற்பப் பிரித்துப் படித்தல்

குறிக்கோள்: இந்த நிலையில் படிக்கப்படும் செய்யுளின் முழுமையான பொருள் பயிற்சியாளருக்குத் தெரிந்து விடும். மேலும், தனித்தனிச் சொற்களின் பொருளைப் புரிந்து கொள்வதன் வாயிலாகச் செய்யுளைத் தெளிவாகப் பிரித்துப் படிக்கவேண்டிய இடங்களில் பிரித்துப் படிக்க முடிகிறது. இருப்பினும், பாடலின் பொருளையும் கருத்துகளையும் அவற்றின் வரிசைப்படி தெரிந்து கொள்வதில் சிக்கல் ஏற்படலாம். ஏனென்றால், செய்யுளாசிரியர்கள் செய்யுளின் எதுகை, மோனை, ஓசை முதலியவற்றிற்கு முக்கியத்துவம் கொடுக்கிறார்கள். இதன் காரணமாகச் செய்யுள்களில் வரும் சொற்களும் சொற்றொடர்களும் பெரும்பாலும் அவற்றில் இடம்பெறும் கருத்துகளின் அடிப்படையில் அமைவதில்லை.

பிரித்துக் கொடுக்கப்பட்ட வடிவம்

யானே ஈண்டையேனே: என் நலனே

ஏனல் காவலர் கவண் ஒலி வெரீஇக்

கான யானை கை வீடு பசுங் கழை

மீர் எறி தூண்டிலின் நிவக்கும்

கானக நாட்டுனாடு. ஆண்டு, ஒழிந்தன்றே.

3. பொருளுக்கேற்பச் சொற்களைத் தகுந்த இடங்களில் கொண்டு கூட்டிப் படித்தல்.

குறிக்கோள்: பாடலின் பின்புலம், கருத்துக்கோவை, சொற்களின் பயன்பாடு, உவமைகளைத் திறன்படக் கையாளும் வழிமுறைகள் முதலியவற்றைத் தெரிந்துகொள்ளுதல். இந்நிலை மாணவனின் படைப்பாற்றல் திறன் வளர்ச்சியின் முதல் படி எனலாம்.

கீழே கொடுக்கப்பட்டுள்ள குறுந்தொகைப் பாடலின் மூல வடிவத்தையும் எவ்வாறு கருத்துக்கேற்ப அதன் சொற்களை வரிசைப் படுத்தவேண்டும் என்பதையும் கவனிக்கவும்.

மூல வடிவம்:

இளமை பாரார் வளநசைஇச் சென்றோர்
இவணும் வாரா ரெவண ரோவெனப்
பெயல்புறந் தந்த பூங்கொடி முல்லைத்
தொகுமுகை யிலங்கெயி றாக
நகுமே தோழி நறுந்தண் காரே

குறுந்தொகை: 126

கருத்துக்கேற்ப வரிசைப்படுத்திப் பிரித்த வடிவம்

- (2) இளமை பாரார் (3) வளம் நசைஇச் சென்றோர்
(4) இவணும் வாரார் (5) எவணரோ என
(7) பெயல் புறம் தந்த (8) பூ கொடி முல்லைத்
(9) தொகு முகை இலங்கு எயிறு ஆக
(10) நகுமே (1) தோழி (6) நறு தண் காரே

சொற்பொருள்: (கருத்துக்கேற்ப சொற்கள் வரிசைப்படுத்தப்பட்ட வடிவம்)

(1)தோழி(2)என் இளமையின் அருமையைப் பார்க்காமல்(3)பொருளை விரும்பி என்னைப் பிரிந்து சென்ற தலைவர்(4)இங்கு இன்னும் வந்து சேரவில்லை (5)எங்கு இருக்கிறாரோ என்று நான் எண்ணி இருக்கிறேன்(6)குளிரான கார்காலம்(7)மழையால் பாதுகாக்கப்பட்ட(8)பூவையுடைய முல்லைக்

கொடியானது(9)தொக்க முகைகளை விளங்குகின்ற தன் பற்களாகக் கொண்டு(11)நம்மைப் பார்த்துச் சிரிக்கும்.

கருத்து: தலைவியிடம் கார் காலத்தில் திரும்பி வருவதாகக் கூறிச் செல்கிறான் தலைவன். கார்காலமும் தொடங்கி முல்லைக்கொடியிலும் அரும்பு வந்துவிட்டது. இருப்பினும் தலைவன் வரவில்லை. முல்லைக் கொடியைப்பார்த்த தலைவி பற்களைப்போன்ற அதன் அரும்புகள் தன்னைப் பார்த்து எள்ளி நகையாடுவதாக எண்ணுகிறாள்.

II செய்யுளின் இலக்கிய நயத்தை உணர்ந்து படிக்கும் திறன்

இசை, ஓவியம், சிற்பம், நாடகம் ஆகிய கலைகளுள் இலக்கியக் கலையும் ஒன்றாகும். இலக்கியத்தின் சிறப்புகளுள் ஒன்று செய்யுள் கலையாகும். செய்யுளுக்குள் அடங்கியுள்ள எண்ணிலடங்கா மொழி நயங்களைப் பாராட்டும் வண்ணமாக அறிஞர் பலர் ஓவியத்தைப் பேசாப்பாட்டு (dump poetry) என்றும் பாட்டைப் பேசும் ஓவியம் (speaking poetry) என்றும் புகழ்ந்துள்ளனர். ஆபர்குரோம்பி என்ற அறிஞர் செய்யுளானது நம்முடைய வாழ்வினுள் ஊடுருவிச்செல்லக்கூடிய தனிப்பட்டதோர் திறனைப் பெற்றிருக்கிறது என்று குறிப்பிட்டுள்ளார். ஆகவே, செய்யுளைப் படிக்கும் ஒருவர் அவருடைய பட்டறிவையும் பகுப்பாய்வு செய்யும் திறனையும் பயன்படுத்திச் செய்யுளின் நயத்தைப் பாராட்டுவது அல்லது அச்செய்யுளைச் சுவைப்பது இயல்பு. இதன் பயனாகவே ஒரு செய்யுளுக்குப் பல உரைகள் இருப்பதைக் காணமுடிகிறது. இருப்பினும், செய்யுளின் உட்கூறுகளை உணர்ந்து கொள்ளவும் அதன் அடிப்படையில் செய்யுள் நயத்தைப் பாராட்டவும் எல்லாருக்கும் ஒரு சில பயிற்சிகள் தேவைப்படுகிறது.

பொதுவாக இலக்கிய நயம் அல்லது இலக்கியச் சுவை அறிதல் என்பது ஒரு செய்யுள் அல்லது ஏதாவது ஒரு இலக்கியத்துணுக்கைப் படித்ததும் நம் மனதினுள் எழுகின்ற இன்பம், உணர்ச்சி முதலியவற்றைக் குறிக்கிறது. இதையே கலை தரும் இன்பம் எனக் கூறலாம். இவ்வின்பமானது மேலே கூறியதைப்போல நம் பட்டறிவு, உணர்வுகள், மனநிலை இவற்றைப் பொறுத்து மாறுபடுகிறது. ஓர்

இலக்கியப் படைப்பாளியும் கூடத் தன் மனதில் தோன்றும் உணர்ச்சிகளின் வெளிப்பாடாகவே செய்யுளைப் படைக்கிறான். ஆக, மனித உணர்வுகளே செய்யுளின் வெளிப்பாடு என்பது தெளிவாகிறது. இதை உணர்ந்த தொல்காப்பியரும் தன் மெய்ப்பாட்டியலில் கீழ்வரும் எட்டு மெய்ப்பாடுகளைக் குறிப்பிட்டுள்ளார்.

*நகையே அழகை இளிவரல் மருட்கை
அச்சம் பெருமிதம் வெகுளி உவகை என்று
அப்பால் எட்டே மெய்ப்பாடு என்ப.*

செய்யுளின் வாயிலாக வெளிப்படும் இவ்வுணர்வுகள் தரும் இன்பம் இலக்கியச் சுவையாகும். மேலும், இதுவே செய்யுளின் கவர்ச்சியை அல்லது அழகைக் (aesthetics of poetry) குறிக்கிறது. செய்யுளுக்கான இந்த அழகைப் படித்துணர்ச் செய்யுளினுள் மறைந்து காணப்படும் பல்வகைக் கூறுகளில் கீழ்வரும் **ஐந்து** கூறுகளை முக்கியமானதாகக் கூறலாம்.

1. சொல்லெச்சப் பொருள்
2. புதைநிலைக் கருத்து
3. சொற்களின் பயன்பாடு
4. ஒலி/ஒசை/
5. இசை நயம்

மேலும், இவற்றைப் படிக்கும்போது நாம் புரிந்து கொண்ட பொருளுக்கேற்ற குரல் ஏற்றத்தாழ்வுடனும் தேவையான இடங்களில் அழுத்தமும் கொடுத்துக் கேட்போரையும் பொருளை உணர்ந்து கொள்ளச் செய்யும் போதுதான் அந்தச் செய்யுள் எந்த நோக்கத்தோடு எழுதப்பட்டதோ அந்த நோக்கத்தை வெளிக்கொணர முடியும்.

1. சொல்லெச்சப் பொருள்

புலவர் பொதுவாகப் பா இயற்றும்போது பற்பல தனிப்பட்ட உத்திகளைக் கையாள்வது வழக்கம். அதில் ஒரு உத்தி பல இடங்களில் தான் கூற நினைக்கும் ஒரு கருத்தை நேராகக் கூறாமல் அதற்கு எதிர்மறையான கருத்தைக் கூறுவதாகும். இவ்விதக் கவிதையைப் படிப்பவர் சொல்லெச்சப் பொருளாக வருகிற கருத்தின் நேர்ப் பொருளை உணர்ந்து செயல்படவேண்டும் என்பதே புலவரின்

நோக்கமாகக் கொள்ள வேண்டும். எடுத்துக்காட்டாகக் கீழ்வரும் திருக்குறளில் புலவர் கூறவந்தது 'மாண்பு உடையவர்கள் பல நல்ல நூல்களை வாசித்து மன நல்லர் ஆவது சுலபம்' என்பதாகும். ஆனால், இப்பொருள் இந்தக் குறளில் சொல்லெச்சப் பொருளாக வந்துள்ளது. நேர்ப் பொருளாக வந்துள்ளது 'பல நூல்களை வாசித்தாலும் மனம் நல்லவராக ஆவது மாண்பு இல்லாதவர்களுக்குக் கடினம்' என்பதாகும்.

பலநல்ல கற்றக் கடைத்தும் மனநல்லர்

ஆகுதல் மாணார்க் கரிது (823)

புதைநிலைக் கருத்து

யான்றோக்குங்கால் நிலன் நொக்கும் நோக்காக்கால்

தான்றோக்கி மெல்ல நகும்.

இந்தத் திருக்குறளின் புதைநிலைக்கருத்தாகத் தமிழ்ப் பெண்களின் ஒட்டுமொத்த பண்பாடே அமைந்திருக்கிறதைக் காணலாம். அதாவது இக்குறளை மேலோட்டமாகப் படிக்கும்போது அதன் பொருள் 'ஒரு பெண் நான் பார்க்கும் பொழுது என்னைப் பார்க்காமல் நிலத்தைப் பார்க்கிறாள் ஆனால், நான் பார்க்காமல் இருக்கும் பொழுதோ என்னைப்பார்த்துத் தனக்குள் சிர்த்து மகிழ்கிறாள்' என்றுதான் ஒருவருக்குத் தோன்றுகிறது. ஆனால், இந்தக் கருத்தினுள் தமிழ்ப் பெண்களின் முழுமையான பண்பாடான நாணம், நளினம் முதலியவை மறைந்துள்ளதைக் காணமுடிகிறது. தமிழ்ப் பெண்களின் பண்பாட்டு அடிப்படையிலான குணநலங்களை உணர்ந்திராத ஒருவரால் இந்த மென்மையான பெண்மையின் உணர்வுகளை, செயல்பாட்டைத் தன் மனக்கண்முன் கொண்டுவந்து அதில் மறைந்திருக்கும் இலக்கிய நயத்தைச் சுவைக்க முடியாது. ஆகவே, புதைநிலையில் மறைந்து காணப்படும் இதன் இலக்கிய நயத்தை உணர்ந்து படிப்பது இன்றியமையாததாகும்.

2. சொற்களின் பயன்பாடு

ஒரு கவிதைக்கு அதன் சொற்களின் பயன்பாடு மிகவும் முக்கியமானதாகும். அதாவது, தகுந்த சொற்களை அந்தக் கவிதையின் பின்புலச் சூழலுக்கேற்ப எவ்வகையில் தெளிவாகவும் சுருக்கமாகவும்

ஆனால் மனதில் பதியும் படியாகவும் புலவர் எடுத்துரைக்கிறாரோ அதற்குத் தகுந்தாற்போன்று அக்கவிதை படிப்போர் மனதில் நிலைத்து நிற்கும். மேலும், அந்தக் கவிதையைப் பொருளுணர்ந்து படிக்கும்போது தானாகவே அதைப் படிக்கிறவர் அதற்குரிய இசையைக் கொடுத்துப் படிக்க முற்படுவார். இத்தகைய சிறப்பான மொழியின் வெளிப்பாட்டிற்குப் புலவர் பெருமக்கள் பற்பல உத்திகளைக் கையாள்கிறார்கள். கவிதையின் ஒரு பகுதியிலுள்ள சொற்கள் எல்லாம் எச்சச் சொற்களாக இருக்கலாம், எதிர்மறைச் சொற்களாக இருக்கலாம், வினைச் சொற்களாக இருக்கலாம், ஆச்சரியக் குறியீட்டுச் சொற்களாக இருக்கலாம் அல்லது பெயரடையாகவோ வினையடையாகவோ கூட இருக்கலாம். புலவர் எப்படிப்பட்ட மொழியைப் பயன்படுத்துகிறாரோ படிக்கிறவர் அதற்கேற்றவாறு அந்தக் கவிதையின் கருத்தையும் மொழியையும் பயன்படுத்தி அந்தக் கவிதையை வாசிக்க முயலவேண்டும். ஆசிரியர் அதற்கேற்றவாறு கொடுக்கப்பட்ட கவிதையைப் பகுப்பாய்வு செய்து மாணவனுக்குப் பயிற்சி அளிக்கவேண்டும். எடுத்துக்காட்டாகக் கீழ்வரும் கம்பராமாயணப் பாடலை எடுத்துக் கொள்ளலாம்.

பாடலின் பின்புலம்: அறத்தின் துணைவனாகவும் மறத்தின் பகைவனாகவும் விளங்கிய இராமபிரானின் பெருமையை அநுமான் இலங்கை அரசன் இராவணனிடம் எடுத்துரைக்கிறார்.

தேவரும் பிறரும் அல்லன்; திசைக் களிறு அல்லன்; திக்கின்

காவலர் அல்லன்; ஈசன் கைலை அம்கிரியும் அல்லன்;

மூவரும் அல்லன்; மற்றை முனிவரும் அல்லன்; எல்லைப்

பூவலயத்தை ஆண்ட புரவலன் புதல்வன் போலாம்

இந்தச் சிறிய பாடலில் புலவர் மொத்தம் **ஆறு** எதிர்மறைச் சொற்களைப் பயன்படுத்தியுள்ளார். நேராகவே இராமபிரானின் புகழை வாழ்த்திப் பாடியிருக்கலாம். ஆனால், அவ்வாறு செய்யாமல் எதிர்மறைச் சொற்களாகவே பயன்படுத்தி அவர் புகழைப் பாடியுள்ளார். ஒரு மொழியைப் பொருளுணர்ந்து படிக்கும் பொழுது அம்மொழியில் வருகிற எதிர்மறைச் சொற்களை உச்சரிப்பதற்கு அம்மொழிக்கென்றே உரிய தனிப்பட்ட குரல் ஏற்றத்தாழ்வும் இசையும், இருப்பதை நாம் எல்லாரும் அறிவோம். இப்பாடலில் பயிற்சி பெறும் மாணவர்க்கு இப்பாடலின் தனிச்சிறப்பை ஆசிரியர் திறன்பட

விளக்கிக்கொடுப்பதோடு அவர்களுக்குப் பயிற்சியும் அளிக்க வேண்டும். மேலும், இந்தப்பாடலில் மேலே கூறிய முதல் கருத்தான புதைநிலைக் கருத்தும் இருப்பதைக் காணலாம்.

கம்பராமாயணத்தில் வருகிற மற்றொரு பாடலில் இராமனது அங்க நலங்களை அநுமான் திருமகளுக்குக் காரிகையின் உள்ளங்கொள்ள இயற்கையான முறையில் விளக்கிக்கூறும் பொழுது புலவர் பயன்படுத்தும் எச்சத்தொடர்கள் பாடலுக்கு உயிரோட்டத்தைக் கொடுப்பதோடு இராமனது சிறப்பும், படிப்போர், கேட்போர் மனக்கண்கள் முன் இயற்கையாகவே வந்து நிற்கும் வண்ணம் அமைந்துள்ளது.

நீண்டு, குழன்று, நெய்த்து, இருண்டு,

நெறிந்து, செறிந்து, சரிந்து, நெடு நீலம்

பூண்டு, புரிந்து, சரிந்து, கடை

சுருண்டு, புகையும் நறும் பூவும்

வேண்டும் அல்ல என, தெய்வ

வெறியே கமழும் நறுங் குஞ்சி,

ஈண்டு சடை ஆயினது என்றால்,

மழை என்று உரைத்தல் இழிவு அன்றோ?

மேலே கொடுக்கப்பட்டுள்ள இரண்டு பாடல்களையும் படிக்கும் பொழுது இயற்கையாகவே அதற்கு ஓர் இசையும் படிப்போர் குரலில் ஏற்றமும் எதிர் மறைச் சொல் மற்றும் எச்சத்தொடர்கள் முடிவுறும் இடங்களில் ஒரு மாத்திரை அளவிலான இறக்கமும் வந்துவிடுகிறது. இருப்பினும், இவற்றைச் சரியாக உணர்ந்து பொருளுக்கேற்ற குரல் ஏற்றத்தாழ்வுடனும் நிறுத்தத்துடனும் படிப்பதன் வாயிலாக மிகச் சிறப்பாக வெளிப்படுத்தலாம்

இதைப்போன்று குறுந்தொகையிலுள்ள கீழ்வரும் பாடலில் ஐயம் கலந்த கேள்வியை எழுப்பும் தலைவியின் கூற்றும் பாடலைப் படிப்பதில் கவனத்தைத் தூண்டுகிறது. தலைவனுக்குத் தூதாக வந்த பாணனை ஏற்றுக் கோண்ட தலைவி, இவன் நன்றாகப் பேசுகிறான்; இங்கே விருந்து பெறுவான்

என்று பொருள் படக் கீழ்வரும் பாடலைப் பாடித் தன் விருப்பத்தைப் பாணன் கேட்குமாறு உணர்த்துகிறாள்.

அன்னா யிவனோ ரிளமா ணாக்கன் (அன்னாய் இவன் ஓர் இள மாணாக்கன்)

தன்னூர் மன்றத் தென்னன் கொல்லோ (தன் ஊர் மன்றத்து என்னன்கொல்)

இரந்தூ ணிரம்பா மேனியொடு (இரந்தூண் நிரம்பா மேனியொடு)

விருந்தி னூரும் பெருஞ்செம் மலனே. (விருந்தின் ஊரும் பெருசெம்மலன்)

குறுந்தொகை 33

தலைவி சொல்லாமல் சொல்லும் ஆச்சரியக் கேள்வியானது 'அயல் இடமான இந்த இடத்திலே இவ்வாறு சொல் வன்மையுடன் பேசுவோன் தன் ஊரில் தான் தங்கும் மன்றத்தில் இன்னும் சிறந்த சொல் வன்மையை உடைவன் போலும் என்னும் கருத்தில் **என்னன் கொல்லோ**' என்றாள். இங்கு சொல்லில் வருகிற ஆச்சரியம் கலந்த கேள்வி மற்றும் பாடலின் தொடக்கத்திலிருந்தே தலைவி தனக்குச் சாதகமாகவே பேசித் தன் உடன்பாட்டை வெளிப்படுத்துவதற்கான கருத்தாடல் திறன் முதலியவை பாடலின் சீரான கருத்தோட்டத்தையும் அதன் அடிப்படையில் இக்கவிதையை ஆற்றொழுக்காகப் படிக்கும் முறையையும் எடுத்துக் கூறுகிறது.

3. ஒலி / ஓசை

ஒரு பாடலில் வருகிற சொற்களிலுள்ள ஒலிச்சேர்க்கையானது **இரண்டு விதமாக** வெளிப்படுவதைப் பார்க்கலாம். **ஒன்று**, புலவரின் மனத்தில் திடீரென்று எழுந்த உணர்ச்சிக் கீற்றுகளின் வெளிப்பாடு. இந்த வெளிப்பாடானது பல வேளைகளில் துண்டுபட்ட கருத்துக்கோவையாக இருந்தாலும் கூட பெரும்பாலும் படிப்பதற்கும் கேட்பதற்கும் இனிமையான ஒலிச்சேர்க்கையை உள்ளடக்கி இருக்கிறது. எடுத்துக்காட்டாகக் கீழ்வரும் பாரதியாரின் அம்மாக்கண்ணுப் பாட்டைக் கூறலாம்.

எட்டைத் துடைப்பது கையாலே - மன

வீட்டைத் துடைப்பது மெய்யாலே

வேட்டை அடிப்பது வில்லாலே - அன்புக்

கோட்டைப் பிடிப்பது சொல்லாலே.

இந்தப் பாடலிலுள்ள ஒவ்வொரு அடியிலும் அடுக்கடுக்காக வருகிற சொற்களின் சேர்க்கை, மற்றும் தொடர்ந்து வருகிற அடிகளிலும் முதல் அடிக்கு ஈடுகொடுப்பதற்காகவே கையாளப்படுகிற அடுக்குத் தொடர்கள் கண்டிப்பாகப் படிப்போர் மனத்தைக் கவரும் வண்ணமாகவே அமைந்துள்ளது. அது மட்டுமல்ல முதல் மற்றும் மூன்றாம் அடிகள் நடைமுறையில் அன்றாடம் நாம் காணும் அல்லது செயல்படுத்தும் நடப்புகளை விளக்கினாலும் புலவர் இரண்டாவது மற்றும் நான்காவது அடிகளில் முறையே 'மன வீட்டைத்துடைப்பது மெய்யாலே', 'அன்புக் கோட்டையைப் பிடிப்பது சொல்லாலே' என்ற சமுதாயக் நல்லிணக்கக் கோட்பாடுகளைக் கூறுகிறார். இந்தப் பாடலைவாசிக்கும் போது பொதுவாக அதிகப்படியான ஒலி அழுத்தம் 'கையாலே, மெய்யாலே, வில்லாலே, சொல்லாலே' ஆகிய சொற்களிலும் குரலில் அதிக ஏற்றம் 'மன, அன்பு' போன்ற சொற்களிலும் இயற்கையாகவே கொடுக்கவேண்டும் என்ற ஒரு கட்டாயம் ஏற்படுகிறது.

இரண்டாவதாகப் புலவர் தாம் எடுத்துக் கொண்ட பாடுபொருளையும் அப்பாடுபொருளைக் கருத்துக்கோவையாகப் பாடுவதற்கான பின்புலத்தையும் மனத்தில் நிறுத்தி அதன் அடிப்படையில் தன் கற்பனைத்திறத்தாலும் அனுபவித்தறிந்த உணர்வின் வயிலாகவும் அதற்கே உரிய இயற்கையான ஓசைநயத்துடன் சொற்களை இயற்றும் திறனாகும். இதன் வெளிப்பாடான பாடலின் இலக்கிய நயத்தைப் பாராட்டிப் படிக்கும் திறனைக்குறித்துக் குறிப்பிடும் பொழுது வரதராசனார் (பக்: 70) இலக்கியத்தில் உணர்ச்சி மூவரிடத்தில் இருக்கிறது என்று கூறுகிறார். ஒன்று, இலக்கியம் இயற்றிய புலவரின் உணர்ச்சி, இரண்டாவது அதில் வரும் கற்பனை மாந்தரின் உணர்ச்சி, மூன்றாவது, அதைக் கற்பவர் / வாசிப்பவர் பெறும் உணர்ச்சி. ஆனால், இந்த மும்முனை உணர்ச்சிகளோடு ஒருங்கிணைந்து ஒருவர் படிக்கும் போது தன்னுடைய படிப்பாற்றலால் நான்காவது நிலையிலான உணர்ச்சியானது அப்பாடலைக் கேட்பவரிடமும் உருவாகவேண்டும் உருவாக்கவேண்டும். ஆசிரியரின் திறன் இத்தகைய மாணவனை உருவாக்குவதில் வெளிப்படவேண்டும். ஆக, இந்த நான்கு உணர்வுகளும் ஒன்று சேரும்பொழுது அந்தப் பாடலானது, பாடலிலுள்ள கருத்தானது அதை இயற்றியவர் மட்டுமன்றி அப்பாடலைப் படிப்போரிடமும் அதைக் கேட்போரிடமும் கூட இயற்கையாகவே உயிரோட்டமாக உரையாடும் என்று தயக்கமின்றிக் கூறலாம்.

இவ்வாறு பாடுபொருளின் இயற்கையான பின்புலச்சூழலில் தன் உணர்வை வெளிக்கொணரப் புலவர் பற்பல உத்திகளைக் கையாள்வது இயல்பு. அதில் ஓர் உத்தி தான் ஒலியின் அல்லது ஓசையின் பயன்பாட்டைப் பாடலில் கொண்டுவருவது. புலவரால் தெரிவுசெய்யப்பட்ட பாடுபொருளின் கருத்துச்சூழலுக்கு ஏற்றவாறு வல்லின, மெல்லின, இடையின ஒலிகள் எவ்வாறு நயம் பட ஒலிக்கின்றன, எவ்வாறு அப்பாடல்களைப் படிக்கும் பொழுது புலவரின் எண்ணங்களின் மற்றும் உணர்ச்சியின் வெளிப்பாடு படிக்கிறவரின் உச்சரிப்பிலும்கூட வெளிப்படுகிறது என்பதைக் கீழ்வரும் செய்யுள்களின் வாயிலாகத் தெரிந்து கொள்ளலாம்.

தமிழ் ஒலிகளில் வல்லின எழுத்தொலிகள் வரும் சொற்களுக்குப் பொதுவாகக் கண்டிப்பு, கருத்தழுத்தம், ஆளுமை போன்ற பண்புகள் இருப்பதைப் பார்க்கலாம். இவற்றைப் பயன்படுத்திக் கம்பராமாயணத்தில் கம்பர் இயற்றிய பின்வரும் பாடலை எடுத்துக்காட்டாகக் காண்க.

யுத்தகாண்டம்:

பாடலின் பின்புலம்:

இலங்கை வேந்தன் இராவணன் படைக்கும், அருளின் வடிவான இரமபிரான் சேனைக்கும் கடும் போர் நடக்கிறது. போரில் இராவணன் படைகள் தோல்வியைத்தழுவும் நிலை ஏற்படுகிறது. ஆனால், கூற்றுவனும் குலைநடுங்கும் பெருவீரனான இராவணன் தம்பி கும்பகர்ணனோ தேவரிழைத்த மாயத்தால் வாழ்நாளை உறங்கியே கழிக்கிறான். கும்பகர்ணனைத் தமயனுக்காகப் போர்க்களம் செல்ல வீரர்கள் துயிலெழுப்புகிறார்கள். பல உலக்கைகள் கொண்டு இடிக்கும் பொழுது எவ்வித ஓசை எழுமோ அத்தகைய ஓசையுடன் எழுப்புகிறார்கள். அந்த ஓசைக்கு ஏற்றாற்போல் புலவர் இந்தக் குறிப்பிட்ட பாடலில் வல்லின எழுத்தான றகரத்தை மொத்தம் ஒன்பது இடங்களில் பயன்படுத்தி ஒப்பிலா ஓசைநயத்தைத் தன் பாடல்வாயிலாகக் கொண்டுவந்துள்ளார்.

உறங்குகின்ற கும்பகன்ன உங்கள் மாய வாழ்வெலாம்

இறங்குகின்ற தின்றுகாண்; எழுந்திராய் எழுந்திராய்!

கறங்கு போல வில்பிடித்த கால தூதர் கையிலே,

உறங்குவாய், உறங்குவாய்! இனிக் கிடந் துறங்குவாய்!

இந்தப் பாடலை உயிரோட்டமாகப் படிக்கும்போது, நகரத்தில் அழுத்தமும் ஒவ்வொரு சொல்லின் இறுதியில் போதிய நிறுத்தமும் கொடுத்துப் படித்தால் பாடலின் பின்புலத்திற்கேற்ற காட்சி உயிரோட்டமாகக் கண்முன் தோன்றுவதை உணரமுடிகிறது.

இன்னுமொரு பாடலில் அரக்கரின் கூரிய படைகள் இராம பிரானின் படைகளை வளைத்து நிற்குங்கால் கருணை பொங்கும் திருமுகத்தோடு இலங்கிய கண்ணன் வெங்கணை தொடுத்த போது அரக்கர் சேனை அல்லலுற்று அழிந்த காட்சியை வல்லோசை செறிந்த மொழிகளால் கவிஞர் கீழ்க்காணும் பாடலில் சிறப்புறப் பாடுகிறார்.

துடித்தன கடக் கரி; துடித்தன பரித் தேர்;

துடித்தன முடித் தலை; துடித்தன தொடித் தோள்

துடித்தன மணிக் குடர்; துடித்தன தசைத் தோல்;

துடித்தன கழல் துணை; துடித்தன இடத் தோள்

எழுபது விழுக்காடு (மொத்தம் 81 எழுத்துகளில் 57 வல்லொலிகள்) வல்லின எழுத்துகளாலான இந்தப் பாடலின் உயிர் நாடியே வல்லொலிகள் தான். ஏனென்றால் இவ்வல்லொலிகள் தான் உயிரோட்டமாகப் போர்க்களத்தை நம் கண் முன் கொண்டுவருகிறது. ஆகவே, இந்தப் பாடலைப் படிக்கும் பொழுது போதிய அழுத்தத்தை வல்லின எழுத்துகளில் கொடுப்பதோடு ஒருவித மிடுக்குடன் படித்தால் தான் இந்தப் பாடலின் சிறப்பு வெளிப்படுகிறது.

வல்லின எழுத்தொலிகளைப் போலல்லாமல் மூக்கொலிகளான மெல்லின எழுத்துக்களுக்கென்று ஒரு தனிப்பட்ட மென்மையும் அவ்வெழுத்துக்களைக் கொண்டுள்ள சொற்களுக்கென்று தனிப்பட்ட தன்மையும் இருப்பதைப் பார்க்கலாம். பொதுவாக அவல உணர்வுகள், ஏக்கம், தயக்கம் முதலிய கருத்துகளை வெளிக்கொணர மெல்லின ஒலிகளுள்ள சொற்களைப் பயன்படுத்துவதைக் காண முடிகிறது. அவ்வகையில் கீழ்வரும் பாடல் ஓர் ஏக்கப் பாடலாக அமைந்திருக்கிறது.

பாடலின் பின்புலம்:

கோசலை தன் மகன் இராமன் அரசனாவான் என்று எண்ணிக்கொண்டிருக்கும் வேளையில் இளையவன் பரதனை நாடாள மன்னன் பணித்துள்ளான் என்பதைக் கேட்டு மனம் வருந்தினாலும்கூட மன்னனுக்காகவும், குடும்பத்துக்காகவும், நாட்டுக்காகவும் தன்னுள் எழுந்த மனக்குமுறலைத் தாங்கிக்கொள்கிறான். ஆனால், அவ்வேளையில் மைந்தன் இராமன் அன்னையிடம் வந்து மன்னவன் இட்ட வேறொரு பணியான பதினாலாண்டு காலம் கானகம் செல்லவேண்டும் என்பதைக் கூறுகிறான். இக்கொடுஞ்சொல் கேட்ட கோசலை ஏங்கினாள், இளைத்தாள், விம்மினாள், விழுந்தாள். அந்தக் கொடுமையை, ஏக்கத்தைக் கவிஞர் உயிரோட்டமாக நான்கு அடிகளில் 26 விழுக்காடு மெல்லின எழுத்துகளைப் பயன்படுத்திப் பின்வருமாறு பாடுகிறார்.

வஞ்சமோ, மகனே! உனை, மாநிலம்

தஞ்சம் ஆக நீ தாங்கு என்ற வாசகம்

நஞ்சமோ! இனி, நான் உயிர் வாழ்வேனோ?

அஞ்சும்; அஞ்சும்; என் ஆசி உயிர் அஞ்சுமால்!

இந்தப் பாடலைப் படிக்கிறவரின் குரலில் தாயின் அவலமும், சொல்லொணாத் துக்கமும் ஒவ்வொரு சொற்களுக்கும் இடையில் தானாகவே ஏக்கமாக ஒங்கி ஒலிக்க வேண்டும்.

மேலே கொடுக்கப்பட்டுள்ள வல்லின எழுத்துகள் நிறைந்த கும்பகர்ணனைத் துயிலெழுப்பும் பாடலையும் போரில் அல்லலுறும் படையினரின் அவலத்தை எடுத்தியம்பும் பாடலையும் படிக்கும்பொழுது குரலில் ஏற்படுகிற விறுவிறுப்பும் துடிப்பும் மெல்லின ஒலிகள் நிறைந்த தாயின் ஏக்கப் பாடலைப் படிக்கும் போது முற்றிலும் மறைந்து விடுகிறது என்பதை இப்பாடல்களைப்படிப்பதில் பயிற்சி பெறும் மாணவர்கள் தெளிவாக உணர்ந்து கொள்ளவேண்டும்.

அவலச் சுவையல்லாமல் மெல்லின் ஒலியினால் ஏற்படுகிற இன்னுமொரு உணர்வினைக் கீழ்வரும் பாடலில் காணலாம்.

பாடலின் பின்புலம்:

அரக்கன் தங்கை சூர்ப்பனகை வஞ்சினம் பூண்டு, இராமபிரான் மேல் மையலுற்றுத் திருமகள் அருளால் திருந்திய வடிவத்துடன் கட்டழகு வாய்ந்த ஒரு கன்னியாய்க் கமலக் கண்ணன்

கண்ணெதிரே தோன்றுகிறாள். இந்த வஞ்சமகள் வருகையை, அவளுடைய மயிலின் சாயலை, அன்னத்தின் அணி நடையைக் கவிஞர் மெல்லின ஒலிகளைப் பெரும்பாலும் பயன்படுத்திக் கீழ்வருமாறு கவி நயத்துடன் எடுத்துக் கூறுகிறார். இப்பாடலின் நயமே மெல்லின ஓசையில் உள்ளதால் ஒவ்வொரு மெல்லின ஓசையை உச்சரிக்கும் போதும் அவ்வொலியில் போதிய அழுத்தம் கொடுத்துப் படிக்கவேண்டும். மேலும், ஒவ்வொரு அடியின் இறுதியிலும் அரை மாத்திரை அளவிலான நிறுத்தமும் பாடலுக்கு உயிருட்டம் தரும்.

பஞ்சி ஒளிர், விஞ்சு குளிர் பல்லவம் அணுங்க,

செஞ் செவிய கஞ்சம் நிகர், சீறடியள் ஆகி,

அஞ் சொல் என மஞ்சை என, அன்னம் என, மின்னும்

வஞ்சி என, நஞ்சம் என, வஞ்ச மகள் வந்தாள்.

வல்லின மெல்லின எழுத்தொலிகளைப்போன்று இடையின எழுத்துக்களால் உருவாக்கப்படும் சொற்களுக்கும் கூடத் தனியொரு மென்மையும் குழைவும் இருக்கிறதைத் தமிழ் மொழியில் இயல்பாகவே காணமுடிகிறது. கம்பராமாயணத்தின் யுத்தகாண்டத்தில் வருகிற கீழ்க்காணும் பாடலை இதற்கு எடுத்துக்காட்டாகக் கூறலாம்.

பாடலின் பின்புலம்:

சீலம் வாய்ந்த சீதையைத்தேடி வானரமன்னன், அறத்தின் வேலியாயமைந்த அநுமான் தென்திசை நோக்கிச் செல்கிறான். மாலைக் கதிரவனின் மஞ்சள் வெயிலில் பொன்மயமாகத் திகழ்ந்த இலங்கை நகரை மாருதி பவளமால் மலையிலிருந்து பார்க்கிறான். இலங்கை மாநகரின் எழிலில் மயங்கி நிற்கும் மாருதியின் செவிகளில் இலங்கை வாழ் இளம் மாதர், தங்கள் கைகளில் கிளிகளை வைத்துச் சீராட்டிச் செஞ்சோறுட்டும்பொழுது எழுகிற இனிமையான நன்மொழிகள் இளங்காற்றோடு கலந்து விழுகிறது. இந்த மென்மையான, மிகவும் இரசித்துப் போற்றுதற்கரிய உணர்வை, அனுபவத்தைக் கவிஞர் இடையின எழுத்துகளைப் பெரும்பான்மையான இடங்களில் (24) பயன்படுத்திப் பாடல் இயற்றுகிறார். குழலையும் யாழையும் மாந்தர் மென்மொழிக்கு உவமையாகக் கூறும் கவிஞரின் பாடல் கீழ்க்கண்டவாறு ஒலிக்கிறது.

சூழலும் வீணையும் யாமும் என்று இணையன குழைய,

மழலை மென்மொழி, கிளிக்கு இருந்து அளிக்கின்ற மகளிர்,

சூழலும் நல் நெடுந்தட மணிச் சுவர்தொறும் துவன்றும்

நிழலும், தம்மையுன், வேற்றுமை தெரிவு அரு நிலைய

கம்பராமாயணத்தில் வேறொரு சூழலில் தன்னால் சிறைவைக்கப்பட்டத் திருமகளைக் காண இதுகாறும் பிறர் முன்னே தலைகுனியாத கொற்றவன், இலங்கை மன்னன் இராவணன் தாங்கவொணா மையலின் பொருட்டுச் சிறையிருந்த தையலின் முன்னே தளர்ந்து நின்று, விழுப்பெரும் செல்வத்தை வெறுத்து வீசி எறிந்து வறியவனாய்க் கானகத்தில் அலைந்து திரியும் உன் கணவனை நினைத்து வற்றியுலர்தல் அறிவுடைமைக்கு அழகாகுமோ? என்று வினவுகிறான். ஒரு பெண்ணின் தயை நாடிக் காலையும் மாலையும் ஊணுறக்க மின்றி நொந்து நிற்கும் ஒருவனுடைய குழைவையும் நெளியையும் இடையின ஒலிகள் நிறைந்த கவிதையாகக் கீழ்வரும் பாடலில் கம்பர் வர்ணித்துள்ளார்.

பொருளும், யாமும், விளரியும், பூவையு,

மருள, நாளும், மழலை வழங்குவாய்!

தெருளும் நான் முகன் செய்தது, உன் சிந்தையின்

அருளும், மின் மருங்கும், அரிது ஆக்கியோ?

இவ்விரு பாடல்களையும் படிப்போர் அரை மாத்திரைக்கும் மேலாகச் சொற்களுக்கிடையில் நிறுத்தம் செய்யாமல் தொடர்ச்சியாகக் குழைவோடும் நெளியோடும் எல்லா இடையின ஒலிகளையும் தெளிவாக நளினத்துடன் உச்சரித்துப் படிக்கும்போது பாடலின் பின்புலமும் அந்தக் காட்சியும் நம் மனக்கண் முன் உயிரோட்டமாகத் தவறாமல் வருவது திண்ணம்.

4. இசை நயம்

பாடல் ஒன்றைப் படிக்கும்போது கடைபிடிக்க வேண்டிய, மற்றும் கவனத்தில் கொள்ளவேண்டிய முக்கியமான நான்கு கருத்துகளை மேலே கண்டோம். ஐந்தாவது கருத்தாகப் பாடலின் கருப்பொருள், பின்புலம், பாடலிலுள்ள கருத்துகளுக்கும் எழுத்துகளுக்கும் இடையிலான தொடர்பு, மொழிப்பயன்பாடு முதலியவற்றை மனதில் கொண்டு ஏற்ற இசையுடன் படிப்பதைப் பாடலின் இசை

நயம் பாராட்டிப் படித்தல் எனக் கொள்ளலாம். இசை வாசிப்பைப் பற்றிக் குறிப்பிடும்பொழுது சண்முகம் (பக்:176) 'இசை வாசிப்பு என்பது, இசைக்கு அதாவது ராகத்துக்கு முக்கியத்துவம் கொடுத்துச் சீர், அடி அமைப்பு பற்றிக் கவலைப்படாமல் பாடுவது' என்று குறிப்பிட்டுள்ளார். பொதுவாகப் பொருள் வாசிப்பின் போது கேட்பவருக்குப் பொருள் புலப்பாடு சுலபமாக இருக்கலாம். ஆனால், ஒரு கவிதையில் யாப்பின் வாயிலாகக் கவிஞன் எந்தக் குறிப்பை உணர்த்துகிறானோ அது பொருள் வாசிப்பின் போது தெளிவுபடாமல் போய்விட வாய்ப்பு இருக்கிறது. அதுமட்டுமல்ல, மேலே குறிப்பிட்டதைப் போன்று புலவன் தன் உணர்ச்சியைப் பாக்கள் வாயிலாக வெளிக்கொணர்வதற்குத் தன் கவிதையில் பல உத்திகளைக் கையாள்வது வழக்கம் என்பதை நாம் மேலே பார்த்தோம். அந்த உணர்ச்சிகளை மனதில் நிறுத்தி ஒருவர் படிக்கும்பொழுது இசையின் வாயிலாகவும் உகந்த குரல் ஏற்றத்தாழ்வின் வாயிலாகவுமே வெளிக்கொணர முடியும், வெளிக்கொணர வேண்டும். இதுவே பொருளுணர்ந்து, பொருளுணர்த்திப் படிக்கும் திறனாகும். ஆகவே, கேட்பதற்கு இனிமையான இசை வாசிப்பையும் பொருளை உணர்த்தும் பொருள் வாசிப்பையும் கலந்து சந்தத்துடன் தூக்கையும் மனத்தில் கொண்டு வாசிப்பதுவே சாலச் சிறந்தது எனலாம். இத்தகைய வாசிப்பு முறையே கேட்கிறவரையும் கூட பாட்டின் இசையிலும் கருத்திலும் கவனம் செலுத்துமாறு செய்து படிப்போரிடமும் கேட்போரிடமும் படைப்பாற்றல் திறனையும் ஊக்குவிக்கிறது.

செய்யுள் வாசிப்பும் படைப்பாற்றலும்

மேலே கூறப்பட்ட ஐந்து கருத்துகளின் அடிப்படையில் ஒருவர் கவிதை படித்தலில் முழுமையாகத் தன்னை ஈடுபடுத்திக் கொள்வதோடு அடுத்த கட்ட நடவடிக்கையாகக் கவிதை படைப்பதிலும் முனைப்பு காட்ட வேண்டும். ஏனென்றால், இந்தக் கட்டுரையின் தொடக்கத்தில் குறிப்பிட்ட நான்கு மொழித்திறன்களின் உயர் நிலைத்திறன் வளர்ச்சி என்பது ஒவ்வொரு திறனிலும் புதிய சிந்தனைகளை ஒருவர் படைப்பதாகும். அதாவது, பகுப்பாய்வு செய்து கேட்கும் திறன், மற்றும் அவ்வாறு கேட்கும் பொழுதே புதிய சிந்தனைகளை மனதில் நிறுத்திப் புதிய கருத்துகளை

உருவாக்குதல், சரளமாகக் கருத்துக்கோவையுடன் புதிய சிந்தனைகளைப் பேசுதல், பகுப்பாய்வு செய்து படித்தல், புதிய சிந்தனைகளை உருவாக்கி எழுதுதல் முதலியனவாகும். ஆக, அடுத்தகட்டமாகச் செய்யுள் படித்தலைப் பொறுத்தவரையில் ஆசிரியர் மாணவனிடம் எதிர்பார்ப்பது உயர்நிலைத் திறனான கவிதை படைக்கும் திறனாகும். மேலே குறிப்பிட்ட படிநிலைகளின் அடிப்படையில் ஆசிரியர் மாணவனிடையே செய்யுள் வாசிக்கும் திறனை மேம்படையச்செய்தால் அதன் பயனாக மாணவனுள் தானும் கவிதை படைக்கவேண்டும் என்ற ஒரு நெருடல் கண்டிப்பாக ஏற்பட வாய்ப்பு இருக்கிறது.

ஆசிரியரும் படைப்பாற்றலும்

படைப்பாற்றல் திறனைப் பற்றிப் பொதுவாக எல்லாரிடமும் தவறான கருத்து நிலவுகிறது. அதாவது, படைப்பாற்றல் பிறவியிலேயே ஒருவருக்குக் கிடைத்திருக்கும் வரப்பிரசாதம். இதில் எல்லாராலும் வெற்றிபெற முடியாது என்பதாகும். ஆனால், ஆய்வுகள் இக்கருத்திற்கு எதிரான நிலைப்பாட்டைக் கொண்டுள்ளது. அதாவது, எவ்வகைகளில் படைப்பாற்றல் திறன் வளர்ச்சிக்காக நாம் நம்மை ஈடுபடுத்திக் கொள்கிறோமோ அதன் அடிப்படையில் படைப்பாற்றல் திறனும் நம்முள் வளர்ச்சி அடையும் என்பதே ஆய்வறிஞர்களின் கருத்து. இந்தக் கருத்தை மனதில்நிறுத்தி ஆசிரியர் மாணவனைக் கவிதை படைப்பதில் ஊக்குவிக்கவேண்டும். **ஜியார்ஜ் லேண்ட்** என்பவர் அவருடைய ஆய்வில் ஒவ்வொரு மனிதரிடமும் ஒவ்வொரு விதமான படைப்பாற்றல் திறன் ஒளிந்துள்ளது என்று குறிப்பிடுகிறார். **இந்தத் திறனைப் படிப்படியாக வெளிக் கொண்டுவர, லேண்ட் கீழ்க்கண்ட 5 கருத்துகளை முன்வைக்கிறார்.**

- அ. திறன் அறிதல் (identification of the skill)
- ஆ. ஊக்கம் (encouragement)
- இ. ஏற்புடைய சூழல் (conductive environment)
- ஈ. பகுப்பாய்வுச் சிந்தனை (analytical thinking)
- உ. இடைவிடாப் பயிற்சி (constant practice)

மாணவன் ஒருவனிடம் படைப்பாற்றல் திறனை வளரச் செய்வதில் ஆசிரியரின் பங்கு மிகவும் இன்றியமையாததாகும். முதல்படியாக ஆசிரியர் தன் மாணவனிடம் ஒளிந்துள்ள படைப்புத்திறனைக் கண்டுகொள்ள முயலவேண்டும். அதற்கான பற்பல முயற்சிகளை மேலே கொடுக்கப்பட்டுள்ள ஐந்து கருத்துகளின் அடிப்படையில் ஆசிரியர் அவ்வப்போது எடுக்கவேண்டும். எடுத்துக்காட்டாகக் கிளர் சிந்தனைத் திறனும் பகுப்பாய்வுத் திறனும் ஒருவருள் மறைந்திருக்கும் படைப்பாற்றல் திறனைத் தூண்டுவதற்குச் சிறந்த ஊன்றுகோலாக அமைகிறது என்பதை ஆசிரியர் உணரவேண்டும். மேலும், இச்சிந்தனைகளோடு உள்முரண்பாட்டுச் சொற்றொடர்கள், கருத்துகள் ஆகியவற்றைத் தலைப்பாகத் தெரிவு செய்து பகுப்பாய்வுச் சிந்தனையில் மாணவனை ஈடுபடுத்திக் கொள்ள ஆசிரியர் ஒரு கிரியா ஊக்கியாக இருக்கவேண்டும். இவை ஒரு படைப்புக்கு மிகவும் பயனுள்ளவைகளாக இருக்கின்றன. ஆங்கிலத்தில் இத்தகைய உள் முரண்பாட்டுத் தொடர்களை **oxymorons** என்று அழைப்பார்கள். தமிழில் இவை **முரணணி** என்று வழங்கப்படுகிறது. எடுத்துக்காட்டாகத் '**தெளிவாகத் தவறாகப் புரிந்துகொண்டனர், கொடுமான அழகு, தொடாமல் தொடுகிற உறவுகள், மலராமல் மலர்கின்ற பூக்கள், உணவிருந்தும் உண்ணாமல் வளர்கின்ற குழந்தைகள்**' முதலிய தொடர்களைக் கூறலாம்.

சான்றாக, நள்ளிரவில் ஒரு பட்டப்பகல் என்ற ஒரு முரணணியைப் பயன்படுத்திச் சமுதாயம், குடும்பம், அரசியல், வேலையில்லாத திண்டாட்டம், நாட்டின் பொருளாதார வளர்ச்சி முதலிய பல கோணங்களிலிருந்து அவரவர் அறிவுக்கேற்றவாறு சிந்தித்துக் கவிதை படைக்க வாய்ப்பு இருக்கிறது. மாணவன் படைத்த கவிதையை வகுப்பில் படிக்கச்செய்து பிற மாணவர்களின் கருத்துகளைக் கேட்டறிந்து ஒவ்வொரு கவிதையின் மொழி, கருத்துச் செறிவு, யாப்பு, உவமையின் பயன்பாடு முதலியவற்றை வகுப்பில் கலந்துரையாடி கவிதைகளைச் சீர்தூக்கிப்பார்க்க வேண்டும். பிறர் படைத்த கவிதைகளை எடுத்துக்காட்டாக வகுப்பில் பயன்படுத்திப் போலச்செய்தல் பயிற்சியின் வாயிலாக மாணவர்களைப் படைக்கச் செய்யவேண்டும். ஒரு கவிதையின் கருப்பொருளுக்கும் சூழலுக்கும் நிறைந்த தொடர்பு இருக்கிறது என்று இந்தக் கட்டுரையின் தொடக்கத்தில் நாம் பார்த்தோம். அதை ஆசிரியர் உணரவேண்டும்.

ஒரு தற்காலக் கவிஞன் படைத்த கீழ்வரும் கவிதையை எடுத்துக்காட்டாக இங்கு காணலாம். இருபதாம் நூற்றாண்டான தற்காலத்திலும் காடும் காவும் கவின் மிகு கழனியும் குன்றும் குன்றமும் அருவியும் குளிர்ப் பூந் தென்றலும் இருக்கத்தான் செய்கின்றன. ஆனால், வேறுபட்ட ஒரு சூழலில், வானளாவிய கட்டடங்களுக்கு நடுவில் வாழும் ஒரு படைப்பாளிக்குத் தான் வாழும் சூழல் வேறுபட்டுக் காட்சி அளிக்கிறது. தான் வாழும் சூழல் மனிதன் இயற்கைக்கு அளித்த கொடுமையின் விளைவே என்று எரிச்சலுடன் **உற்று நோக்கி** மனத்துள் **உணர்ந்து** தன் நடையில் இவ்வாறு **வெளிப்படுத்துகிறார்**.

மனிதன்

நிர்வாணமாயிருந்தான்

இயற்கை

மானமுடன் இருந்தது

மனிதன்

நாகரிகம் அடைந்தான்

இயற்கை

நிர்வாணமானது

சி.சு. இராசராசன்

மாணவர்கள் தங்கள் பட்டறிவுக்கு ஏற்ப ஒரு கவிதையின் பொருளைப் புரிந்து கொண்டு மதிப்பீடு செய்து போலச்செய்தல் என்ற உத்தியைப் பயன்படுத்திக் கவிதை படைக்கலாம். எடுத்துக்காட்டாகக் கீழ்வரும் குறுந்தொகைப் பாடலையும் அதன் அடிப்படையில் தற்காலக் கவிஞரால் படைக்கப்பட்ட ஒரு கவிதையையும் ஒப்பிட்டுப்பார்க்கவும்.

யாயும் ஞாயும் யாரா கியரோ

எந்தையு நுந்தையு மெம்முறைக் கேளிர்

யானு நீயு மெய்வழி யறிதும்

செம்புலப் பெயனிர் போல

அன்புடை நெஞ்சத் தரங்கலந் தனவே

(குறுந்தொகை 40)

இந்தக் குறுந்தொகைப்பாடலைத் தழுவித் தற்போதய சமுதாயச் சூழலுக்கேற்ப படைக்கப்பட்ட ஒரு பாடல் இவ்வாறு அமைந்துள்ளது.

உனக்கும் எனக்கும் ஒரே ஊர்

வாசுதேவ நல்லூர், ஒரே மதம்

திருநெல்வேலி சைவப்பிள்ளை மார்

வகுப்பும் கூட,

உந்தன் தந்தையும் எந்தன் தந்தையும்

சொந்தக்காரர்கள், மைத்துனன்மார்கள்

எனவே,

செம்புலப்பெயல் நீர் போல

அன்புடை நெஞ்சம் தாம் கலந்தனவே - மீரா

ஒருவேளை குறுந்தொகைப்பாடலைப் போன்று மேலே கொடுக்கப்பட்டுள்ள தற்காலப் படைப்பு அத்துணைப் பொருட் செறிவு இல்லாமல் இருக்கலாம். ஆனால், இதையும் ஒரு படைப்பாகவே கருதவேண்டும். இத்தகைய படைப்புகளைப் பார்க்கும் மாணவர்களிடையே பல கிளர் சிந்தனைகள் ஏற்பட வாய்ப்பு இருக்கிறது. இதை ஆசிரியர் பயன் படுத்திக் கொள்ளவேண்டும்.

செய்யுள் வாசிப்பும் மதிப்பீடும்

கற்றல் கற்பித்தலில் மதிப்பீடு என்பது தவிர்க்க முடியாத, தவிர்க்கக் கூடாத ஓர் அளவையாகும். ஒவ்வொரு திறனையும் படிப்படியாக மேம்படையச் செய்வது மதிப்பீடு செய்து திறன் வளர்த்தல் என்றால் அது மிகையாகாது. ஒருவர் செய்யுளைப் படிக்கும் பொழுது கீழ்வரும் மூன்று படி நிலைகளில் மதிப்பீடு செய்யவேண்டும்.

1. படிக்கிறவர் படிக்கும்பொழுது தன்னைத்தானே மதிப்பிட்டுக் கொள்ளும் நிலை
2. கேட்கிறவர் படிக்கிறவரை மதிப்பீடு செய்யும் நிலை
3. கேட்டவரின் மதிப்பீட்டின் அடிப்படையில் படித்தலிலுள்ள குறை நிறைகளைக் கண்டறிந்து தன் படித்தல் திறனை மேம்படுத்திக் கொள்ளும் நிலை

1. படிக்கிறவர் படிக்கும்பொழுது தன்னைத்தானே மதிப்பிட்டுக்கொள்ளல்

ஒரு மொழியில் புலமை பெறவேண்டுமென்றால் அம்மொழியை இடைவிடாமல் கேட்டு, அதில் பேசி, படித்து அம்மொழியில் எழுதுகிற பயிற்சி இன்றியமையாததாகும். எவ்விதப் பயிற்சியாக இருந்தாலும் அதன் அடிப்படை நோக்கங்கள், பயிற்சியின் குறிக்கோளின் அடைவை மேம்படுத்துவதும் மதிப்பிடுவதுமாகும். ஆகவே, மொழியில் புலமை பெறுவதற்கான முதல் படி அம்மொழித்திறன்களில் போதிய பயிற்சியும் சுய மதிப்பீடுமாகும். பாகுபாடற்ற சுயமதிப்பீட்டின் அடிப்படையில்தான் ஒருவர் தன் திறமையை அவ்வப்போது மேம்படுத்திக் கொள்ளமுடியும். படித்தல் திறனளில் வளர்ச்சி பெறுவதில் கூட இவ்விதிக்கு விலக்கு கிடையாது. ஆகவே, கவிதை படிக்கும் போது கீழ்க்காணும் ஆறு நிலைகளில் ஒருவர் சுய மதிப்பீடு செய்யக் கற்றுக்கொள்ளவேண்டும்.

அ. தெளிவான உச்சரிப்பு

ஆ. கவிதையில் வருகிற சந்திகளைப் பிரிப்பதில் போதிய கவனம்

இ. பொருளுக்கு ஏற்றவாறு கவிதையிலுள்ள சொற்களையும் தொடர்களையும்

கொண்டுகூட்டிப் படிக்கும் திறன்

ஈ. பொருளுக்கேற்ற குரல் ஏற்றத்தாள்வுகளைத் திறம்படப் பயன்படுத்துதல்

உ. படிக்கப்படும் கவிதையின் பின்புலத்தை அறிந்திருத்தல்

ஊ. பின்புலம் மற்றும் கவிதைக்கான ஏற்ற இசையுடன் படிக்கும் திறன்

மேலே கூறப்பட்டுள்ள ஆறு கருத்துகளின் அடிப்படையில் ஒருவர் பற்பல செயல்முறைப் பயிற்சிகளைக் கடைபிடித்துத் தன்னைத்தானே சுய மதிப்பீடு செய்து கொள்ள வேண்டும்.

2. கேட்கிறவர் படிக்கிறவரை மதிப்பிடல்

கவிதை படிப்பதைக் கேட்கிற ஒவ்வொருவரும் அக்கவிதையை நயம் பாராட்டி அனுபவித்துக் கேட்க முயற்சி செய்கிறார்கள். இந்த நோக்கத்தோடு ஒருவர் கவிதையைக் கேட்கும்பொழுது அவருடைய எதிர்பார்ப்பு பொதுவாகக் கவிதை படிக்கிறவர் மேலே கூறப்பட்டுள்ள ஆறு கருத்துகளின் அடிப்படையில் கவிதை படிப்பதில் தன் கவனத்தைச் செலுத்துகிறார என்பதாக இருக்கும். மேலும், இதன் அடிப்படையிலேயே அவருடைய மதிப்பீடும் அமைந்திருக்கும். இந்த மதிப்பீடுதான் படிக்கிறவரை எடை போடும் ஓர் அளவு கோலாக அமையும். இதன்

அடிப்படையில்தான் படிக்கிறவர் தன் படிக்கும் திறனில் இருக்கிற குறைபாடுகளைக் கண்டறிந்து அவற்றை மேம்படுத்திக் கொள்ளவேண்டும்.

3. குறை அறிதலும் படித்தல் திறன் வளர்ச்சியும்

ஒரு பாடலைப் படித்து முடித்ததும் படித்ததைக் கேட்டுக்கொண்டிருந்தவரிடம் கலந்துரையாடிப் படித்ததில் இருந்த நிறை குறைகளைக் கண்டறிந்து குறைகள் ஏதாவது இருந்தால் அதைத் திருத்திக் கொள்ளவேண்டும். இதன் வாயிலாக நாம் நம் படித்தல் திறனில் மென்மேலும் முன்னேற்றம் காணமுடிகிறது.

ஓர் ஆசிரியர் பல பெரிய பட்டங்கள் பெற்றவராக இருக்கலாம், பட்டறிவு நிறைந்தவராக இருக்கலாம் ஆனால் கற்றல் கற்பித்தலில் ஆர்வம் இல்லாமலிருந்தால் பயன் ஒன்றும் இல்லை. இதற்கு நேர் மாறாகப் பட்டங்கள் ஒன்றும் இல்லாமல் இருப்பினும் பட்டறிவு குறைவாக இருப்பினும் கற்றல் கற்பித்தலில் இருக்கிற ஆர்வத்தால் ஓர் ஆசிரியர் சிறந்த பெருமையை அடைய முடியும்.

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திருவையாறு

Renaissance and Reformation of ELT in India through Multiple Intelligences

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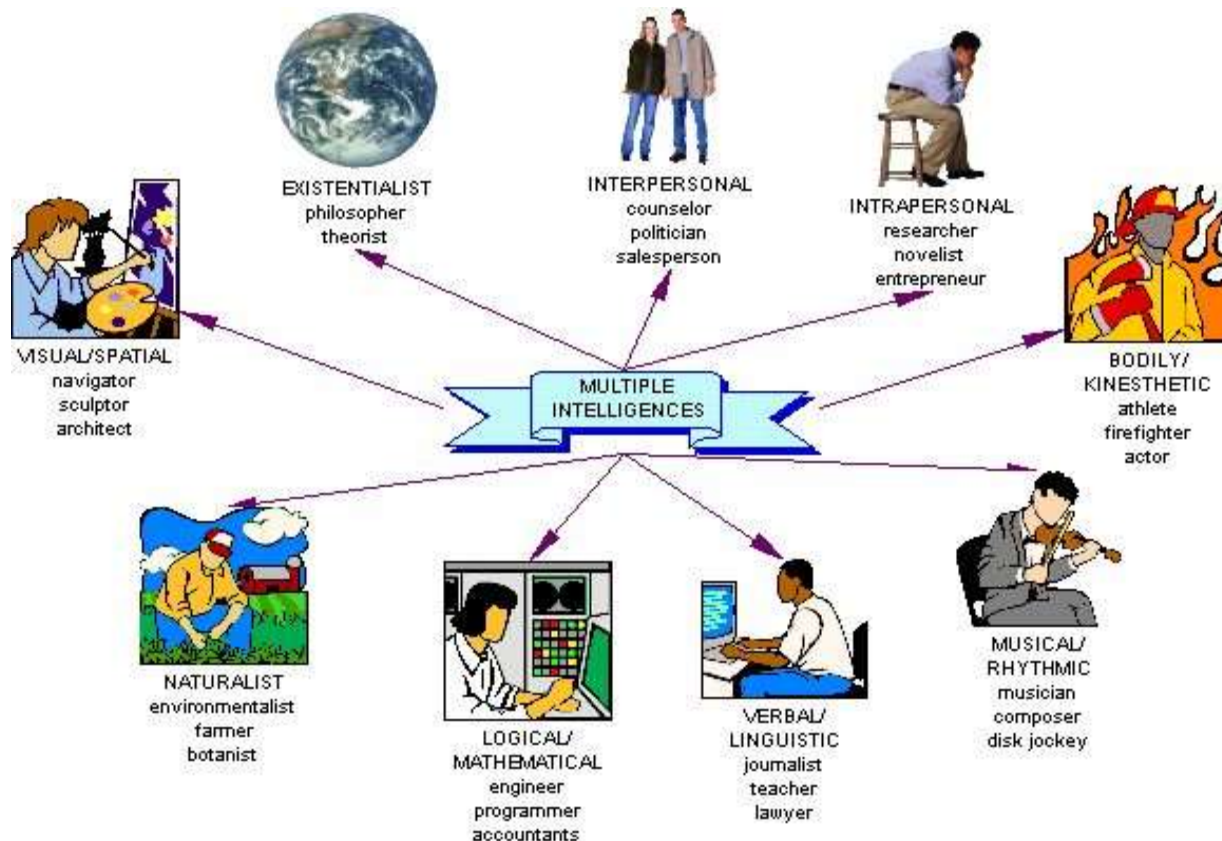
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Abstract

Human being has his own individuality and his own sphere of intelligence. But the teachers who train the human mind may be unaware of the fact that all the learners are not of the same cadre of intelligence and capability. Many creative geniuses like Hollywood director Spielberg were mislabeled by traditional teachers as “lazy” and “underachievers”. These individuals with dyslexia tend to have strengths in other areas like creativity and imagination though they lack linguistic and logical intelligences. Dr. Howard Gardner’s Theory of Multiple Intelligences (1983, 1999) challenged the traditional teaching methods which is limited to the sphere of mathematical and linguistic abilities.

This paper argues how far the MI theory can pave way for the language teachers to recognize the holistic nature of learners and adopt constructive pedagogy to suit the student diversity with different learning profiles. It also highlights the mode of enlightenment with entertainment by adopting music, sports, storytelling, mass media and language games as pedagogical tools to enhance constructive learning framework for ESL/EFL tutoring.

Keywords: dyslexia, Multiple Intelligence theory, constructive pedagogy, enlightenment with entertainment



Dr. Gardner at IIM-Bangalore: multiplier effect

Courtesy: <http://www.educationworldonline.net/index.php/page-article-choice-more-id-3074>

Theory of Multiple Intelligences

Gardner's theory of Multiple Intelligences in his path-breaking book *Frames of Mind: The Theory of Multiple Intelligences* (1983) has had a profound influence on modern education

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practice and delivery. MI theory gives significant answer to the puzzling phenomenon of class room mediocrities often blossoming into sports stars, political and professional leaders. It is true that though the classroom backbenchers lack verbal and mathematical intelligences, they are often excellent sports personalities (kinesthetic intelligence) or good team leaders (interpersonal intelligence) and well aware of their capabilities and career paths (intrapersonal intelligences).

Adopting the theory of Multiple Intelligences allows us to employ a wide range of strategies to help students to participate in language learning and improve their confidence and self-esteem.

Teaching a Language - an Artistic Venture

Each human being has his own individuality and his own sphere of intelligence. But the teachers who train the human mind may be unaware of the fact that all the learners are not of the same cadre of intelligence and capability. Many creative geniuses like Hollywood director Spielberg were mislabeled by traditional teachers as “lazy” and “underachievers”. These individuals with dyslexia tend to have strengths in other areas like creativity and imagination though they lack linguistic and logical intelligences. Dr. Howard Gardner’s Theory of Multiple Intelligences (1983, 1999) challenged the traditional teaching methods which are limited to the sphere of mathematical and linguistic abilities.

The American writers and Educator Mark van Doren (1894-1972) opines “The art of teaching is the art of assisting discovery”.(Mark van Doren quotes- thinkexist.com). Teacher is the facilitator who ignites sparks of interest in the minds of learners. A creative language teacher recognizes creativity in the learner and if that gets rewarded, learning the language becomes faster.

English and Career in Global Market

In today’s globalised world, there is an interconnectedness of people and border-free exchange of ideas, culture and economics through the medium of English language. Viability of organism without air is unthinkable and career without English proficiency is unfeasible now. English proficiency is now a touchstone to one’s efficiency in this global market. Career and communication skills are directly linked. So, teachers are required to help student acquire not

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only the traditional LSRW, but also “contemporary skills” (soft skills). Today’s learners need the skills to work with English rather than indulging in mere literary appreciation. The teacher should have the skill to open up the minds of the students to understand and use the new emerging trends in the field of communication. The EL teacher has to incorporate innovative pedagogical approaches.

Pedagogy and Theory of Multiple Intelligences

Pedagogy means the art and science of educating learners. Chalk and talk method is a popular technique which has been used for decades as an educational strategy in all institutions of learning. This learning mode tends to be passive and the learners play less significant part in their learning process. It has been found that this conventional approach is of limited effectiveness in both teaching and learning. This method is “one-way flow” of information in which students assume a purely passive role and their concentration fades off 15-20 minutes. The Chinese thinker and philosopher Confucius reveals that the traditional lecture method is the least effective method through his inspiring quote “I hear I forget I see I remember I do I understand” (Confucius says: The Top 10 Wise Confucius Quotes). <http://www.myrkothum.com/confucius-says-the-top-10-quotes-by-confucius/>

Pluralistic Nature of Human Cognitive Ability and MI Theory

Language learning can be formulated around the Theory of Multiple Intelligences proposed by Dr. Howard Gardner (1999) which throws light on the pluralistic nature of human cognitive ability. It challenged the traditional teaching methods which is limited to the sphere of mathematical and linguistic abilities.

Gardner describes eight different intelligences namely: the verbal-linguistic, the logical-mathematical, the musical-rhythmical, the visual-spatial, the bodily-kinesthetic, the interpersonal, the intrapersonal, and the naturalistic intelligence. Gardner in his *Intelligence reframed multiple intelligences for the 21st century* opines; “I would happily send my children to a school that ... presents materials in such a way that each child has the maximum opportunity to master those materials and to show others and themselves what they have learned and understood” (91-92).

The MI theory can pave way for the language teachers to recognize the holistic nature of learners and to adapt constructive pedagogy to suit the student diversity with different learning profiles. It offers a balanced approach where different “windows on the same concept” (Gardner 204) are incorporated. For instance, involving the learners in writing the lyrics of a song implies the use of linguistic and musical intelligences. In a role-play, linguistic, interpersonal, and intrapersonal talents are needed. In a task where learners need to mime the title of a film for others to guess, the kinesthetic and interpersonal abilities are brought into play.

The Focus of This Paper

The prime focus of the paper is to emphasize that though whole language learning has at its core the cultivation of linguistic intelligence, the coordination of kinesthetic, musical, interpersonal, visual and intrapersonal intelligence are needed to promote constructive language learning framework.

LSRW- Pillars of English Language Learning – To Go Past These Pillars

LSRW- Listening, Speaking, Reading and Writing are the four pillars of English learning on which the edifice of English proficiency is to be erected. In our country 75% of the students are from rural areas and they come through regional language medium schools. Hence based on their background we have to adopt methods to develop basic language skills- LSRW.

The teacher has to enable the learners to go beyond the spoken words and listen to unspoken ones and also the body language and the emotional content of the word. We develop a mental image of a word in some manner before we learn to read and write that word. The right diction and pronunciation are the key areas to master the speaking skill. “There are snakes in the hole. You are welcome to release them.” This is the voice raised in the meeting hall. How horrified the participants would have become? Later on it was realized that “There are snacks in the hall, you are welcome to relish them”. See how the change in the articulation of sounds brings about a great difference and chaos in meaning. In English, for several hundred words there is no correlation between their spelling and pronunciation. In addition, the mother tongue of the teachers and the students also contribute to the confusion. The EL teacher should enable the learners to partake in public speaking and to follow the KISS principle (Keep It Short and

Sweet) in their speaking ventures. It is said that a speech should be like a lady's dress, short enough to remain interesting and long enough to cover the vital points.

“Reading maketh a full man” says Francis Bacon. Reading skill equips the learner with useful vocabulary. But the learners need to be encouraged to read and read on a regular basis. The teachers have a tough time to get the students involved in reading extensively. The teacher has to provide learners with a good understanding of punctuation to accentuate their reading skills. Writing is the most needed skill in the sphere of ELT. Writing depends upon the extent of vocabulary knowledge we have, apart from our knowledge of grammar. Grammar is being a forbidden fruit for many learners. This kind of aversion has to be wiped away and the teacher has to convert the teaching of grammar into a sport and motivate the learners to stay back in the class rather than to run away.

Innovative Pedagogical tools

It is insane to repeat monotonous methods but expecting better results.(taken from saying attributed to the scientist Albert Einstein). In this ICT world students do not feel comfortable with the age-old literary texts and out-moded ELT methods. This paper focuses on how far the MI theory can pave the way for the language teachers to recognize the holistic nature of learners and adapt constructive pedagogy to suit the student diversity with different learning profiles. It also highlights the mode of enlightenment with entertainment by adapting Music, Sports, Storytelling, Mass media and Language games as pedagogical tools to enhance constructive learning framework for EFL tutoring. Lively humour can be achieved by adopting these tools. Everyone loves a teacher who is humorous.

Harmony in ELT through Music

To Shakespeare music is the “food of love” (*Twelfth Night* Act I Scene I) But music is the food of lively learning in ELT. Learners dominant with musical intelligence are the most comfortable and productive when ELT is done through music. It seems easier to sing a language than to speak. Music helps students to avoid any repugnance they may have against the conventional class room materials. Playing music in the class room wakes up the sleepy ones,

calm down the over-excited audience, put time limits to finish a classroom task, arouse curiosity, and grab attention for learning and so on.

Using songs provide valuable source of authentic language material and there are hundreds of ways to exploit them in the class room. Songs can enhance learning atmosphere by providing variety and fun. The rhythm of verse helps the learners to master the important aspects of RSVP (Rhythm, Speed, volume and pitch). It also aids to focus on poetic devices such as alliteration, and onomatopoeia and gives valuable ear-training for phonetics. It is still a hot issue to use native language in ELT class room. But the pupils really can enjoy the thrill of translating lyrics into their native tongue and vice versa.

Sportiveness in ELT through Sports Communication

“No instrument is as elaborative, sensitive, and intimately responsive as the human body. This is why the arts of movement are so important for the expression and perception of human meaning” (Phenix165). Kinesthetic learners need movement and they cannot be bound to their seats. They do not want lectures as their learning process. If it is poetry they want to express it. If it is a play they want to perform it. “To teach, without inspiring to learn, is hammering on a cold iron” posits Horace Mann in *The Eclectic Magazine* Vol.1.Vii (Jan-June 1868). (qtd.in Horace Mann - Wikiquote). Sports and other related activities can be the tool of inspiration to incite kinesthetic learners in the language class room. Sports activities are indispensable for an all round development of the personality. “The battle of Waterloo was won on the playgrounds of Eton ad Rugby”. This is the famous saying ascribed to the Duke of Wellington who carried the sportive spirit to win the battle field. Sports are the necessary part of education which enlivens the spirit, mental ability and critical thinking. Sports can spin, fun and flair, in the field of ELT as opposed to tiresome classroom activities.

Instilling vocabulary skills through sports magazine can move their mind to auto-learning. Hints may be given to develop sports topics. Brain storming, Group Discussion, debates and Turncoats can be arranged on controversial topics of sports (like Sportsmen’ indulgence in commercial advertisements, etc). It is heartening to note that sports commentaries can maximize listening and pronunciation. Playing roles of famous sports personalities can arouse the interest of the learners. Thus sports can enthuse the language class make it a vibrant one.

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Renaissance of ELT through Storytelling

Storytelling technique never goes out of fashion. Storytelling with appropriate body language can appeal to learners of kinesthetic, linguistic and interpersonal intelligence. People are always interested in hearing stories with untiring interest. The teacher can select stories from children's literature of international repute. The EL teacher should select right pieces of literature. The use of literature in the ELT classroom is now popular. As a matter of fact, knowledge of literature helps participation of students in lively conversations. Once teachers use children's literature, they often find it difficult to return to more conventional and monotonous EFL materials. Many students favour visual/spatial modality. Many may think in pictures in three dimensions rather than in words. So literary texts can be supplemented by audio texts, film clips and all of which can enhance the richness of fun-learning.

Reformation of ELT through Mass media

Media is the most powerful entity on earth as it controls the minds of masses. Today's youth experiences a media-saturated world. The mass media – Newspapers, Magazines, TV, radio, movies and Internet can animate and enliven the ELT class. Learners favouring linguistic, interpersonal, visual/spatial and kinesthetic intelligence enjoy learning through mass media. Newspapers and magazines are reliable source of materials to hone language skills. Out of these materials drilling exercises can be designed to develop basic skills of language. They can provide platform for Group Discussion, professional presentation, role-play, advertisements, mock interviews, welcome address, vote of thanks, report writing and travelogues. They offer plenty of topics of current value for Group Discussion, debate, turncoat and presentation.

Radio stimulates the imagination of the listeners to fill in the visuals through the power of words. Listening to radio and television programmes is a practice in contemporary listening. It helps in increasing knowledge as well as vocabulary building. T.V programmes may be used as warm up activities

Visual elements are especially useful for providing comprehensible and meaningful input for learners. These help develop ability in second language because they facilitate information retrieval. Movies are effective in storytelling. They have the power to reach large audiences.

Film reviews, Role-play, a scene from a film, designing posters to advertise a film, comparing the film with the book if the same story appears in both ways (e.g. *Slumdog millionaire*, *The Namesake*, *3 Idiots*, *Jumanji*, etc.).

Game spirited ELT through Language games

Language games are a welcome break from the usual routine of the language class. Games enhance ‘unconscious acquisition’ of language skills with fun-filled environment. They can integrate various linguistic skills with spontaneous touch. W. R. Lee puts it, “Games should be treated as central, not peripheral (2)” (qtd.in Agnieszka Ubermen). They can win the goal of improving communicative competence with fun. A variety of language games can cater to the interest of learners with diverse intelligence such as logical, linguistic, intrapersonal, interpersonal and kinesthetic etc.

Who am I?, Find your Partner, and Dumb charades are useful tools to drill Yes/No and Wh-questions. Bon Appetite is a fun game which aids reading comprehension. Grouping idioms into categories like animal idioms (cat’s paw, crocodile tears, pigeon hearted, butterfly effect) and colour idioms (red letter day, green signal, pink hour, blue films, black magic, white collar job, etc.) is fun. Beat the clock (phrasal verb game), Maxim match (proverb), photo fit (word game) can build flair for writing skill.

The gift of narration can be mastered through narrating incidents, episodes, story building and storytelling. Teachers can resort to games like JAM (Just a Minute), Turn coat (for and against), Fun with photos (picture description), etc., for building up narrative skill. Chinese Whisper can sharpen and sustain listening skill. It also drills to what extent clear pronunciation, appropriate intonation and stress are responsible for accurate listening. Articulation of tongue-twisters can hone the skill of pronunciation. Thus games help captivate the minds of learners with creative frame of mind. Five minutes of captivation replaces 15 minutes of perspiration.

To Conclude

The old saying “A little progress everyday adds up to mega results” reminds the EL teachers to adopt progressive pedagogy to put forth mega results in everyday language classes. EL teachers need to open up new horizons and provide vistas for the resurgence of renaissance in

EL teaching. As W.B. Yeats once said “Education is not the filling of a pail but lighting of fire”, (famous quote attributed to W.B.Yeats) the EL teacher has to keep the spark of interest alive by giving the fuel of innovative pedagogy. Learning a language is not to weaken the spirit of the learner but to empower them. If the traditional chalk and talk method is followed it is like that of driving through the learning path with hand breaks on, and attaining destination will be only a day dream. So the teacher should be creative to incorporate the latest innovative pedagogical approaches. Preparation of ghee rice includes the addition of ghee and a variety of spices which can enhance the flavor and thereby making it a delicious dish to eat. If not it is only boiled rice. Similarly the EL teacher should enact the role of a good cook by adding spices of fun to the arena of language skills by his/her creative bent of mind to suit the different sphere of intelligences. If you enable the learners to learn with child’s eye suffused with fun you will win in your teaching career. The teacher’s ideal is not in identifying winners but making winners out of ordinary people. The teacher should be a star and not a bore. Adopting constructive pedagogy to suit the learners’ diversity with different learning intelligences has to be the prime focus of modern EL teachers. The teacher has to take the role of a facilitator to create a learner-friendly environment.

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Abbreviations

MI – Multiple Intelligences

ICT – Information and Communication Technologies

EFL – English as a Foreign language

ELT- English Language Teaching

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A Review of Naseem Siddiq's *Snowy Splendour*

Nithin Varghese, M.Phil. Scholar

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Naseem Siddiq (Prof. Naseem Achakzai)

A Magical Journey

Naseem Siddiq's *Snowy Splendour*, (Pakistan: CPD, 2009) is an assortment of ten short stories for kids and youth. This book will certainly take you on a magical journey, filled with adventure. There is a little something for everybody within the pages of this book, and it ends showing wisdom. Nasrullah Barech, Executive Director, Centre for Peace and Development (CPD), has written the introduction to this book. He clearly expresses the purpose behind this collection of short stories; violence is increasing among the youth of Balochistan because of numerous regional, national, and international reasons.

Positive Message

CPD picked these ten stories because they convey the positive message of affection and peace and it will teach them the path of love, harmony, and tolerance. He also hopes that these stories will certainly facilitate the kids and youth to search out meanings in their life. Barech is also of the opinion that Siddiq's endeavour is to interpret the shades and meanings of patience and tolerance through art, creation and human beings, among the people of the remotest areas of Balochistan.

Creating Awareness

Confucius rightly said "Human beings regardless of nationality, race or religion – everyone – should be loved equally." If such an insight was endorsed through our colleges,

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community organisations, and families then our society would not have issues with racism, discrimination, and xenophobia. Therefore, Siddiq tries to create awareness among the kids and youth of Balochistan through these stories.

The author within the foreword clearly states that these stories are written for kids, particularly to the teenagers and he dedicates these stories to them.

The Setting of the Stories

The setting of the first three stories is in a jungle and the setting varies for the other six. The characters of these stories are quite the attention-grabbing and engaging types. They appeal to the imagination of the kids as well as the adults. Youngsters like animals, birds, trees, and flowers; they prefer to watch animals or birds and listen to stories of birds and animals. That is why Siddiq builds animals, birds, flowers, etc., as the central characters in these stories.

Symbolic Characters

Despite the fact that the stories are concerned with the intentions and wishes of humans, the characters are animals with human behaviours and characteristics. Kids carry these stories in their mind even after their childhood days. They value each moment within the story told here and wait to envision the story. Such stories facilitate children in two ways: they can increase imagination skills, and impute morality. The characters in these stories are insignificant compared to the realistic present day stories. However, the author tries to convey deep and profound truth to his readers through these simple straightforward experiences of these characters.

The story of the good looking butterfly talks about the importance of freedom to the readers. The water lily in the second story stands for positive thinking and encouragement. Its words concerning the rainbow change the total scene to a cheerful state of affairs. The owl in the third story is distressed concerning the fate of the moth. However, the moon changes its mental state and calls for positive thinking. Therefore, the moon is the epitome of positive thinking. The small dot in the fourth story helps Kamil to complete his masterpiece picture. The dot moved to the cheek of the portrait, thereby offering an idea to the artist. It helps him to realize, to feel a completion. Black tulip offers an honest outlook on life to others. The nightingale is in search of perfection. He understands that the duration of his life is just too short. Therefore, he starts

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singing with a powerful impression. The stone Beauty desires to move from the peak of the mountain to the Great Plains and valleys. The mountainous goat and the rain help the stone to come down. But a grinder maker takes the stone and creates a grinder. The flaw of the stone is to turn its ear to those with knowledge. The rusty needle is optimistic and it continuously thinks of the best. But the fly is a skeptic and it always talks the negative aspect about everybody.

However, the oil fully changes them. The fly meets its tragic end and the needle comes out as a shiny one. A soft stunning white floating feather is also a character in this collection. It is trapped in the sharp nails of a poisonous thorn in a bush. It tries laboriously to free itself, but all its efforts are in vain. The camel that appears on the scene attacks the bush and the feather is dislodged. It starts flying in the air with the assistance of another wave of wind. Life is not perpetually happy. It contains the episodes of tragedies also. But it will move and happiness will return. The title story is about a young intelligent king who has a thirst for knowledge. He undertakes the most difficult and adventurous journey to find the answer to his question and attains fulfillment in his life.

The Message is for All

The message of each story is not for the kids only, however, but applicable for all. It is necessary for youngsters to find out the values that they will take with them through the rest of their lives. These stories will serve multiple functions, and therefore, children are able to pick up values from these tales and they will stick with them throughout their lives. It can also help children to grasp the behaviours and attitudes of those around. All the stories in this collection talk about the positive aspects of doing the right thing.

Siddiq's Strategy

Siddiq jumps right into action at the very beginning of each story, and toward the end brings the story to a prompt close. He sets all the stories in the very place and time that may be fascinating to the readers. The stories are written in simple language that most readers can understand. Most sentences are comparatively short and easy. He writes simply and directly, in short words, short sentences, and short paragraphs and always keeps the readers in his mind. Simplicity and straightforwardness are the main qualities of Siddiq's stories.

Simplicity

I think of Henry Wadsworth Longfellow's words while reading this collection, "In character, in manner, in style, in all things, the supreme excellence is simplicity." Siddiq tries to convey his idea in a simple way through this book. Moreover these stories carry universal appeal both in perception as well as appeal, since many a nation needs some sort of revamping to stabilize normalcy in living situations. I like to recommend this collection of short stories for children and teens.

It is worth reading this collection, because it helps us to face the odds in our lives and also it certainly instills values.

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Nominal Morphology in Inpui

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1. Introduction

The aim of this paper is to study Nominal morphology in Inpui, a Tibeto-Burman language of the Naga-Bodo subgroup of Naga group (Grierson LSI, vol III part II, 1903). The term *Inpui* refers to 'In' means 'house' and 'Pui' means 'big or large'. So the literal meaning of the name of the language is 'Big House'. It has a population of about 11,000 approximately which is mainly concentrated in 15 villages of Manipur, i.e., 9 in Tamenglong district and 3 each in Imphal district and Senapati district. The present analysis is based on the data collected from Haochong village of Tamenglong district which is situated in the northern side of National highway 37 (Noney) at a distance of 37 kms from Imphal city. Zeme, Liangmei and Rongmei tribe neighbours with Inpui tribe. The present paper attempts to show that nominal morphology plays an important role in the morphological structure of Inpui. First a description of the noun in this language is presented followed by a brief discussion of nominal classes i.e. person, number, gender and case which constitute the nominal morphology in the language.

2. Typological Characteristics

Inpui is a language having SOV structure. This language is an agglutinative language. The process of suffixation is very rich. It has post verbal negative. The direct object precedes the indirect object in this language. Adjective and demonstrative precedes the noun while determiner and numeral follows the noun; the order of Adverb precedes the verb. Like many other Tibeto-Burman language, Inpui is also a postpositional language. It is a tonal language.

3. Nature and Characteristics of the Noun in the Language

The present study describes the morphological analysis of Nouns in Inpui. Inpui Nouns can inflect for gender, number, person and case. Compound nouns are formed by the combination of more than one noun.

3.1.1 Noun

Nouns are classes of words which are characterized by members denoting concrete entities, whose basic role in syntax is in phrases representing arguments of a verb (P.H Mathews, 2007). Traditional grammarians explained noun as a parts of speech that assigns to each of its subjects, bodies, or things or proper quality. Inpui Nouns can be classified into three types which are illustrated below:

3.1.1.1 Simple Noun

Simple nouns are associated with single free root and cannot be further divided into simpler form.

Example:

mik		‘eye’
ui		‘dog’
in		‘house’

3.1.1.2 Derived Noun

Inpui derived nouns are formed by suffixation of *-goŋ* (manner), *-riək* (place) and *-nu* (nominalizer) to the verbal root, which is described below with examples.

Suffixation of *-goŋ*

pək	+	goŋ	>	pək-goŋ	‘the manner of one’s running’
run		manner			
p ^h aŋ	+	goŋ	>	p ^h aŋ-goŋ	‘the manner of one’s looking’
look		manner			

Suffixation of -riək

t ^h in-nu	+	riək	>	t ^h inriək	‘place of dying’
die-NMZR		place			
bəca-nu	+	riək	>	bəcariək	‘place of making’
make-NMZR		place			

Suffixation of nominalizer -nu

sa	+	nu	>	sanu	‘to eat’
eat		NZR			
in	+	nu	>	innu	‘to drink’
drink		NZR			

2.1.1.3 Compound Noun

Compound Nouns are formed by the combination of two or more nouns. Some Inpui compound nouns are given below:

Noun +Noun

bu	+	swəŋ	>	buswəŋ	‘kitchen’
rice		hut			

t ^h əl	+	cəy	>	t ^h əlcəy	‘arrow’
bow		stick			

Noun+Augmentative

k ^h u	+	pui	>	k ^h upui	‘big monkey’
monkey		big			

ui	+	pui	>	uipui	‘big dog’
dog		big			

Noun+Diminutive

ink^han+ swən > ink^hanswən ‘door’
 door small

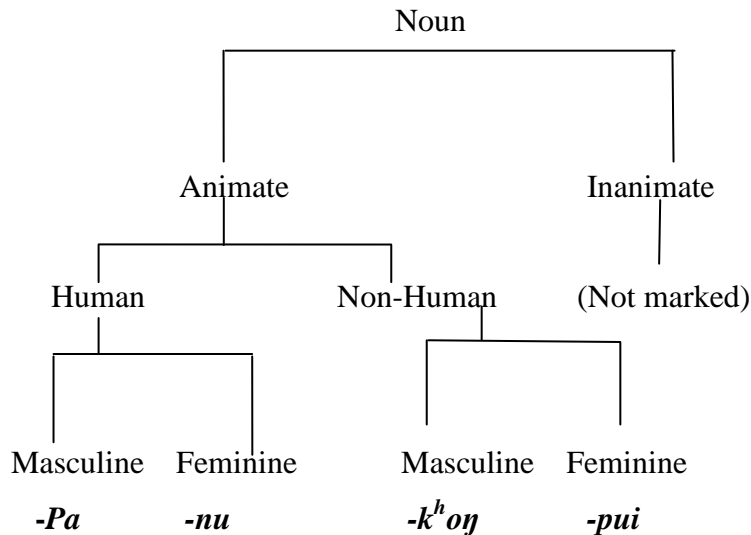
ui + swən > /uiswən/ ‘puppy’
 dog small

3.1.2 Categories of Noun

There are three categories of noun in Inpui which are explained below.

3.1.2.1 Gender

Inpui has natural gender. It has no grammatical gender. Human and animate nouns are referred to as masculine and feminine on the basis of natural sex. For human being the suffix *-pa* indicates ‘male’ and the suffix *-nu* indicates ‘female’. In the case of animals, the suffixes *-k^hoŋ* and *-pui* indicate male and female respectively. A few kinship nouns also inflect for masculine and feminine gender. Gender agreement is absent in the language. It is explained in the following examples. Inpui gender can be illustrated as



Gender in humans: it is marked by *-pa* for male and *-nu* for female as in

Masculine	Feminine
<i>mən-pa</i> ‘man’	<i>mən-nu</i> ‘woman’
<i>ə-pa</i> ‘my father’	<i>ə-nu</i> ‘my mother’
<i>kə-sa-pa</i> ‘good man’	<i>kə-sa-nu</i> ‘good woman’
<i>kə-bum-pa</i> ‘black man’	<i>kə-bum-nu</i> ‘black woman’
<i>heknu-pa</i> ‘writer’	<i>heknnunu</i> ‘writer’

The absence of gender agreement is shown in the following examples.

1. *ə-pa huŋ-ŋe*
1S-M come-SASP
‘My father comes’
2. *man kə-sa-nu-me*
3F ADJ-good-F-SASP
‘She is a good woman’

2.1.2.2 Gender in Animals: In animals masculine is marked by *-k^hoŋ* and feminine by *-pui*.

Masculine	Feminine
<i>an-k^hoŋ</i> ‘cock’	<i>an-pui</i> ‘hen’
<i>sen-k^hoŋ</i> ‘ox’	<i>sen-pui</i> ‘cow’
<i>ui-k^hoŋ</i> ‘dog’	<i>ui-pui</i> ‘bitch’

There are many Kinship Nouns that do not inflect for gender. They are as follows:

Masculine	Feminine
<i>təŋ</i> ‘brother’	<i>wa</i> ‘sister’
<i>əu</i> ‘brother-in-law’	<i>əu/məu</i> ‘sister-in-law’
<i>təzwənbəsən</i> ‘son-in-law’	<i>məu</i> ‘daughter-in-law’

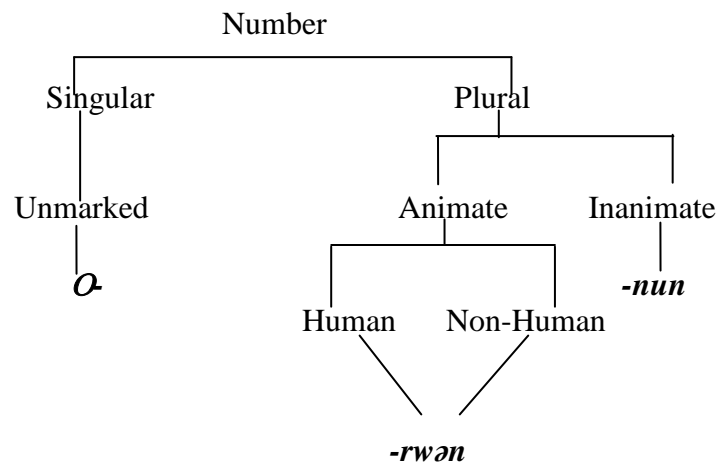
po ‘father-in-law’	ni ‘mother-in-law’
--------------------	--------------------

Inanimate objects such as paper, chair, table, glass are treated as neuter gender and they are unmarked as

ce-O paper-unmarked
oŋhai-O chair-unmarked

3.1.3 Number

Number is a two way distinction in Inpui, i.e., singular and plural which is marked by nominal suffixes. Number agreement is absent in Inpui. Singular is unmarked while plural is marked by *-rwən* in animate object and *-nun* in inanimate object as in which is illustrated in the following examples



3.1.3.1 Singular

Basic morph: O

Label : s

Singularity of noun is unmarked. It is marked by the <-O> morph in the paradigm.

nausən-O

child-s

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toksa-O

cat-s

3.1.3.2 Plural

Plural is formed in the language by adding the suffix *-rwən* to the noun. This suffix is used in both human as well as non-human to form plural. Inanimate noun takes the suffix *-nun* to form plural. It is shown in the following examples.

Animate		Inanimate
Human	Non-human	
<i>nausən-rwən</i> child PL 'children'	<i>toksa-rwən</i> cat-PL 'cats'	<i>ben-nun</i> pot-PL 'pots'
<i>kətəŋpa-rwən</i> bachelor PL 'bachelors'	<i>ui-rwən</i> dog-PL 'dogs'	<i>sumthən-nun</i> broom-PL 'brooms'
<i>mənpa-rwən</i> man PL 'men'	<i>rəy-rwən</i> flower-PL 'flowers'	<i>dip-nun</i> book-PL 'books'

Plural agreement is absent in the language as shown in the following example

3. *nausən-rwən cəp-əmai*

child PL cry-CASP

'Children are crying'

4. *əy oŋhai-nun bət^hai-e*

1S chair PL want-SASP

'I want chairs'

2.1.3.3 Person

Inpui personal pronoun differentiates three persons: first person, Second person and third person. These three persons can be distinguished into three numbers: Singular, plural and dual.

Person	Numbers		
	singular	Plural	dual
First person	<i>əy</i> 'I'	<i>ərwəy</i> 'we'	<i>əni</i> 'we two'
Second person	<i>nəŋ</i> 'you'	<i>nərwəy</i> 'You all'	<i>nəni</i> 'You two'
Third person	<i>man</i> 'He/she'	<i>bərwəy</i> 'they'	<i>bəni</i> 'they two'

Their occurrence in the sentence is given below:

5. *man kədai-əmai*

I play-asp

'he is playing'

6. *bəni kədai-əmai*

we play-asp

'We are playing'

3.1.4 Case

The following eight cases in Inpui shows inflected forms for nouns. The eight cases of Inpui are as follows.

Case	Case suffix
1. Nominative	<i>-nə</i>
2. Accusative	<i>-diŋ</i>
3. Instrumental	<i>-nə</i>
4. Locative suffix	<i>-bi/lə</i>
5. Genitive suffix	<i>-om</i>
6. Associative suffix	<i>-le</i>

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Nominal Morphology in Inpui

- | | | |
|----|----------|-----------------|
| 7. | Ablative | - <i>binə</i> |
| 8. | Dative | - <i>khəunə</i> |

2.1.4.1 Nominative

When a noun or a pronoun is used as the subject of a verb, it is said to be in the nominative case. The main function of the nominative case is to mark the subject of the sentence. In Inpui nominative case marker is *-nə* and this suffix is added to the noun or pronoun to form nominative.

- | | | | |
|----|--------------------|-------|-----------|
| 7. | man-nə | tombə | boi-ye |
| | 3S NOM | tomba | beat-DECL |
| | ‘He beats Tomba’ | | |
| 8. | əy-nə | bu | swəŋ-ŋe |
| | 1S NOM | rice | cook-DECL |
| | ‘I cook rice’ | | |
| 9. | ram-nə | pwən | kəsin-ne |
| | ram NOM | cloth | wash-DECL |
| | ‘He washes cloths’ | | |

2.1.4.2 Accusative

When a noun or a pronoun is the object to a verb, it is said to be in the accusative case. The accusative marker is used to differentiate an object noun from a subject noun of a sentence. In Inpui accusative case is denoted by the suffix *-diŋ*.

- | | | | |
|-----|--------------|----------|-----------|
| 10. | əy | tom-diŋ | kəryaŋ-ŋe |
| | 1S | tom-ACC | love-DECL |
| | ‘I love Tom’ | | |
| 11. | man | mery-diŋ | bəthai-ye |
| | 3S | mary-ACC | like-DECL |

‘He like Mery’

12. bəni-na k^həuriŋ-diŋ kəryaŋ-ŋe

3P-NOM animal-ACC love-DECL

‘They love animal’

2.1.4.3 Instrumental

In Inpui the suffix *-nə* which is homophonous with nominative marker is used to form Instrumental case. The primary function of this case is to denote the instrument that the subject uses while carrying out an activity.

13. əy rəy-nə rua tu-e

1S axe-INS. bamboo cut-DECL

‘I cut bamboo with an axe’

14. əy cem - nə həynəu lep-e

1S knife-INS. mango cut-DECL

‘I cut mango with a knife’

15. man-nə rua-nə ənkwət bəcai-e

3S NOM bamboo-INS. garden fence-DECL

‘He fenced the garden with bamboo’

2.1.4.4 Locative

Locative case indicates the location of an object or an event. In Inpui there are two kinds of suffixes ‘*bi*’ and ‘*lə*’ which indicates locative case. The two suffixes perform different functions as the suffix ‘*bi*’ indicates a nearby object while the suffix ‘*lə*’ indicates a distant object.

16. gilās-gə tebəl-bi əm-me

glass-DET table-LOC be-DECL

‘The book is on the table’

17. bəni ləu-lə si-droy
 3P field-LOC go-PER
 ‘They have gone to field’
18. əy mənipur-lə se-ləŋmai
 1S Manipur-LOC go-FUT
 ‘I will go to Manipur’

2.1.4.5 Genitive

This case marks the nouns or noun phrases which are dependents of another noun. In Inpui the suffix *-om* is used to form genitive case. This suffix is added to nouns or pronouns and it shows the possessive relationship.

19. ə-om dip
 I-GEN book
 ‘my book’
20. man-om təkwen
 3S-GEN horse
 ‘His horse’

2.1.4.6 Associative

In Inpui, the associative suffix *-le* is used to denote an individual or object in whose association the agent is carrying out an activity.

21. əy tom-le sinema p^haŋ-nu se-ye
 1S tom-ASC cinema watch go-DECL
 ‘I go with Tom to watch film’
22. tom-le ram-le ban-ne
 tom-ASC Ram-ASC friend-DECL
 ‘Tom and Ram are friends’

2.1.4.7 Ablative

This case indicates movement away from some location. In Inpui the suffix *-binə* is used to denote ablative case and this suffix is added to noun or pronoun to express a range of locative meanings.

23. əy mənipur-binə -ye

1S Manipur-ABL-DECL

‘I am from Manipur’

24. əy tom-binə məyri ŋainu-roy

I tom -ABL story hear-PER

‘I have heard story from Tom’

2.1.4.8 Dative

In Inpui the suffix *-khəunə* is used to denote dative case and this case distinguishes the recipient of something given.

25. əy-nə man-khəunə dip khət pi-ye

1S-NOM 3S -DAT book one give-DECL

‘I give him one book’

26. nəŋ man-khəunə se-ro

2S 3S DAT go-COM

‘You go to him’

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The Importance of Grammar in English Language Teaching - A Reassessment

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Abstract

The Word *Grammar* means different things to different people. To the ordinary citizen, it connotes to correctness or incorrectness of the language that he or she speaks. To a school student, it means an analytical and terminological study of sentences. Knowledge of grammar helps the student in the correction of mistakes and improvement of written work. A person can't learn a foreign language accurately only through a process of unconscious assimilation. Grammar is a sure ground of reference when linguistic habits fail us. So grammar is indispensable for the student. In this paper my aim is to bring the attention of the language teacher as well as the learner about the real utility of grammar in teaching English language. Hence, let's discuss some given statements below.

Role of Communication

Now-a-days communication has become the heart and soul of the human life. The process of communication chiefly deals with speaking, listening, reading and writing. No one really learns grammar. It has become natural phenomenon that we start speaking what everybody speaks around us. We gradually develop a better sense of understanding with the passage of time. We don't study grammar of our own mother tongue to use it for daily speaking, but when we need to polish our own mother tongue or we want to learn a foreign dialect, we have to study its grammar and we usually do that. When we come to learn a new language like English language, we need to study its grammar; the importance of grammar cannot be ignored or neglected, and before we do that we need to understand what grammar is.

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What is Grammar?

Grammar is the study of words and the ways words work together; an invisible force that guides us as we put words together into sentences. Any person who communicates using a particular language, consciously or unconsciously becomes aware of the grammar of that language. But in this context I would like cite a wonderful example as described “A writer has given a beautiful analogy to illustrate the use of knowledge of Grammar. Imagine two car drivers. The first driver knows only driving and nothing about the working of the engine. He feels helpless whenever there is some trouble with the machinery. The second driver knows driving and also understands the working of the machinery. The person who knows grammar is like this second driver. In case he doubtful about the correctness of a particular thing, his knowledge of grammar comes to his rescue (Kohli, 116)”. Therefore, to speak in a clearer and more effective manner we have to study grammar. For the person who has unconscious knowledge of grammar, it may be sufficient for simple language use. But the persons who wish to communicate in the artistic manner with well-defined structures must go for the greater depth of understanding and proficiency what the study of grammar offers.

Genesis of Grammar

It is certainly worth studying about the genesis of Grammar. What else might be the true definition of grammar? I am sure that my title might be misleading. I am not going to speak much about good grammar or bad grammar. My focus is on the chronological development and usage of grammar by writers, scholars and teachers of English.

Let’s have a close study of the statements that clearly express different types and interpretations, which is the focal point of my discussion. In this connection, let us consider some of the claims made by one of the most outstanding Grammarians of English Language acclaimed widely stated below:

Latin has a good deal of Grammar, but English has hardly any. (Quirk, 78)

It is probably a correct saying that there are very few inflexions in English grammar. It

has grown up as an easy and simplified language. Thus, Sir Philip Sidney towards the end of his essay *The Apologie for Poetrie* states that “Nay, truly, it hath that praise, that it wants not grammar; for grammar it might have, but needs it not; being so easy in itself, and so void of those cumbersome differences of cases, genders, moods, and tenses; which, I think, was a piece of the tower of Babylon's curse, that a man should be put to school to learn his mother tongue” (Sidney). And he has accepted the criticism that English has little grammar. On such an issue, George Perkins Marsh, American philologist, in his *Lectures on the English Language* (1866) which was published more than a century ago is of the opinion that English language as “having no grammar” (Marsh,73)

French has a good logical Grammar but English is full of irregularities and idioms.

(Quirk, 79)

The aforesaid statement clearly shows the distinction between French & English. The former shows the consistency and the latter seems more idiomatic. During teaching-learning process we explain to the EFL students the rules and regulations of grammar and its structural approach. But the idiomatic usage often point to the understanding of the learners to a greater height. It is also further to match with the said statement given below.

French has a good, well-defined Grammar, but in English you are free to speak as you like. (Quirk, 80)

We know that English speakers generally have freedom to devise new words or borrow word, and even add new innovative constructions. Indeed, we have the strong notion that where a language academy exists, there is usually a strong tradition for an insistent teaching of the rules. Thus French usually follow some strict rules of grammar. On the other hand flexibility characterizes use of English as per one's full-fledged autonomy. So this is the difference that a speaker of English avails himself of speaking English.

Jespersen wrote a good Grammar but Nesfield's is boring. (Quirk, 81)

It is comprehended from the above criticism that some grammars are written for mature scholars; some are for the immature school children; some are for foreign learners;

some for native speakers; some have the aim of giving the history of every construction; some are concerned with the contemporary language, too. All these are written with a purpose which can bring results with positive value for the learners. Thus, these two Grammarians are evaluated as per their theory propounded by them.

Chomsky has devised good Grammar, but Traditional Grammar is unenlightening.
(Quirk, 82)

A strong contradiction arises when we think of the grammatical approaches made by Chomsky against the traditional notion of grammar. Though we are concerned with the fundamental theories of conforming to study language, the understanding of the use of the word “grammar” does not merely require that we comprehend the nature of the relation between a theory and the material it needs to express. It means one requires a fair amount of knowledge of a specific theory. We also find teachers eager to reject *Traditional Grammar* and try to replace it by the new grammar. There is not one new grammar but many different aims. In my view, there is no new one but the reproach to the traditional one by a new style.

Grammar challenges but brings more benefit

- For teaching concepts on subject, verb, clause and phrases.
- For teaching the translation method.
- For teaching bilingual method.
- For teaching structural approach and traditional Methods.

Hence, I would like to state my opinion that knowing a language is not the same thing as knowing about it. Knowing a language means mastering over its four basic skills, viz., “(a) Listening, (b) Speaking, (c) Reading and (d) Writing” (Kohli, 32). Here, the listening and the reading are passive skills whereas the speaking and the writing are active skills. The Knowledge of the language makes us to know the meaning of isolated words or sentences or the rules of grammar. Talking about the language does not mean knowing language and using it. If we consider language as speech, as the linguists do, then knowing a language means to use its grammatical patterns as well as proper usage.

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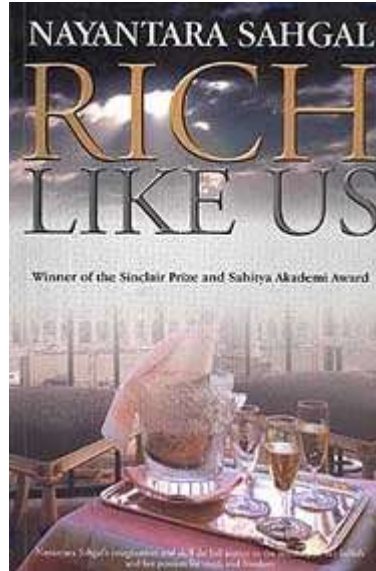
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National Emergency in Nayantara Sahgal's *Rich Like Us*

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Proclamation of Internal Emergency

In 1975, India experienced its greatest political crisis since independence when the state of Internal Emergency was declared on 26 June. By the beginning of 1973, Prime Minister Indira Gandhi's popularity had begun to decline. People's expectations remained unfulfilled. Little dent was being made on rural or urban poverty or economic inequality. The year 1973 also witnessed oil shock when world prices of crude oil increased four-fold, leading to massive increase in the prices of petroleum products and fertilizers. The price rise affected both the poor and the middle classes.

Economic recession, unemployment, price rise and scarcity of goods led to large scale industrial unrest and a wave of strikes in different parts of the country during 1972 and 1973.

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There occurred a railway strike all over India in May 1974, and it lasted for twenty two days and law and order deteriorated in 1974-75.

Indira Gandhi proclaimed a State of Emergency on the morning of 26, June 1975. In the early hours of 26 June, a large number of people were arrested under the Maintenance of Internal Security Act. Arrests continued throughout the period and the people were released after a few days or months. In all, more than 10,000 were arrested; among those arrested were also a large number of anti-social elements such as smugglers, hoarders, black marketers and known gonads.

The Emergency centered unlimited state and party power in the hands of the Prime Minister to be exercised through politicians and bureaucrats around her. There were several reasons for the people to get disillusioned with the Emergency, such as price raise, corruption, black-marketers and smugglers. Government servants and teachers were being forced to fulfill their sterilization quotas.

In April 1975, Sanjay Gandhi had emerged as a parallel authority, interfering at will in the working of the government and the administration. In July 1976, he forwarded his four-point programme. The four points were: Don't take dowry at the time of marriage, practice family planning, limit families to only two children and plant trees and promote literacy.

State of Emergency Became the Focus of Literary Creativity

In the literary world, quite naturally, the Emergency became the main theme of the political novelists. They were impelled by a suppressed fury to call to account the perpetrators of the evils during the period of Emergency.

Rich Like Us

The Emergency declared in the year 1975 by Indira Gandhi was a traumatic period for the country. Some Indians were able to welcome it, whereas some resented it. Nayantara Saghal's *Rich Like Us* presents a vivid picture of the excesses of the Emergency. She presents the move towards dynastic succession by-passing democracy, the Indian socio-political milieu, its disparities, rampant corruption and political upheaval during the period of Emergency of 1975. It is significant that, in the political column she used to write for the *Indian Express*, Saghal had repeatedly cautioned against this eventuality. The imposition of the Emergency and the subsequent curbing of rights fulfilled her dire prophecies.

Following Saghal Tradition



Courtesy: <http://nayantarasaghal.bookchums.com/>

Rich like Us belongs basically to the Saghal tradition and the novel focuses on the human dimension of the story predominated by political interest. The novel offers a fairly vivid picture of India under Emergency.

The declaration of Emergency meant curtailing of freedom in many ways: censorship, erratic arrests, prevention of public meetings, picking up at random victims for forced vasectomy, suppressing the opposition of all sorts, and monopolization of power. Using the past as a point of reference, particularly the Gandhian age when love of freedom truly flourished, she contrasts it with the troubled seventies in India and demonstrates convincingly that the Emergency is deep danger. The novelist shows that the clamping of Emergency is not a sudden development that took place overnight. It is the culmination of an erosion of moral values that set in among the politicians, civil servants and people at large after Independence. In the face of the corruption of the body politic and the individual human soul, what is the fate of those who resist it while the majority reconcile to it? This, precisely, is what Saghal explores in *Rich like Us* (Saghal, *Rich Like Us*-23).

Sonali and Rose

Rich like Us is the story of the Emergency from the view point of two characters Sonali and Rose. Sonali is the main character as well as a miserable character in the novel, who suffers a lot in the wake of the Emergency. She represents the good and modern Indian womanhood. She is intellectual and intelligent, independent yet committed to communal good, uncompromisingly conscientious and idealistic. In the wake of the Emergency when she refuses to interpret rules to the advantage of political bosses, she is transferred without warning, demoted and punished.

Sonali, one of the main characters in the novel, thinks of an appropriate parallel right at the beginning of the novel - the story of “The Emperor’s clothes”. This reference occurs at different places:

We were all taking part in a thinly disguised masquerade, preparing the stage for family rule. And we were involved in a conspiracy of silence, which is why we were careful not to do more than say hello when we passed each other in the building, and not to talk about our work after hours, which made after-hours sessions very silent indeed. No one wanted trouble. So long as it didn’t touch us, we played along, pretending the Empress’s new clothes were beautiful. To put it charitably, we have been realistic. We knew we were up against a power we couldn’t handle, individually or collectively. (Saghal, *Rich Like Us*-29).

Travels Back to 150 Years

The novel opens in the post-Emergency period, but travels back to more than a hundred and fifty years, analyzing and questioning the political relationship and the value systems of the past.

The novel begins in Dev’s house, where he and his wife are talking to a foreign guest, Newman, a collaborator in the proposed Happyola factory. Dev is the epitome of evil in the novel. He represents violence, greed, selfishness, cruelty, in a word; Indian politics gone badly. In the Happyola factory what brings them together is their concern for money. Newman has come to India in search of a market, and Dev is the Indian collaborator.

Ravi Kachru is an IAS officer educated at Oxford. He exemplifies compromise, the pliant bureaucrat. He actually turns himself into a puppet in order to play a key role in the success of the Emergency. He allows himself to put stuff into the hands of politicians. Contrasted with Dev's absorption in the Present is Sonali's preoccupation with the past. Sonali is an IAS officer, who has grown up in a world which had fostered idealism. She manages to turn her eyes away from the hard facts of life in Emergency-controlled India, but not for long. When she refuses to grant permission to Dev to open the Happyola factory, she is replaced by Kachru.

He (Kachru) was to replace me immediately as Joint Secretary in the ministry of Industry. He waited for me to say something, and when I didn't utter a word, he spread his hands in an apologetic gesture, turned round and walked out. If he had sneaked in and shot me I could not have been more dazed. Yet I remember thinking with a shaft of painful clarity what kind of automatons we of the civil service have become, and are not expected to reply. They are expected to obey. Ten minutes later a phone call informed me I was to go back to a posting to my state which I already knew, and the Union Government certainly knew, there was no vacancy at my level. I hadn't merely been transferred without warning. I had been demoted, punished and humiliated, and I had no inkling why (Saghal, *Rich Like Us*-31-32)

The Emergency had given all kinds of new twists and turns to politics and the world's largest democracy was looking nothing so much as one of the dictatorships India had loftily looked down upon.

Some Favoursing Emergency

Newman likes Emergency because strikes would be banned, but does not otherwise care for politics. He has a point of view that politicians and young men like Dev are easily trapped in foreign collaboration for money.

“This Emergency is just what we needed. The trouble makers are in jail. An opposition is something we never needed. The way the country’s being run now, with one person giving orders, and no one being allowed to make a fuss about it in the cabinet or in parliament, means things can go full steam ahead without delays and weighing pros and cons forever. Strikes are banned. It is going to be very good for business”. (Sahgal, *Rich like Us*, 10)

Alienation

Sonali feels bitter and frustrated thinking that society rates those in power higher than honest and sincere officers. She feels completely alienated and her sense of rejection reacts with determination not to “grovel and beg favors and act like a worm instead of a person” (Sahgal, *Rich like Us*, 37)

Sonali’s father was an ICS officer who joined the service reluctantly. When the Emergency was imposed, he had no duty to perform, he was a retired civil servant. Sonali understands why her father could not bear to live through times when history would be revised and rewritten. Influenced by her strong and uncompromising father, Sonali grew up believing that the democracy of Gandhiji and Pandit Nehru should never be allowed to die in your mind. They shared their faith in the democratic system.

Sonali's Grandfather had, opposed *Sati* while her father remained determined through the crisis of the Freedom Movement. Sonali's Grandfather explained why his mother had been forced by his uncle to commit *Sati* and his anger and pain had increased by reading his Grandfather's diary:

Sonali says she did not see just the evil in it, but the anger and the strength of the nineteen year old boy who struggled to save his mother and who would have probably killed his mother's murderers. Many other stray instances of seemingly weak men putting up a fight come to Sonali's mind. (Varalakshmi 45)

Goodness of Rose and Her Honest Living

Rose is the next important character in this novel. Her background is in honest living and goodness. It was her working class morals that gave her the strength not only to uproot herself initially from London, but also to make a life for herself with dignity in Lahore and later in Delhi through all those trying years when Ram got fascinated with Marcella and later with another lady who took his fancy. Ram's first wife Mona, like Rose, is shaped with her background which is a typical conservative traditional Punjabi home. Later in the novel, they lived together in the same house as sisters. In the meanwhile Rose acquires the friendship of Sonali. Sonali feels more human after getting to know Rose. She tells Sonali about Dev's forgery - that he is withdrawing his father's money with forged cheques from the nationalized bank. They are ready to forgive him because he had a difficult childhood.

Sonali refuses to accept the judgments of the rest of the family about Dev, that he was a poor, lost, lonely boy. Her voice invokes a terrible familial crime, the lapse of one of its members into violence and dishonesty for purposes of attaining wealth and power.

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Later in the novel, her friend Rose loses her life for which her step-son was the reason. This tragedy reveals the bitter truth that women are mercilessly murdered by their own relatives. This was also the case with Sonali's great grandmother in 1905:

My murdered great-grandmother's relatives had said she had sacrificed herself-which even a goat has too much sense to do on the altar of 'sati'. They had built a shrine on the guilt-soaked spot to commemorate the martyrdom of the last woman to perform the noble act in the entire region - a place of pilgrimage no less, with nothing but a document at the bottom of my father's trunk to prove it had been murder. I was in a rage as I got down to sorting Rose's possessions, dark tides of blood around me ending in movements and shrines (Sahgal, *Rich like Us*, 222)

Lonesome Sonali

Rose's untimely death leaves Sonali bereft and lonely. Sonali and Rose shared certain ideas and basic approaches to love and its problems. Rose lends meaning to other people's lives even after her death. A beggar, for, instance, whom she used to feed, finds meaning purpose in life because of her. A minor character in the novel, but a powerful voice, the beggar without hands raises the stumps of his arms in a shaky salute to Rose:

The handless salute left her (Sonali) thinking about his handstand, the struggle about his humanness. Whenever she saw him afterwards from her bedroom window, looking no bigger than a beetle at that distance as he moved about near tombs, she could picture him healed and whole, walking upright, running and leaping, and each nightfall becoming exultantly whole once again by the light of the stars. (Sahgal, *Rich like Us*, 81)

He tells about the lives of the lower class people who worked as laborers and their women, who are raped and killed by brick kiln masters and their men. Others were molested and raped by the police called in by land owners' intent on preventing share croppers from getting their full share of their crops. The beggar's words, repeated first to Rose, are revealed by the third person narrator, who retrieves them from Englishwoman's head during a discussion of movie censorship. Such terrifying stories of oppression and violence are meant to counter the language of the Emergency coming from the Prime Minister. He tells Sonali that his arms and legs were broken by the landlord whom he was trying to oppose. This shows the suppression of the Indian masses by the brute force of the ruling classes.

Betrayal of Values

Sonali reserves serious criticism for those who should have known better, those who, for reasons of family connections or a lust for power, betrayed the values upon which the modern nation-state of India was constructed. While at the dinner party, Sonali describes the nation-state with explicit sarcasm:

“And then the capital's professional elite gave a demonstration of what the third world's crust talks about when its country's democratic institutions have just been engulfed by a tidal wave. The Establishment professor described the clinic in the Soviet Union where he had eight months' free treatment for arthritis. The editor outlined tomorrow's editorial, in which he would say Madam had a good faith thought it her constitutional duty to override the constitution, and while he would regret the suspension of liberty and the right to life, he would reluctantly conclude that there had been no alternative. And lawyer summed it all up when he gave his professional opinion that the constitution would have

to be drastically amended, if not rewritten, to give Madame powers to fight disruptive forces and crush the vested interests she had been battling against since infancy. Delhi had always been an imperial city, hadn't it? So what was so new about special powers and hereditary rule? (Saghal, *Rich Like Us* 85)

Mona – Emblem of Indian Womanhood

Mona is a traditional woman- a giver, a loser and a victim. She is loyal, devoted and stubborn. Mona represents Indian womanhood. Her devotion to Ram is monastic. When Rose saves her life, she forgets the past and becomes her friend.

A Strong Dialogical Structure

Saghal creates a strongly dialogical structure which represents the split psyche of the Indian people. There were some who supported Indira Gandhi and others who were outraged by the Emergency, those who did not fully understand what was happening and many who were afraid to act. Sahgal openly condemned the Emergency. In *Rich Like Us* she uses historical facts to enrich the form and content of her narrative. She is not only a novelist but also a journalist but her narrative does not degenerate into journalistic reportage. The novel is wonderfully set apart with a fine, clear, disenchanted eye and an acerbic moral intelligence that is devastating without ever raising its voice.

The novel makes some use of some editorials and letters written to the editors of newspapers as a form of historical evidence. One of them is editorial of the *Calcutta Gazette* of 7 December 1829, which expresses supreme pleasure and celebrates the Act of Abolition of the cruel rite of sati passed by Lord William Bentick. The English administrator is applauded for his

reform, which has ended “a system demoralizing in its effect on the living, a revolting system of suicide and murder” (Saghal, *Rich Like Us* 134)

Narrative Consciousness

In *Rich Like Us*, there are two main characters who projected narrative consciousness, Sonali and Rose. Sonali and Rose relate well to each other despite the differences of age, upbringing and nationalities.

the Emergency provides only a take –off point for a questioning at many levels. The narrative posits questions related to the nature of the empire, its professed idealism and its real aims of self-preservation; it questions the hollowness of Victorian liberalism, the myth of the golden past, the corruption and fallibility within human society, the earlier authoritarian pattern and their collapse, the validity of resistance. There are several more questions asked. Oblique the issue of economic imperialism is also considered. (Saghal, *Rich Like Us* 60)

Challenging Known Solutions

Rich Like Us offers no easy solutions to mankind’s problems; on the contrary, it challenges all known solutions.

It projects a picture of the repetitive nature o revolutions. It does however speak for the human consciousness-as distinct from character and for human courage as different from bravery. Just as there are no solutions, so also there is no one you can blame. The fixture of the past is woven with many threads. In the story of “The Emperor and His New Clothes” one does not

really know whether the Emperor, the weavers or the people are to blame. Reality eludes them all (Saghal, *Rich Like Us* 62)

The entire action of the novel deals with the changes in the Emergency brought about in the social and political fabric of the country by analyzing the response it evolved among the individuals, classes and groups. The novelist has used the parable of the Emperor's new clothes; this is a serious criticism of the civil servants who just closed their eyes to the corruption of the Government for safeguarding their private interests.

Saghal presents the theme of the Emergency from various angles. The official version of the Emergency, touted by politicians and businessmen who used official patronage for carrying out secret business operations to make profit without doing anything which could be called productive, is countered mostly by Sonali.

The novel records how Prime Minister got unstinted support from civil servants, confirming Saghal's earlier finding that they represented the thinking and mentality of the precolonial times, that ordinary people needed to be controlled and directed with a strong hand. Some officers like Ravi Kachru undertook to motivate the people to organize small professional groups on the lines of the medieval guilds, such as lawyers, teachers, entrepreneurs to "strengthen the hands of the Prime Minister," "one of the dismal features of the times the novel stresses.

Resistance to Tyrannical Policies

The novel incorporates the actual resistance to the tyrannical policies of Indira Gandhi. Even though Saghal was Indira Gandhi's cousin, she attacked the Indira Gandhi Government,

which practiced authoritarian policies and displayed dictatorial tendencies towards the body politic even before the actual declaration of the Emergency. The most noticeable feature of Saghal's strategy in the novel is to establish that the Emergency was not just a political event, for it did not stop at activating official agencies into perpetrating repression on innocent people.

A Political Novelist

Saghal, as a political novelist, suggests that, in situations of oppression and tyranny, history can provide a means of hope, not just for surviving, but for getting the strength to fight the worst of tyrants and ultimately make them yield to the popular will. The dark period of India came to an end and light shone over India thanks to intellectuals like Saghal.

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Technology in Education – An Effective Aid for Classroom Management

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What Technology in Education is *not*:

It would be advisable to begin looking at what Technology in Education is not in order to arrive at a comprehensive definition of what it is.

Technology in Education is not

- dehumanising the teaching – learning process
- getting rid of text books
- expelling the teachers from the system
- suggesting a shortcut for teachers / learners

Defining Technology in Education

Then what is technology in education? It is obviously what the ones above are not. However I propose not to attempt any definition of technology in education but to help the readers realise the same in the course of their journeying through the rest of the paper.

Any invention is an offshoot of necessity and technology in education has not been an exception. The probable factors that could have necessitated its application in teaching and training are:

Teaching	Training
<ul style="list-style-type: none">• large number of students• multilevel• multi grade situations• limitation of resources• non-availability of expert teachers• non-availability of text books	<ul style="list-style-type: none">• large teacher population• changing needs / demands• accessibility to information• limitation of the text books• changing roles of teachers• increased cost & waste of time

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Technological development is an extension of man's power over nature. As Marshal McLuhan puts it, ".....clothing extends his skin; an automobile extends his legs; the telephone extends his voice and hearing; and writing extends his memory and now computers extend man's central nervous system."- Singh, YK et al. 2008. *Educational Technology: Teaching Learning*.

Technopast to Technopresent

The emphatic assertion made by Jacques Torfs, a UNESCO expert in his address at the Conference on educational satellites organised at Nice in 1971 was not a utopian idea but a scientific reality –

“If the ten to thirty percent of the world's population living in remote, isolated areas are not to be sacrificed, deprived of their right to education and allowed to act as a brake on progress in every developing country, then only educational telecommunication satellites can provide the solution”.

<i>TECHNOPAST to TECHNOPRESENT in Education</i>
<ul style="list-style-type: none">• Satellite Instructional Television Experiment [SITE] by using the American Applications Technology Satellite – F – September 18, 1969.• Beginning of educational TV – on August 01, 1975.• AIR broadcasts for school students for more than 22 years.• Satellite based education TV Programmes in Gulbarga.• Class Project [CSS] and IT School Project.• Launch of film-based modules by DPEP.• Keli Kali Radio Project with the collaboration of DSERT / DPEP / AIR.• Launch of EDUSAT satellite by ISRO on 20 November 2004 and software support by several institutes like RIESI in the form of video lessons.• Gyan Darshan [GD] started on 26 January 2000 by MHRD [GOI] & Prasar Bharthi with IGNOU as the nodal agency.• GD-1, GD-2, GD-3 [Eklavya] & GD-4 [Vyas] on 26 January 2004.• DD Bharathi on Primary Band telecasting

- IGNOU's programmes in April 2005.
- Teleconference [live interaction] – one – way video & two-way audio and two-way video & two-way audio.
 - Computer Assisted Instruction [CAI] & Computer Assisted Language learning [CALL].
 - ICT in Education.
 - Virtual Classrooms.

Technology helps in creating and organizing learning environment which includes formulation of instructional objectives, curriculum planning and designing, its transactional strategies and evaluating of pupil's learning and achievement. It also includes management of learning and overall education.

Focus on the Learner

The most important element in the teaching-learning process is the learner. The technology that works best is determined on the basis of what is appropriate to the learner and not on the basis of what is highly sophisticated. The host of technology programmes that have liaised with education down the line have been presented in the table.

Some real objects and events are too big for the classroom [e.g., solar system]; or too slow [e.g., the sequence of a bud opening into a flower]; or too inaccessible [e.g., defusing a bomb]. Such limitations can be successfully overcome by the appropriate use of visual media where the reality is controlled by making things smaller or bigger, slower or faster. Presenting the original speech of a leader using a recorded version is bound to create a more scintillating experience than students' reading it for themselves.

The learners are almost transported back in time with their learning-cum-retention capacities addressed simultaneously effectively. The exploratory component of a child's competency is also addressed by the use of technology as it opens up many channels of expression for the child.

Misconceptions Relating to the Use of Technology among the Teachers

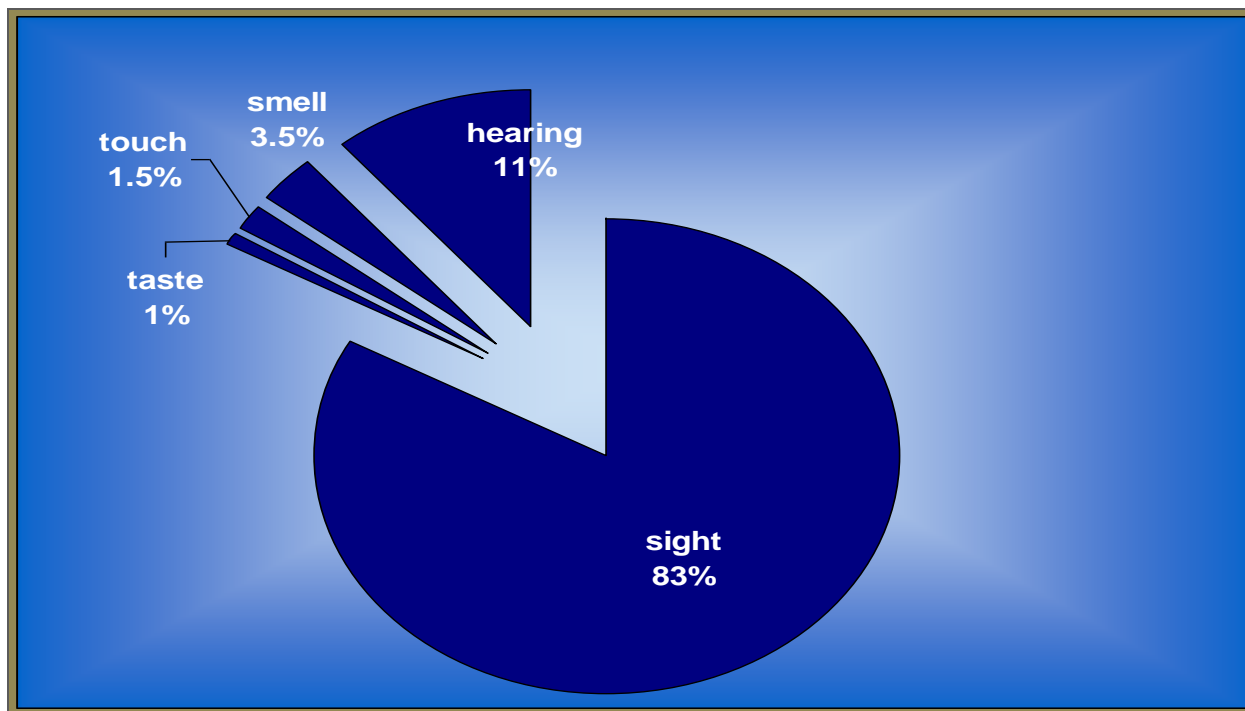
Some of the misconceptions regarding the use of technology among the teachers and the probable answers are as below:

<i>It simply can't work...</i>	<i>...it could if you tried.</i>
<ul style="list-style-type: none"> • very expensive and our schools can't afford. • means teaching plus, i.e., more burden on me. 	<ul style="list-style-type: none"> • reasonable and rather cheaper down the line. • more interesting, if used with adequate planning & preparation.

<ul style="list-style-type: none"> • not interesting for the children. • not techno-savvy, so feel outdated. • human element missing, relations affected. • evaluation system to be changed, a long process. 	<ul style="list-style-type: none"> • reduces the use of chalk and talk and less strenuous • need not be, not so much the technology part of it but the applicative mind. • not really, roles continue to be what they are, with change only in the mode of interaction. • better to change the shoes than the feet.
--	---

Role of Five Senses

Research by the Harvard Business School has indicated that information received by the brain comes through our five senses in the following proportion



The channel of information in a traditional classroom (i.e., basically the teacher’s voice) is only about one-tenth of the total perception input. Little wonder then that the teacher strains his throat muscles throughout the year (sometimes resulting in Teacher’s throat!) but fails to receive the boomerang in the form of maximum perception from the children.

Just as the use of a catalyst does not really alter the reactants or products but only serves to speed up the rate of reaction, the use of technology enhances the efficiency of teaching – learning process without much affecting the roles of teacher and learner but by redefining the same.

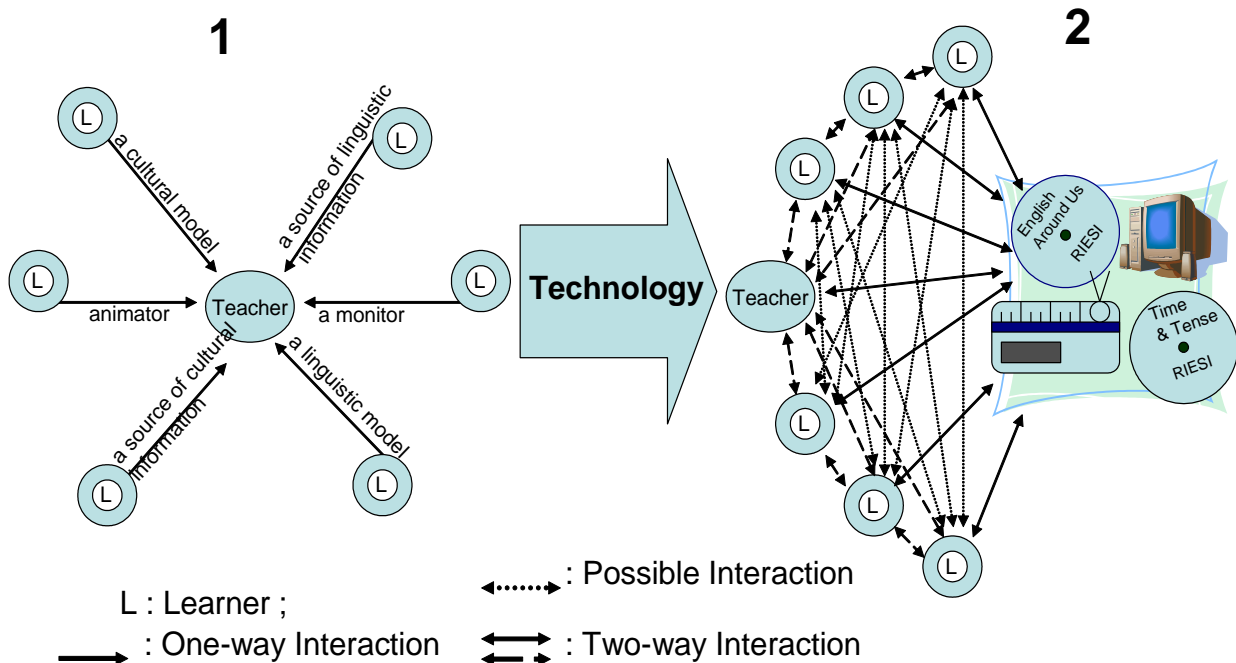
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The radical change technology can bring in the group dynamics of the teacher-class relationship looks somewhat like this.

Group Dynamics of Technology-aided class room



Teachers' Role: Redefined

It is by no means indicated in picture 2 that the teacher is pushed to the periphery by the intervention of technology but

- the teacher is spared from owning the responsibility for too many things i.e., his/her accountability is reduced.
- a meaningful interaction among the learners which is otherwise impossible in a traditional class is also achieved.
- dependence on text book which is, more often than not, an isolated, shut off, individual medium for 83% of information input is reduced to some extent by providing other channels for the information flow.

Technology is Relevant

Since technology can address issues like large classes, single teacher schools, non-availability of text books etc., we wouldn't be ambitious if we looked up to it for help regarding the learner in question- the slow learner. The progress of technology has definitely been by leaps & bounds towards individualised instruction for insured learning. A variety of personalized instruction techniques came up in 1950's targeting individual learner. Programmed learning is one such educational innovation, an auto instructional device where the learner takes himself / herself through each and every step.

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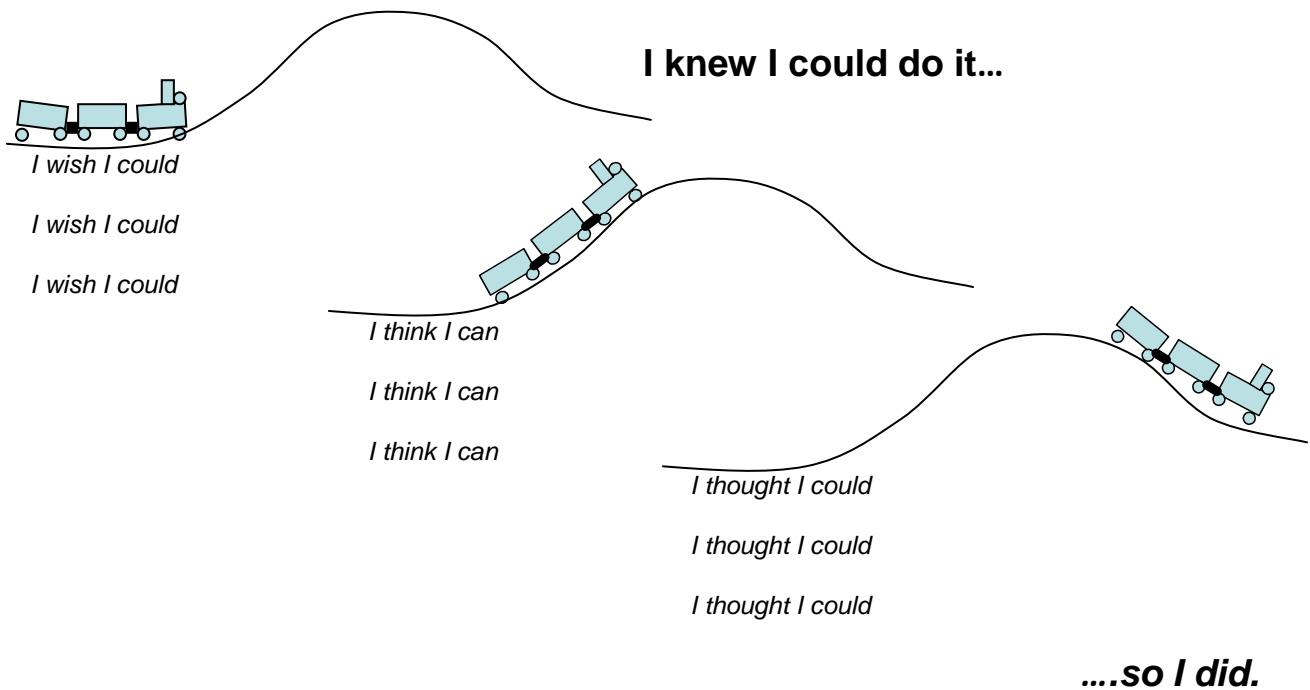
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Small sized steps, overt responding, immediate feedback, error-free learning, self-paced learning and empirical testing are some of the features built into Programmed Learning. Several self-learning CDs available in the market have the feedback mechanism built into the activities in lessons followed by an optional learning component the learner could choose to go through. The learner can go back on the same activity several times to ensure sufficient learning before attempting the next activity. This promotes a self-initiated, self-monitored and self-paced learning addressing individual differences and achieving learner motivation. Slow learners definitely stand to gain from such learning programmes.

Language Learning and Technology

Students know that language lives in sound and colour, because they experience it every day outside the classroom. This is the challenge the modern language teacher faces.

The initial apprehensions of teachers while using technology in education can be overcome by using more of it just as the fear of crossing the ropeway can be overcome only by crossing it many times. The confidence or the “I knew I could do it” attitude that the teacher develops by being a part of such system is similar to the experience of the little train climbing a hill.



Educational Technology

If your way through the paper has helped you zero in on any definition of Technology in Education, it might look somewhat like this:

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Educational technology is the application of procedures and techniques for the systematic design of a learning experience. It is also developing a source of education which uses a host of methods, techniques and resources that assist the teachers and support the students in their effective learning.

The symbiotic relation between technology and education has made the teaching-learning process more efficient & effective. The distance between an expert teacher and a needy learner has been successfully conquered and a ‘technological proximity’ has been established between them.

It is heartening to know we have begun to reap the benefits of this relation between technology & education. The teething problems can always be overcome if the attitude towards using it is positive. Learner continues to be the nucleus of the teaching-learning process; teacher & technology operating from different orbits, each influencing the other and in turn influencing the learner, the goal being “learning”.

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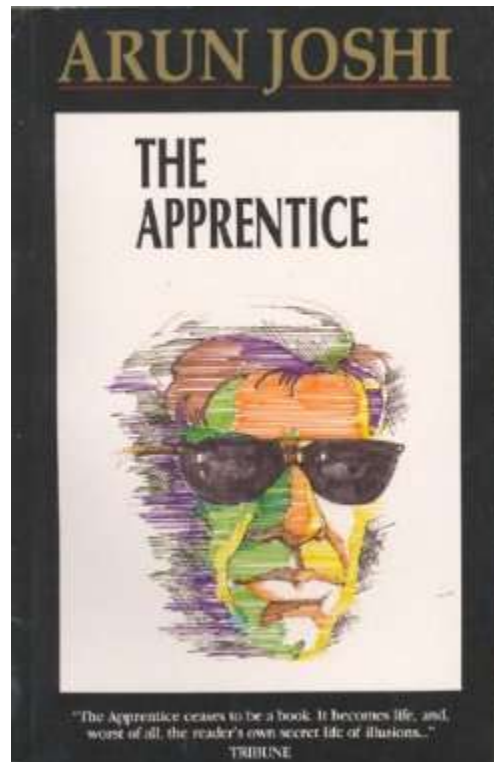
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Marking Out the Catharsis in *The Apprentice*

Dr. Rashi Saxena

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Abstract

The present article is an attempt to trace those elements which mark catharsis in Arun Joshi's *The Apprentice*. Arun Joshi is a perfect scanner of human mind and is able to notice both good and bad aspects of its characters. *The Apprentice* is the best example of Arun Joshi's tackling of human psychology.

This novel contains the story of a young man who from his very childhood dangles between the good and the bad paths of life. With the passing of time he decides to choose the path of amoral living by pursuing corruption and its resultant gains in many types of sins. When at last his mistakes force his best friend to commit suicide, his encounter with himself and with another character Brigadier makes him realize his errors. Now he leans towards goodness, and to

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clean up his soul, he chooses to polish shoes outside a temple. He chooses to smell the shoes as his punishment so that he can remind himself to be good.

In this article this process of purification of the soul is highlighted through some instances in the novel. By applying the speech-act theory, a clear appreciation of the work can be accomplished. The devices defined in the speech-act theory prove to be a major tool in the operation of the above mentioned novel. By zooming out the speech-act in dialogues the catharsis element can be marked in the novel. Ratan's regaining of the moral code proves the catharsis approach of the author as well as of literature.

On Defining *Catharsis*

Catharsis means purification, the purification of soul. First, Aristotle has defined this term and later Plato also describes it. Both highlighted the fact that literature works best to purify the human soul. Literature evokes emotions and feelings in the human heart and extends the range of sympathy without any force, compels an individual to justify his goodness or badness. Only a good piece of literature can accomplish this task. Likewise, only a resourceful and creative author may get credit for this job.

Arun Joshi and Catharsis

Arun Joshi is a prolific writer who successfully deals with the human mind. He naturally grasps the vivid complexity and simplicity of human nature. This is why the characters developed by him are realistic, and even their flaws are universally found and can be observed everywhere in our society. At the same time, readers finally feel something moving them deeply, and are motivated to purify themselves along with the characters.

Arun Joshi's third novel, *The Apprentice* is the story of Ratan, a corrupted government employee, who after spending many years of sinful living, finally feels himself guilty and begs forgiveness of his father, his mother, the brigadier and finally decides to punish himself by polishing shoes in a temple. He says:

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I never enter the temple. I am not concerned with what goes on in there. I stand at the doorstep and I fold my hands, my hands smelling of leather and I say things. Be good, I tell myself. Be good. Be decent. Be of use. (143)

Ratan

Ratan is the son of a freedom fighter who died in an uprising. His mother was a chronic patient and had suffered greatly because she had no money. It is due to this personal experience with the lack of money in life, that she encourages him to be a mercenary. While he was at the growing stage, he was torn between the idealistic and practical approaches towards life, but later he decides to be a mercenary. He expresses his approach to life in the following way: “educated, intelligent, cultured and it was my right that I should rise in life, to levels higher than the others aspired for.” (*The Apprentice* , 31).

Result of Amoral Life

Henceforth his only aim of life is to build his career by hook or crook. He does not recognize any morals of life. He seeks all the wrong ways to earn money, but in doing so, he loses his peace of mind. He thinks that it is because of his amoral approach to life that his friend Brigadier and Himmat Singh have to die. He holds himself responsible for the deaths of these two persons and hence he decides to polish shoes in a temple where he experiences the shrinking of boundaries between the slums and the rich colonialists.

A Flashback Story

In terms of speech act, Ratan Rathor himself does not involve any speech act directly; it is his flash-back story in which he seems to be making decisions. His decisions are influenced by his mercenary approach to life; he even acknowledges his marriage as a gizmo taken up for the sake of his career. He marries a girl whom he does not love. For his progress forward, he ignores his past relationships with no regret. He leaves the person who provides him the job.

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This is his own decision, which projects his mean and selfish character. It is because of this flaw in his nature that he decides to lead a life without morals. These are all minor but important decisions taken by him for his own personal advancement. One of his major decisions in life is to participate amorally during war time. Here the reader can observe how the resurrection of Ratan's soul takes place in the story, as he admits his amoral act. When he cleans up his soul, by having a decision "to guide man" he shares his own experiences of life and advises younger people to own up to their responsibility to society.

Confessing His Life

When Ratan is sharing his experiences with an NCC cadet, he admits that what he has achieved in his life is due to his power, which is the basis of his corruption. This feature explicitly comes out in one of Ratan's self-expressions:

Our health is looked after by the government I have a telephone, which is not common- one always gets it. I have insurance. I have twenty thousand in the bank, which is not fortune but will tide you over a rainy day. Besides, I would have pension when I retire which should be enough for me and my wife. My daughter, God willing, should be married by then.

So, you see, I did not need the money. If I had ever needed money it was when I had been offered it the first time – by the contractor and I had refused. (*The Apprentice*, 58-59).

The Episode at the S.P. Office

The passage reveals the self-examination of the character. It unfolds Ratan's ironical confession about how the narrator, in spite of his awareness, fails to get out of the clutches of corruption. In a monotonous description, here, Ratan's confession underlines use of expletives. The episode at the S.P. office consists of expletives. S.P. displays his power to Ratan by saying:

Yes, by you," he further says he had had enough of my play-acting.

Lack of proofs, isn't that our final safeguard? Said S.P. There was a silence. A little later he spoke again. He seemed ready to collapse with exhaustion. (*The Apprentice*, 112).

The purification of Ratan is the result of commitment, by which Ratan learns the real sense of life. He feels elevated in narrating his course of life to others. This is nothing but the expression of his commitment. He unfolds his commitment in this conversation. He uses explanatory, narrative and procedural discourse in the following lines:

I am going to kill you. I said, as firm as you please, standing up and stretching myself to my full height. I ordered him next to get up and stand against the wall, my idea, no doubts, of the firing squad. (*The Apprentice*, 128).

Apology

In these lines above, Ratan wants to kill Himmat Singh in anger. He declares it to him directly and feels a great uplifting as though he is an agent of God. In his later confession he acknowledges his faults and admits his selfishness, he decides to make an apology to all whom he has hurt. He tells:

Then I beg forgiveness of a large host: my father my mother, the brigadier, the unknown dead of the war, of those whom I harmed, with deliberation and with cunning, of all those who have been the victims of my cleverness, those whom I could have helped and did not (*The Apprentice*, 143).

Seeking Solace and Forgiveness, and Changing Mentality

To sooth his conscience he decides to go to the temple. This passage reveals that he goes to the temple not for religious reasons but for the sake of his moral improvement. For this self-resurrection, he polishes the shoes of the visitors in the temple. This action minimizes his ego that keeps him away from all evil deeds and corruption of life. The author also deals with social activities to highlight the importance of society to shape up one's individual character.

In speech-act theory, behabitives are discussed. In *The Apprentice* the description of the changing mentality of Ratan illustrates catharsis. Ratan feels a change to have come over him “almost overnight” he stares at the women openly, willfully to the point of rudeness. He feels confident that he has a “right to stare, right even to do more than stare”, “if he gets the chance”. The sudden power of money makes him feel ‘cocky’ and he overlooks the “Group of army officers, exhausted and disheveled, returning probably from some far flung out post....” Because his thoughts are “full of other thing”, he is engrossed in fantasies of pleasure that awaits him.

You are lying, Mr. Rathore, he spat out, and leaned back in his chair. My reaction to this accusation was one of great anger. I was completely, almost hysterically offended. What I found offensive was not the accusation itself, but the fact that it had been made. Our annoyance with your generation, my friend, is not that you know us inside out but that you drag your knowledge, like a rotting carcass (*The Apprentice*, 66).

Pretending to be Honest

This game of bluff is running in the mind of a person, who is lying but pretends to be honest. Arun Joshi beautifully exemplifies the psychological factor here. If we go further into the details, the readers can encounter this issue more clearly. Ratan never thinks that he will be caught but the next moment, he catches himself guilty. This confirms the role of human psychology which causes denial of accusation, and the effort to save self-esteem; either one is wrong. The transformation of the amoral view takes place in some situations as at the freedom fighting, and partly where a minister and other persons meet to talk morals to him and where for the first time Ratan is scared of death. In order to exemplify the transformation of the soul, it can be analyzed in the following lines:

First of all I have no need of money. I am quite sure of that. I needed it no more than sitting here, after two cups of tea, I need a third. I may drink it because others do, or because it is offered free, but I need it for neither survival nor happiness. In this poor land I can be called comfortable, even well-off. (*The Apprentice*, 58).

A Symbol of Custom

In this passage offering or taking tea in office symbolically shows a custom. Here indeed, there is a change in Ratan's emerging ego yet this change takes him into the world of pleasure, and fogs the meaning of the unconscious or the deeper self for him. Money makes him feel 'as good as the best'. His approach to life shall strengthen the incestuous and narcissistic orientation of his emerging self, involving him in a 'syndrome of decay'. This passage reveals the tormenting and tortuous self-examination of the self, when it is sorting out its own problems, unmistakably suggests some of the civilized values that obtain in a metropolis.

Transformation

At the outset of Ratan's career, transformation of his persona from moral into amoral takes place because of his own mother. As his mother warns Ratan from time to time to have a mercenary approach, she insisted he must think about the negative aspect of being a poor one. She says:

Don't fool yourself, son, she said. Man without money was a man without worth. Many things were great in life, but the greatest of them all was money....

If I underrated the power of money, she said, I would be sorry some-day. (*The Apprentice*, 19).

It is the use of directives by his mother that changes the whole mental level and attitude of Ratan. Later directives take him away from the idealistic approach of life and so he becomes determined to earn money irrespective of means. Here mother's warning in the form of directives is a by-product of the philosophy of survival. Now she appears to him like a post independent India's version of Lord Krishna revealing to Arjuna the mystery and the laws of the Universe. His deeper self is suppressed and enters into the new arena of life, i.e. the life of immoral acts.

Response to Life

Ratan also responds to life when he is engaged genuinely with the quest of inner self. Ratan, when feeling dissatisfied, runs after all money just like mammon; but, eventually he feels guilty as money fails to give him peace. He concludes his experiences in following way:

“The more money I accumulated, the more I was dissatisfied and the more I was determined to ‘enjoy’ life. And all the time I thought of death” (*The Apprentice*, 89).

The Apprentice - A Tale of Conscience

This utterance obliquely suggests that a distracted life is death of the self. It makes the novel *The Apprentice* the tale of a conscience – torn man with a message, which Ratan wants to convey with an emotional charge:

The crookedness of the world, the crookedness of oneself. How to get rid of it? ‘Revolution of God?’ The Sheikh had said. But what do I know of either of them, my friend? Of Revolution, or of God? I know nothing. That is the long and the short of it ... And I do know what to do, where to begin. But time is short and one must begin somewhere, anywhere (*The Apprentice*, 142).

Here Ratan simply questions his soul and in response takes a decision to establish new values and polices for the sake of his country. In order to save the fall of his nation he acts like a rebel and endeavors to bring positive changes in society to uproot corruption. In *The Last Labyrinth*, Som expresses his own feeling being impressed by Gargi’s views. He believes that it is only she who can answer his query. Gargi’s explanation of his question ‘I want, I want’ satisfies him. Som obsessed and weighed down by such feelings and ideas, confesses:

I had sorrows that did not let me breathe.

... Then, there was the greatest sorrow of them all—that no one even guessed: there was the sorrow of idleness

In the novel *The Apprentice* Ratan is exploring the behavior and habits. In his dialogues, he exhibits a plea to make an anti-corruption society by showing its negative features. In it Ratan shows all his will for changing by using words in the narrative tone. His self-questions are here to evoke the inner soul to be truly good, which is part of the Holy Divine.

What am I apprenticed to? If I only exactly knew! Or if I could put into words what I do know. But life runs on approximations and if an approximation will do, you could say that I am learning to be of use. I know it is late in the day. But one must try and not lose heart, not yield, at any cost, to despair. At our age, I hear my friends say, at our age one must learn to be comfortable, to flow with the current. Let us hold on to the gains, my friends say, we have lost we have lost. It is too late to put up a fight.

Perhaps they are right. But it seems to me that there are losses and losses. There are losses that one cannot so readily accept. There are things, shorn of which, it is very difficult to die. Therefore I say let us give battle, howsoever late the hour (*The Apprentice*, 143).

The Declarative Tone

This passage is a fine example of the declarative tone, which conveys Ratan's views. He analyzes the affect of corruption in India and wants to recover the moral core of Indians. Here, Ratan has become an 'apprentice' of spirit and engages himself in the act of soul-making and wishes younger persons would learn service and sacrifice. Ratan's heroic struggle for higher consciousness has ended the civil war in him. Therefore, he uses his little acts of unselfish service to give meaning to his life and death. The journey through the dark alley of one's unconscious is over and Ratan arrives at the high water mark of love for his fellow beings. He now has hope and faith in the new generation, where the process of spiritual journey has started. There is one more example of declarative tone is used by Ratan:

He was born in filth and in filth he had grown. But he had dealt with them, the bosses, men like my Secretary, he had dealt with them on their own terms and he had troubled

some of them. He was not proud of it, not anymore, but he had at least not sold himself, like I had, nor for that matter, had he betrayed a friend.(*The Apprentice*, 138).

Final Resolution

Here through this passage Ratan finally is able to think properly with all his moral values. He can now differentiate himself and others. He understands that there is no outer source who forced him to be bad but his own weakness is the reason of his own fall.

Readers can conclude that Ratan's final decision to admit his fault, to feel his moral duty for his country and his determination to remain an honest civilian is a fruitful product of literary work of Arun Joshi. Reading this most readers will become immersed in a labyrinth of deep thoughts. Somewhere in their hearts they think that the character of Ratan more or less resembles their own shadows. Finally they partially turn out to be honest to avoid the dilemma of their heart and mind.

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Is Manipuri an Endangered Language?

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Introduction

Languages that are at risk of falling out of use as its speakers die out or transfer speaking another language are called endangered languages. If there are no native speakers, language loss occurs and becomes a dead language. If eventually no one speaks the language, it becomes an extinct language (Crystal, 2009). Many languages are currently disappearing fast owing to the processes of globalization and neo-colonialism, where the economically powerful languages dominate other languages (UNESCO's Atlas, 2009).

Endangered Status

A language is considered endangered when children of that language no longer learn it and finally they lose their language. However, there are nine criteria that decide the quantum of endangerment suggested by UNESCO. They are:

1. Absolute number of speakers
2. Intergenerational language transmission
3. Proportion of speakers within the total population
4. Community members' attitudes toward their own language
5. Availability of materials for language education and literacy
6. Shifts in domains of language use
7. Response to new domains and media
8. Type and quality of documentation
9. Governmental and institutional language attitudes and policies, including official status and Use

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Is Manipuri an Endangered Language?

Degree of Endangerment

Language endangerment can be classified in terms of generations of users of the language.

'Safe if the language is spoken by all generations. The intergenerational transmission of the language is uninterrupted.

Stable yet threatened if the language is spoken in most contexts by all generations with unbroken transmission, although multilingualism in the native language and one or more dominant languages has taken over certain contexts.

Vulnerable if most children or families of a particular community speak their parental language as a first language, even if only in the home.

Definitely endangered if the language is no longer learned as the mother tongue or taught in the home.

Severely endangered if the language is spoken only by grandparents and older generations; the parental generation may still understand it but will not pass it on to their children.

Critically endangered if the youngest speakers are of the great-grandparents' generation, and the language is not used every day. These older people may only partially remember it and have no partners for communication.

Extinct if no one speaks or remembers the language.' (UNESCO's Atlas, 2009)

The degree of endangerment of Manipuri, which is named as 'Meithei language' is given as 'vulnerable' in the UNESCO's *Atlas on Endangered Languages*, 2009. But the facts about the language show that it cannot be considered as vulnerably endangered. The following sections deals with the facts about the position of Manipuri language.

Manipuri Language

Manipur is one of the seven states of north-east India, with the city of Imphal as its capital. The state is bounded by Nagaland in the north, Mizoram in the south, Assam in the west, and by the borders of the country Myanmar in the east as well as in the south. The total area

covered by the state is 22,347 km². The capital lies in an oval-shaped valley of approximately 700 square miles (2,000 km²) surrounded by blue mountains and is at an elevation of 790 metres above the sea level.

The origin of the Manipuri language (Meiteilon is mentioned as Manipuri language as it is officially called.) can be traced to the Kuki-Chin group of the Sino-Tibetan languages. Manipuri belongs to the Kuki-Chin-Naga group of the Tibeto-Burman sub family of the Sino-Tibetan family of languages. However, within Kuki-Chin-Naga, Manipuri is classified as a distinct group on its own (Grierson: 1903-28) under the heading Meithei, on the basis of the facts that it was already a major literary language of the Kuki-Chin-Naga group and that it had characteristics that differentiated it from both the Kuki-Chin languages proper as well as the Naga languages.

A schematic diagram of the Sino-Tibetan language family is given below:

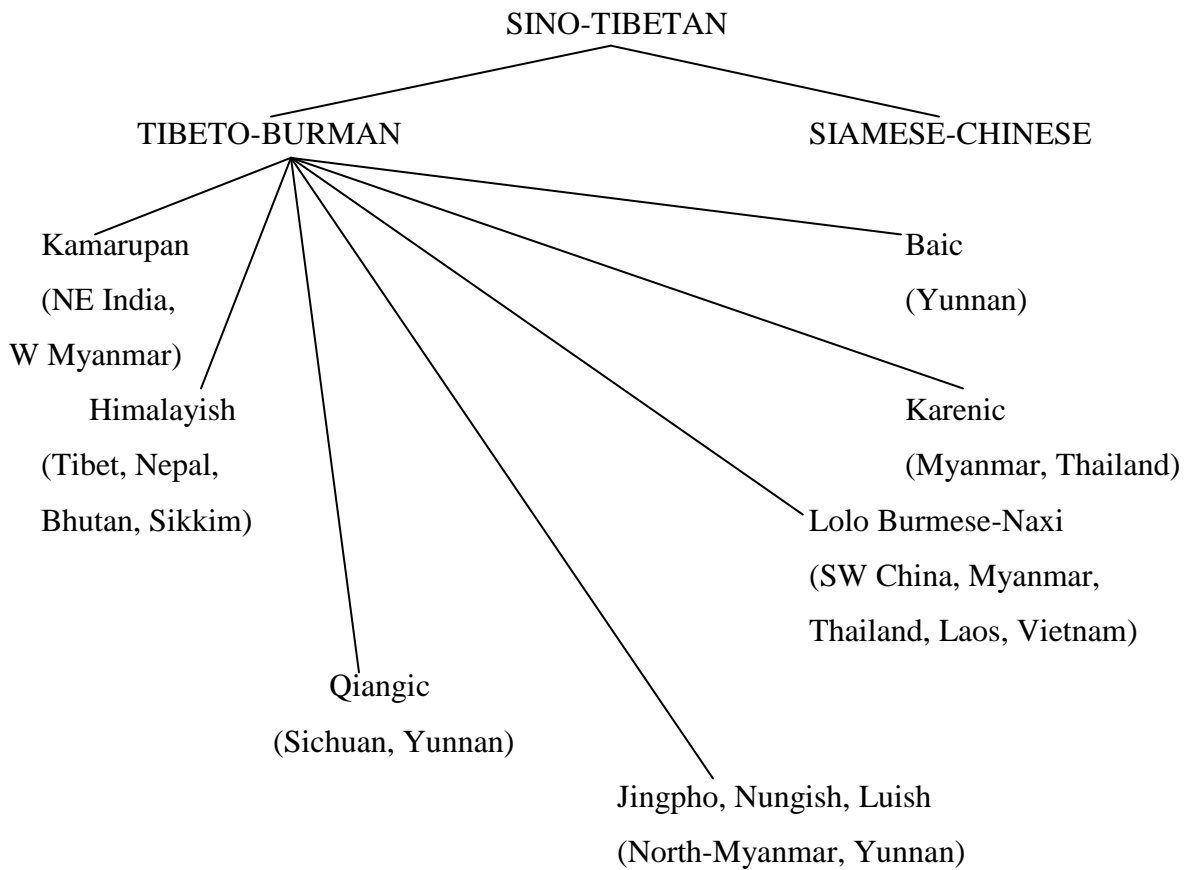


Figure 1: Schematic diagram of Sino-Tibetan

Manipuri (Meiteilon: Meitei- the Meitei community; lon- language) has been the state language of Manipur since 3rd century A.D. ‘The coins were struck; royal chronicles were recorded; edicts and copper plates were issued in this language. Ancient Meitei records were in Meitei-Mayek only’ (Sanajaoba, N. 2005). However, many of the rich heritages of Manipuri language were destroyed as a result of Hindunisation in 18th century.

Manipuri is the mother tongue of the major ethnic groups i.e., the Meitei, Meitei Pangals (Meitei Muslims) and the Bamons (Meitei Brahmins) mostly residing in the state of Manipur, primarily in the state's valley region. This language is also being spoken by some native Manipuri speakers in the neighbouring north-eastern states of India, viz., Assam, Tripura, Nagaland, Arunachal Pradesh and Meghalaya. There are some native Manipuri speakers in part of Bangladesh and Myanmar. Manipuri is the main common medium of communication among 33 different mother tongues of different tribes in Manipur and also among other people inhabiting in Manipur and hence, it is being used as the lingua-franca in the state of Manipur.

Manipuri language is the only Tibeto-Burman language in India which has its own script, the Meitei-Mayek script, which has been in existence from 1st century A.D. in coins of Wura Konthouba (568-658) (Kamei, G. 1991). The origin of this language and its script are a mystery as many historical documents were destroyed at the beginning of the 18th century during the reign of King Pamheiba (1709-1748) because of the instigation of the Bengali saint Shantidas Gosai. The current Manipuri script i.e., the Meitei Mayek script is a reconstruction of the ancient script and since the early 1980's this has been taught in schools along with the Bengali script in Manipur (Imocha Singh, 2002). A non-government organization called Meetei Erol Eyek Loinasillon Apunba Lup (MEELAL) has been struggling for a long time to popularize Meitei Mayek script and to replace the Bengali script textbooks in the schools. It has been taking strong steps to promote the script among the common people.

Manipuri language has been recognized by the Government of India as the state official language of Manipur along with English and it is one of the 22 scheduled languages of India. By the 71st amendment of the constitution in 1992, Manipuri is included in the list of scheduled languages in the 8th Schedule of Indian Constitution (Sarangi, A. 2009).

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The argument against the statement that ‘the degree of endangerment of Manipuri is vulnerable’ as stated by UNESCO, is as follows (The argument is based on the nine criteria given above).

1&3. Absolute Number of Speakers and Proportion of Speakers within the Total Population

The total population of Manipur according to provisional Census 2011 is registered at 27,21,756, among that males have registered at 13,69,764 and females at 13,51,992 and the Literacy rate (%) is at 79.8%, where male is at 86.49% and female is at 73.17% . The increase in population can be seen from the figures given below.

As per the Census of India (1991), the population of Manipuri speakers is 12,70,216 out of which 11,10,134 speakers reside in Manipur.

According to *Ethnologue-Languages of the World* (2000), the population of Meiteis all over the World is 13,91,100 out of which 13,70,000 reside in India.

As per the Census of India (2001), the total population of Manipur is 23,88,634 out of which 15,28,725 (13,61,521 Meiteis and 1,67,204 Meitei Pangals) are Manipuri speakers.

The Table number 1 below gives the number of Manipuri speakers in the north-eastern states of India and also in Bangladesh and Myanmar.

Sl. No.	State/Country	No. of Native Manipuri Speakers
1.	Manipur	12,12,225
2.	Assam	3,00,000 approximately
3.	Tripura	30,000 approximately
4.	Nagaland	Below 1000

5.	Arunachal Pradesh	Below 1000
6.	Meghalaya	Below 500
7.	Bangladesh	40,000 approximately
8.	Myanmar	5,000 approximately

Besides these, there are some native Manipuri speakers in West Bengal, Delhi, Mumbai, Tamilnadu, Karnataka and in some other states of India. Hence the absolute number of speakers of the language is constantly increasing which does not support endangerment.

2. Intergenerational Language Transmission

In Manipur, the education in the Government schools is provided in Manipuri medium till eighth standard and both English and Manipuri mediums are provided for ninth and tenth standard. Manipuri is offered as a subject for Modern Indian Languages (MIL) to be opted by the students in the tenth, eleventh and twelfth standard along with nine tribal languages, viz., Thadou-Kuki, Tangkhul, Paite, Hmar, Mao, Mizo, Zou, Kom, Vaiphei. Besides this, courses on Manipuri language and literature is also being taught as a subject up to the Post-Graduate level; M.Phil., Ph.D. and Post Doctoral courses in Manipuri subject are also available in Manipur University, Canchipur, Manipur and Assam University, Silchar, Assam.

Though the official medium of instruction in the classroom teaching is English in the higher secondary, undergraduate and post graduate levels, Manipuri language is also used for classroom explanation by most of the teachers besides English for the better understanding of the subjects.

Manipuri in Schools

According to the State Education Department of Manipur, the number of schools in the Middle and High/Higher Secondary categories increases from the year 1989 to 1999 and to 2002 except in the primary where there is a decrease in the number of schools as shown in Table number 2. However, one can see the increase in the number of enrolment of students from the

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year 1991 to 2001: Primary School- 264019 to 285580, Middle School- 77658 to 121200, High School- 46700 to 64680, Higher Secondary- 4474 to 15620. The total number of enrolment was recorded to be 392851 (1991) to 487080 (2001) with an increase of 94229 in ten years as shown in table number 3. The increase in the enrolment of students can also be seen in table number 4 (2006). This transmission of the knowledge and skills in Manipuri does not support that the Manipuri language falls under vulnerable endangerment.

The above statement can be compared with the following statement ‘In order to judge if a language is endangered, the number of speakers is less important than the age distribution; there are languages in Indonesia reported with as many as two million native speakers alive now, but all of advancing age, with little or no transmission to the young. On the other hand, while there are 30,000 Ladin speakers left, almost all children still learn it as their mother tongue, thus Ladin is not endangered in the 21st century.’ (UNESCO’s Atlas, 2009) which supports the view of the author.

Table No. 2: Number of Schools in Manipur in different stages

District/State	Primary Schools			Middle Schools			High/Higher Secondary		
	1989	1999	2002	1989	1999	2002	1989	1999	2002
Senapati	380	377	395	67	90	91	27	51	61
Tamenglong	209	216	215	33	43	48	15	22	23
Churachandpur	412	266	270	76	78	102	48	78	79
Chandel	227	205	207	19	33	52	8	18	23
Imphal (U)	772	742	727	119	217	288	156	231	272
Bishnupur	236	215	211	32	52	63	38	50	54
Thoubal	326	327	326	59	72	88	63	92	105
Ukhrul	210	224	223	38	46	64	32	40	42
Manipur	2772	2572	2574	443	631	796	387	582	659

Sources: SAM 1992, p. 52 & 2001, p.70, (High/Higher Sec.) p.72-3 SAM & SAM 2004 p.106

Table No. 3: Enrolment of Students at Different Stages of Schooling

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Districts/ State	Primary		Middle (VI- VII)		High (IX-X)		Higher (XI- XII)		Total	
	1991	2001	1991	2001	1991	2001	1991	2001		
Senapati	26845	29057	6413	10230	3164	4513	73	716	36495	44516
Tamenlong	13714	18130	2560	3263	1103	1694	147	87	17524	23764
Churachandpur	25220	25610	6093	8918	3325	4897	0-	891	34638	40316
Chandel	12456	17714	2589	3107	1144	1895	0-	0-	16189	22716
Imphal (U)	102300	102932	35353	54590	22003	30604	2985	6201	162641	197327
Bishnupur	24916	27056	7720	12817	5332	6990	940	1796	38908	48659
Thoubal	44230	44736	13674	23440	9023	11435	316	1737	67243	81348
Ukhrul	14338	20345	3256	4835	1606	2652	13	602	19213	28434
Manipur	264019	285580	77658	121200	46700	64680	4474	15620	392851	487080

Source: Department of Education S, Government of Manipur

Table No. 4: Enrolment in Different Categories of Schools, 2006

District	Total		
	Boys	Girls	Total
Bishnupur	25845	24399	50244
Chandel	15414	13546	28960
Churachandpur	26951	24033	50984
Imphal East	35415	36449	71864

Imphal West	71119	66793	137912
Senapati	33805	29506	63311
Tamenglong	21681	18043	39724
Thoubal	40624	39002	79626
Ukhrul	21979	21264	43243
Manipur	292833	273035	565868

Source: Department of Education, Government of Manipur

(<http://www.manipurportal.mn.gov.in/portal/.../Department/Education>)

4. Community Members' Attitudes toward Their Own Language

'Manipuri language is the State official language of Manipur and it was included in the list of scheduled languages of India on 20th August 1992 after a movement by the Meitei community in two Phases: the First Phase Movement (1953- 1987) and the Second Phase Movement (1987-1992)' (Singha, I.B. 1993 & Ningamba Singha, 2012).

The Hindi Boycott conducted by the insurgent group, the Revolutionary People's Front, established ripples of chauvinism through the state of Manipur. The result was the rise of the ethnicity and the growth of the state's local newspapers and the electronic media. This shows that the speakers of Manipuri language have the attitude to develop and protect their state language.

5. Availability of Materials for Language Education and Literacy

As mentioned earlier, Manipuri language has its own script and rich written literature. Its literature is very old with a rich and multicoloured history and traditions. The textbooks in Manipuri for high school level are produced by the Board of Secondary Education, Manipur. The textbooks for Manipuri language and literature courses for the undergraduate and postgraduate levels are produced by the Manipuri Sahitya Parishad, Sahitya Academy and by Manipur University also.

A lot of books on Manipuri literature, culture, grammar, dictionaries, etc. and also the materials for teaching Manipuri are being produced in Assam, Tripura and Bangladesh by the Manipuri people settled in these places besides Manipur.

Further, under the Government of India, the National Translation Mission, Central Institute of Indian Languages, Mysore, has undertaken an initiative to translate Knowledge Texts (non-literary academic texts which are mostly prescribed in the syllabi of Indian Universities) into 22 Indian languages including Manipuri which are listed in the VIII schedule of the Indian Constitution. The Linguistics Data Consortium of Indian Languages, Central Institute of Indian Languages, Mysore, is preparing materials for online teaching of Manipuri language and will be released shortly. Hence, there is no dearth of materials in Manipuri.

6. Response to New Domains and Media: Media in Manipur

The media in Manipur are the reflection of the social, economic and political relations of the state of Manipur. The media in Manipur plays an important part in projecting the sentiments of the people and their opinions and views. The tabloid and the electronic media of the state of Manipur have developed well. Presently, there are eighteen local newspapers and a single Imphal-based television media called the ISTV. Doordarshan Kendra, Imphal, in general, telecast programmes mainly in Manipuri language.

Television and satellite connectivity are available in almost each household of the state of Manipur. However, the insurgent group, the Revolutionary People's Front has prohibited some of the channels like MTV, FTV and Channel V from being telecast in the state. Hindi movies are also prohibited from being telecast in the Imphal Valley. These prohibitions paved the way for the development of Manipuri indirectly.

All India Radio, Imphal broadcasts various programmes mainly in Manipuri language. Programmes on six major dialects of the state viz., Hmar, Paite, Kabui, Mao, Thadou and Tangkhul are also being broadcasted from this radio station.

8. Type and Quality of Documentation

Many official documents of the Government of Manipur are made available in both English and Manipuri. The official documents in English are being translated into Manipuri by the translators of the Manipur Legislative Assembly. Other documents such as land records, revenue records, etc. are also maintained in Manipuri.

9. Governmental and Institutional Language Attitudes and Policies, Including Official Status and Use

The attitude of the Government of India for the development of state languages is reflected in its Language Policy which is elucidated in the Constitution and is implemented through various executive orders that have been issued from time to time. It further helps the use of languages in administration, education, judiciary, legislature, mass communication, etc. Article 345 permits the States and Union Territories to have their own official language that could be used for all official purposes of the States (Gupta, 1995). This attitude of the government helps the development of Manipuri in this case.

The State Cabinet of Manipur Government passed a resolution in 1996 to set up a separate directorate for Manipuri language. Though it is a bit late, twenty years after its inclusion in the eight scheduled of the Indian Constitution, the State Government has decided to set up a Directorate of Language Planning and Implementation towards development of Manipuri language and other major tribal languages on 19th February 2013. The Directorate will not only develop the languages but translation works from other languages will also be done. The cabinet also took a resolution that all the text books of 9th and 10th Standards which are available in Bengali script would be replaced by Manipuri script, i.e., the Meitei Mayek script as the medium of writing the High School Leaving Certificate examination conducted by the Board of Secondary Education Manipur would also be in Meitei Mayek script from 2015 onwards.

On the other hand, the non-Government organization, MEELAL has been putting serious efforts for the promotion and development of Manipuri language and its script. The organization,

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furthermore, urged the concerned to help the students of Catholic schools in opting MIL instead of Alternative English and it has taken up a stand to organize training programmes for the candidates of Teacher Eligibility Test of Meitei Mayek.

Many other non-governmental organizations like the All Manipur Students' Union (AMSU), Manipuri Language Demand Coordinating Committee(MLDCC), the Manipuri Sahitya Parishad, Imphal, the Manipuri Sahitya Parishad, Assam, the Manipuri Sahitya Parishad, Tripura, Pan Manipuri Youth League, Imphal, All Assam Manipuri Students' Union (AAMSU), Assam and various political parties are also working towards the development of Manipuri language (Ningamba Singha, 2012).

With the above facts described for eight factors out of nine (Criterion No. 7: Shifts in Domains of Language Use is left) which prove that the population of Manipuri speakers is increasing; intergenerational language transmission is positive; the attitude of the Manipuri community towards the development of Manipuri language is positive; there is no dearth of available materials in Manipuri for language education and literacy; the development of new domains in the media of Manipuri is reassuring; the quality of documentation in Manipuri is at a higher rate; and the governmental and institutional language attitudes and policies, etc. are very much encouraging for the development and preservation of Manipuri language, it may be concluded that Manipuri language is not endangered and is 'safe'.

However, Manipuri has not developed much in the field of Computational Linguistics and Corpus Linguistics which are very much essential to compete with the other developed languages of India. Steps to revitalize (Tsunoda, 2005) and develop Manipuri as an e-language are vital to protect Manipuri from endangerment in future.

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Colophon:

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The Readability of English Language Texts in the Primary Grades

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Abstract

When creating or selecting texts for instruction, textbook writers frequently rely on their judgment about the difficulty of a text. For a more objective measure of text difficulty, text analysis tools are available. This paper briefly describes one such tool, Coh-Metrix, which can identify linguistic and psycholinguistic features of texts. The text analysis tool was used to analyze the texts in four textbook series that are used in Classes 1-4. The results on four parameters are displayed, allowing a comparison between textbook series and across grades.

1. Introduction

Text readability measures have been around for decades (DuBay, 2004). One common measure is the Flesch-Kincaid grade level, which is automatically provided in Microsoft Word under the Spelling and Grammar tool.

Such measures provide a basic indication of the difficulty of a text for the target audience, whether it is students reading school textbooks or adults trying to understand official documents. However, they are not used as often as they should. Instead, writers prepare texts and documents, and leave it up to the reader to understand them. This can be seen in numerous official documents that are intended for the educated layperson, but leave the reader baffled because they consist of one-sentence paragraphs, heavy noun phrases (“the involvement of the people most affected by policy decisions is necessary...”), pseudo-cleft sentences (“What this means is that ...”), etc. Gherman (2013), for instance, describes how Romanian farmers cannot understand government communications on European Union benefits and, hence, are unable to apply for benefits.

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The Readability of English Language Texts in the Primary Grades

In the area of education, readability measures are used to select, modify or create texts for school children or second language learners. Since these learners are still not fluent readers, the texts have to be at an appropriate level, so that they are challenging but not frustrating. Readability measures provide basic counts of the length of the text, the average length of a sentence, and syntactic complexity. This is then converted into a readability formula for the Flesch-Kincaid grade level, which is based on what children are reading at that grade level in their first language and not what their parents or teachers think they should read.

Although readability measures provide some measures based on overt linguistic features, they cannot capture more complex text features, such as text structure, or cognitive processes, such as the use of prior knowledge or cultural knowledge. The role of these factors in reading comprehension has been known since the 1970s, but it has been difficult to design tools that capture these features. The text analysis tool, Coh-Metrix (available at <http://cohmetrix.memphis.edu>), attempts to capture more complex linguistic features, such as the use of anaphora, and psycholinguistic features, such as ease of discourse processing through redundancy.

In this paper, I briefly describe the features of Coh-Metrix. In order to show how it works, I used the tool to analyze the texts in four textbook series that are used in the primary grades in English-medium schools.

2. A Text Analysis Tool: Coh-Metrix

Although intuitively we feel that a text with long words and sentences is difficult to understand, difficulty also depends on the characteristics of words, such as their frequency and degree of concreteness. More importantly, texts are not composed of isolated sentences; rather, the sentences are related through cohesive devices, such as anaphora, repetition of words, synonyms, etc. (Hoey, 1991). Further, the ideas (or propositions) in the text are not a net of random ideas; instead, the ideas are organized at two levels: at the highest level is the macrostructure, which provides the ‘gist’ or ‘aboutness’ of the text, and under it are the micro-propositions or details (Louwerse and Graesser, 2005).

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While the text provides the stimulus, it is the reader (or student) who has to comprehend the text. The extensive research on the cognitive aspects of reading as early as Bransford and Johnson (1972) shows that readers cannot rely solely on information in the text, but have to bring in prior knowledge (van den Broek and Espin, 2010; Verhoeven and Perfetti, 2008) and, since texts cannot specify all the information, readers need to draw inferences (Graesser, Millis and Zwaan, 1997; Graesser, Wiemer-Hastings, and Wiemer-Hastings, 2001). Comprehension is a process during which readers construct a dynamic model of the text where they integrate information from the text and their prior knowledge.

Information on Coh-Metrix is given in Graesser, McNamara, and Kulikowich (2011). When a text is input into Coh-Metrix, the output gives the scores on numerous indices that fall into three groups.

- a. *Readability*. Besides the readability measure, Coh-Metrix gives information about words (concreteness and frequency) and syntactic complexity (number of words before the main verb and number of words in a noun phrase).
- b. *Cohesion*. Coh-Metrix gives the number and type of connectives—additive, causal, logical, and temporal. Semantic relations are identified through the explicit repetition of words/synonyms and the use of pronouns, as well as through Latent Semantic Analysis (LSA) that examines whether sentences are thematically related.
- c. *Coherence*. In Coh-Metrix, coherence is defined as a psychological construct in contrast to cohesion, which is textual (Graesser, McNamara, Louwerse, and Cai, 2004). Hence, this component attempts to capture features that enable readers to build a situation model of the text. The tool provides measures on four dimensions—causal, intentional, spatial, and temporal. These dimensions are calculated by comparing the semantic features of nouns and verbs with the number of explicit linguistic cues. For instance, in the causal dimension, verbs such as *start*, *create* and *begin* indicate that one event leads to another (Girju and Moldovan, 2002); the causal relation is easier to process if connectives, such as

thus or *consequently* are used (McNamara, Louwarse, McCarthy, and Graesser, 2010). Therefore, the variable *causal cohesion* provides a ratio of the causal verbs to the causal particles in the text.

3. Using Coh-Metrix: Texts in the Primary Grades

3.1 Background

An English-medium school for first-generation learners asked me to identify reading problems in the primary grades. The main problem that emerged was the difficulty of the texts being used to teach reading in English. First, classroom observations showed that teachers were explaining the content of the text; a readability measure showed that the text in use for Class 4 had a readability level of Grade 7.9. Second, teachers admitted that they had problems understanding the texts they were to teach; a Class 2 teacher was struggling to understand the text she was to teach. This problem also seems to exist in the Indian languages. The study by Aser (2011) on literacy in rural schools in the Indian languages found that textbooks in the primary grades are unrealistic about the level of students' proficiency; so most students in Class 5 were unable to read Class 5 textbooks, but could handle textbooks written for Class 2.

3.2 Method

Four commonly prescribed textbook series were selected: NCERT (2005), Gulmohar (1975), Oxford (1992), and Images (2012). From the textbooks for Grades 1-4, the first and last texts were selected and input into Coh-Metrix. To identify differences between the four textbook series as well as trends from Grades 1-4, statistical tests were run—multivariate ANOVA, one-way ANOVA and post hoc comparisons.

3.3 Results

The detailed hypotheses, results and interpretations are available in Gupta (2013). Here, I touch on a few findings and give examples.

The most basic measure is the Flesch-Kincaid grade level. The scores for the four textbook series are shown in Figure 1.

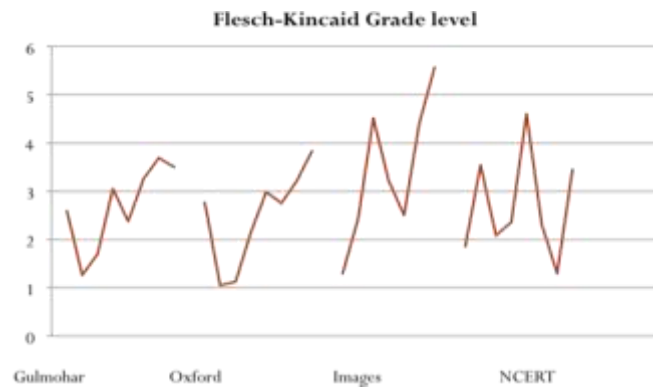


Figure 1. Flesch-Kincaid Grade level for each text.

Note that the beginning level is unrealistic in three of the series: the texts for Class 1 are written for Grade 2. *Images* begins at a more appropriate level, but then rises to Grade 5.6 in the Class 4 textbook. Another point is that the NCERT texts move within a band, whereas the commercial textbooks, in the main, show a rising trend.

The Flesch-Kincaid grade level is a broad measure, but Coh-Metrix breaks down the components. First, we expect syntactic structures to be simple in the early grades and gradually become increasingly complex. This does not happen. Instead, syntactic similarity was significant for Class 1. This means that each text in Class 1 used the same syntactic structure throughout the text, but this control was relaxed from Class 2.

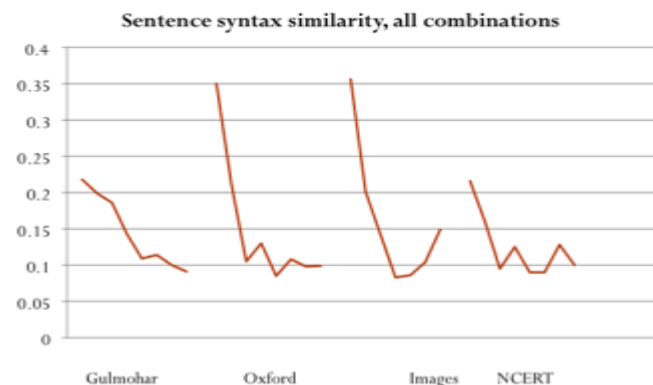


Figure 2. Similarity of syntactic structures in each text.

There were significant differences ($p < 0.05$) among the textbook series on four other measures: length of the text, lexical diversity, cohesion, and use of the first person singular.

a. *Text length.* The number of words in each text is given in Figure 3. Again, the NCERT texts are in a narrow range for Classes 1-4. The commercial textbooks, however, expect students to read longer texts as they move up the grades; in two textbook series, in Class 4 students are expected to read (and understand) texts that are more than 1,000 words.

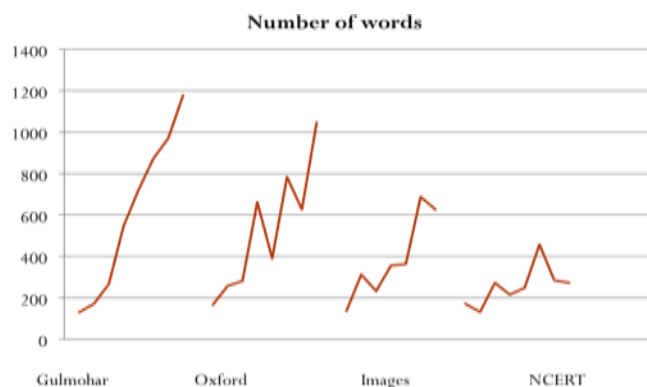


Figure 3. Number of words in each text.

b. *Lexical diversity.* This estimates the number of different words used in a text. A low score indicates that words are repeated and vocabulary is controlled. The online tool, Textalyser (<http://textalyser.net/>), was used to identify word frequencies for texts at the two ends of the range. In the lowest scoring text, one word, *Sharma*, occurs 16% of the time, whereas in the text with the highest lexical diversity, the most frequent words (*him*, *very*, *bear*, *lady*) occur only between 4.8% and 2.5% of the time.

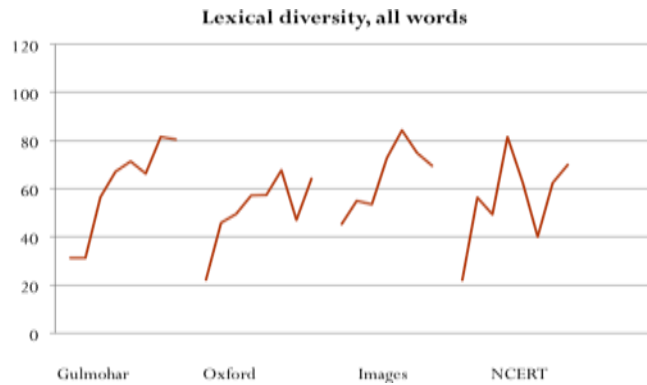


Figure 4. Diversity of words used in each text.

- c. *Cohesion*. One measure of cohesion is the use of anaphora. On the use of anaphora between adjacent sentences, one story scored zero. Two sentences from this story illustrate what this means:

Mrs. Sharma is getting down. Mrs. Sharma is standing at the side of the road.

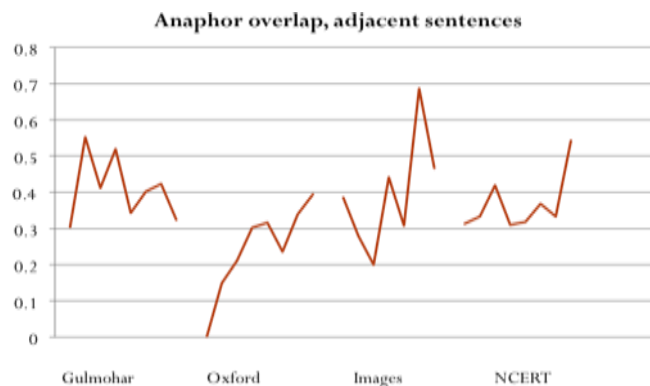


Figure 5. Anaphora in adjacent sentences.

- d. *First person singular*. This index measures the use of the word ‘I’, and the NCERT texts score high on this measure. For example, one NCERT story uses sentences such as “I wish I had green leaves like my other friends.” I used a second Coh-Metrix tool, the Text Easability Assessor, which is designed for stories. Narratives have specific features—characters, setting, and events—and use language that is close to “everyday, oral conversation”. On this measure, the NCERT texts scored the highest, with a range of

78–94, whereas the scores for the rest were Gulmohar (67–98), Oxford (29–89) and Images (61–95).

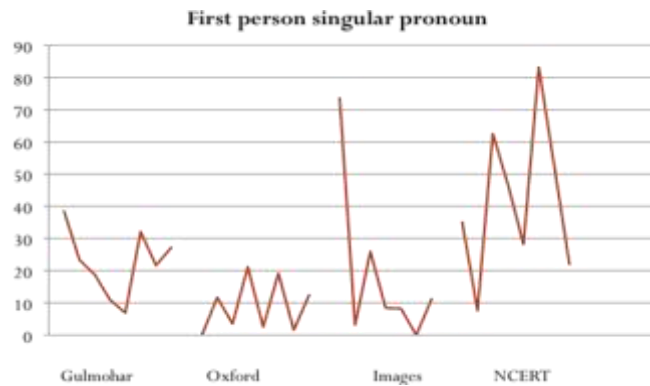


Figure 6. Use of the word 'I'.

These six indices provide a comparison across textbook series and grades. However, this paper does not address the implications of these differences.

4. Discussion and Conclusion

In this paper I used one text analysis tool (Coh-Metrix) to identify features of texts used in the primary grades in English-medium schools. Such tools provide objective measures of text readability that go beyond the writer's intuition about text difficulty. A tool such as Coh-Metrix provides measures on numerous variables; although several indices were not significant in the analysis above, they could be useful when designing texts. Some useful measures are: age of acquisition of words; the familiarity, imagability and concreteness of words; and the semantic relations between sentences in the text (provided by the LSA scores). Coh-Metrix also provides a second language readability measure, but does not indicate how this is calculated.

There are several ways to analyze textbooks series. One method is to use a single series and identify differences over grade levels to ensure that the texts increase in complexity (depending on the definition of complexity that is used). A second method, which was used here, is to compare textbook series; such an analysis shows where a series stands in comparison to other books designed for that level. A third method is to compare

textbooks against external norms. When I compared the Indian textbooks with a Grade 3 text used in the US (provided by Coh-Metrix), there were significant differences between the two sets of texts. Indian textbooks were low on narrativity and high on syntactic control and referential cohesion, showing an attention to surface linguistic features. At the same time, Indian texts score lower on word concreteness and deep cohesion, making them difficult for readers to process.

In designing texts for reading instruction, text analysis tools can help identify texts that are appropriate for the target population. In fact, learning about text readability and calculating the readability of school texts is a standard component of the methods curriculum in teacher education programs before digital text analysis tools became available, I required trainee teachers to calculate the readability of a short text, but Kasule (2011) describes more sophisticated methods of sensitizing teachers to text readability. Attention to text readability means that we seriously consider students' linguistic abilities and provide a path that develops their reading skill. When texts are within students' linguistic capabilities, they will be able to read and understand them. However, if texts are too difficult for students, they will wait for the teacher to explain the text. This may be spoken language input, grammar instruction, vocabulary building, or listening comprehension. Reading, it is not.

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Phonetic Context in Disfluencies of Children with Stuttering

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Abstract

An extensive research data has been accumulated since decades on the phonetic determinants of stuttering. However, most of the work has focused on adults rather than children, using oral reading than spontaneous speech.

The current study investigated the phonetic context in children with stuttering (CWS). 10 monolingual children with stuttering in the age range of 6-8 years exposed to only Kannada language were considered for the study. Analysis of stuttering was made with respect to place and manner of articulation of consonants and vowels.

The results indicated that children with stuttering were more disfluent on consonants than vowels in general. There was also a significant difference between the median percentage scores of long and short vowels. The rank order of the phonetic contexts of disfluency with respect to place and manner of articulation of consonants included /T/, /d/, /r/, /v/, /p/, /j/, /g/, /D/, /sh/, /c/, /s/, /y/, /k/, /l/, /n/, /t/, /m/, /b/ and /h/. Among the long vowels, the rank order included /oo/ & /uu/, /ee/, /aa/ and /ii/, and on the short vowels similar trend was present except /u/.

The results suggest that plosives, fricatives and high back vowels are frequently disfluent compared to other phonemes. Voiced and voiceless sound classification seems to have little effect on the formulation of the general ranking of difficulty of stuttering in children. CWS did not exhibit a consistent pattern for the presence of disfluencies with regard to the distribution of phonetic loci of instances. The analysis showed that although a ranking of sounds with difficulty is suggested, the individual variations are far more pronounced than the group tendency toward formulation of such ranking. The rate of phonetic loci of disfluency appears to be a dynamic phenomenon which appears to be varying across CWS.

The findings support the fact that the variability of stuttering is one of the hallmarks of

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developmental stuttering. Further, the problem of stuttering should be viewed in association with linguistic and physiological substrata of language/speech production.

Key words: *Phonetic context, children with stuttering, Monolinguals, Consonants, Vowels*

Stuttering – A Speech Motor Control Deficit

Stuttering is reported to be a speech disorder involving a motor control deficit, and not a language disorder (Bloodstein, 2006). In describing the developmental stuttering, Olander, Smith and Zelaznik (2010) explained that "during the disfluencies that characterize stuttering, the speech motor system fails to generate and/or send the motor commands to muscles that are necessary for fluent speech to continue". Similarly, as argued by Packman, Code, and Onslow (2007) developmental stuttering is a problem in syllable initiation in which the child is unable to move forward in speech because the speech planning system is compromised. Further, they explained that this difficulty is first noticed when the child attempts to produce multisyllabic utterances requiring complex sequential movements and varied linguistic stress patterns across syllables to communicate the intended meaning. According to Packman et al (2007) children do not stutter when babbling or producing first words because these additional speech motor demands are not yet present.

Wingate (1988) regards stuttering as a deficit in the language production system, a defect that extends beyond the level of motor execution and that the defect is not simply one of motor control or coordination but involves more central functions of the language production system.

Linguistic Variability in Stuttering

Several recent models of stuttering hypothesize that the linguistic characteristics of the word being attempted can increase the occurrence of stuttering (e.g. Au-Yeung & Howell, 1998; Packman, Onslow, Richard & van Doorn, 1996). The influence of linguistic and language variables on stuttering have been studied from the time of Brown (1938, 1945) and

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by many authors subsequently. Johnson and Brown (1935) studied stuttering in relation to various speech sounds. It was found that more stuttering occurred on initial sounds of words.

In a further study by Brown (1938), adults with stuttering (AWS) read a list of 1000 words. For the group as a whole and in the great majority they had more difficulty on consonants than vowels. More stuttering was found on the first few words of an utterance.

Brown (1945) also reported that stuttering tended to occur on consonants other than /t/, /h/, /w/ and /ð/. Another study by Hahn (1942) found a marked difference between consonants and vowels with only 2.9% of the stuttering occurring on words beginning with a vowel. The five sounds associated with greatest amount of stuttering were /g/, /d/, /t/, /l/ and /tʃ/. Though a general ranking exists for a group, individual person with stuttering (PWS) varied widely on sounds associated with stuttering and amount of stuttering on a specific sound.

Hejna (1955) studied the role of initial phonemes in the stuttering of spontaneous speech and concluded that the consonants tended to be associated with more stuttering. However, no significant trend among the various consonants was noted. Mann (1955) found that in general, consonants /s/, /v/, /m/, /l/ were stuttered more than vowels in word lists and essays, in 29 CWS with the mean age of 10 years, although there were exceptions. Soderberg (1962) investigated the frequency and duration of stuttering instances that were associated with vowels, voiced consonants and voiceless consonants. Different lists were taken up which was almost similar in terms of word frequency, readability, word length, position of the words, its accent and the grammatical function of words. The results showed no evidence of differences among vowels, voiced consonants and voiceless consonants with respect to mean frequency of stuttering instances.

Soderberg's design was criticized by Taylor (1966), and according to her, stuttering tends to occur on consonants other than /t/, /h/, /w/ and /d/. Stuttering occurred more on plosives and in initial position than on continuants, but the particular consonantal contexts were not consistent and was attributed to individual variability. Hunt (1967) regarded stuttering to occur not on consonants alone but that it may extend to all sounds including vowels. He classified stuttering as vowel stuttering and consonantal stuttering. The vowels u (as in 'rude') and 'O' seemed to offer greater difficulty than 'e' (as in 'ebb') or I (as in 'it'). In the consonantal stuttering, disfluencies were chiefly found to occur on the utterance of mute

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and explosive consonants as /p/, /t/, /k/, /b/, /d/ and /m/. The aspirated and continuant sounds as /f/, /w/ and /s/ offered much less difficulty, as the oral cavity was not so completely closed as in the explosives.

Williams, Silverman, and Kools (1969) analyzed the verbal imitations and oral reading performance of elementary school aged children with stuttering. Fifty nine percent had more disfluency on words beginning with vowels and on /t/, /w/, /h/, /Ø/. In spite of the trend favoring Brown's consonant-vowel factor, this difference was not statistically significant.

Wall, Starkweather and Harris (1981) studied the influence of voicing adjustments during instances of stuttering in the spontaneous speech of young children with stuttering. Stuttering occurred significantly on words for which voice was initiated after a pause. In running speech, the voicing feature of the sounds surrounding the stuttered phone also played a role with reference to the frequency of stuttering.

In the Indian context, Geetha (1979) studied some linguistic aspects of stuttering in Kannada in the age range 5 to 20 years. The results revealed that in general consonants were stuttered more than vowels. The order of hierarchy with reference to the distribution of stuttering was /a/, /k/, /m/, /n/, /h/ and /b/. Jayaram (1983) studied phonetic influences on stuttering in monolingual and bilingual adults with respect to two modes of speaking (oral reading versus spontaneous speech). Results indicated that the initial nasals, voiceless fricatives and voiceless plosives were stuttered more than other sounds. Soumya and Sangeetha (2011) compared the phonetic influences in bilingual children with stuttering across two languages (Kannada and English). The results indicated a rank order for Kannada language as /c/, /b/, /k/, /s/, /g/, /sh/, /r/, /m/, /j/, /n/, /t/, /p/, /D/, /h/, /T/, /v/, /d/ and /l/. Also, the rank order of disfluent vowels as /e/, /a/, /o/, /i/ and /u/ for short vowels and considering long vowels the order were /aa/, /ai/, /oo/, /au/ and /ii/.

The role of phonetic factors as determinants of stuttering has also been investigated by Throneburg, Yairi, and Paden (1994). The data showed that none of the three factors such as, (1) developmentally late emerging consonants (Sander, 1972) which are /r/, /l/, /s/, /z/, /dʒ/, /v/, /tʃ/, /h/, /θ/, /ð/, /ʃ/, /ʒ/, (2) consonant strings and (3) multiple-syllables occurred significantly more often among stuttered words. However, contrary to their results,

Logan and Conture (1997) found that the stuttered utterances of children contained more syllables than fluent utterances.

Howell, Au-Yeung, and Sackin (2000) also studied the influence of phonological difficulty of a word on stuttering and the results indicated that children (3-11 years) stuttered more on words starting with late emerging consonants than on those starting with early emerging consonants. Dworzynski and Howell (2004) found that words ending in consonants are more likely to be stuttered than words ending in a vowel for German people who stutter (PWS). Similar effect was present for both adults and children over the age of six. However, such effect was not found for English speakers (Howell & Au-Yeung, 2007), although as the authors contended, English consists of more words ending in consonants than in German.

Need for the Study

An extensive research has taken place since decades on the phonetic determinants of stuttering. Most of the work has been done on adults rather on children, using oral reading than spontaneous speech. The language planning that must go on concurrently in spontaneous speech might be expected to influence stuttering. Thus, a more detailed study on stuttering considering spontaneous speech is necessary. Literature mentioned above implies that the evidence is convincing to show that CWS, as a group, are more likely to stutter on specific phonemes compared to other phonemes.

Majority of the studies suggest that CWS are more likely to stutter on consonants than vowels. However, there is no consensus with regard to ranking of the phonological context. It is important to address a specific question related to the stuttering–phonology connection, such as “Are CWS, as a group, more likely to have disfluencies on specific phonemes?” The cross linguistic studies across different population are required to validate the results. The phonetic loci of disfluencies in children with stuttering may throw more light on the nature of intriguing disorder of speech. There are very limited number of studies among children with stuttering in the Indian context. Hence, the present study was planned with the following aim.

Aim of the Study

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The aim of the study was to analyze the relative occurrence of individual phonemes according to place and manner of articulation in the disfluencies of phonemes in Kannada speaking children with stuttering.

The specific objectives of the study were to answer the research questions as:

(1) Are the disfluencies of children with stuttering influenced by the phonological context and if so, (2) what are the possible rank ordering of phonological contexts of such disfluencies?

Method

Participants: The study included 10 monolingual children with stuttering in the age range of 6-8 years, who spoke Kannada as their mother tongue (4 girls & 6 boys; 2 first graders, 3 second graders & 5 third graders). Stuttering Severity Instrument (SSI) revealed moderate to severe degree of stuttering for all the participants. They were selected based on the inclusionary criteria such as being diagnosed as having developmental stuttering, native Kannada speakers, studying in Kannada medium schools and not having any history of hearing, neurological, visual, language and /or psychological impairments.

Materials

1. Stuttering Severity Instrument-3 (Riley, 1994)
2. Ten common questions
3. Pictures related to common topics
4. Picture stories
5. Re-standardized version of Kannada Articulation Test (Deepa & Savithri, 2010)
6. Audio video recording equipment.

Procedure: Conversation, topic narration, story narration, picture description tasks were carried out in Kannada language using the above test materials. Spontaneous speech was selected as stimuli as it forms a naturalistic data that provide insight into the language patterns that children actually use in day to day life.

Standardized version of Kannada Articulation Test (Deepa & Savithri, 2010) was used to elicit the speech sample with all phonemes of Kannada language. The picture stimuli were presented via computer one at a time. Children were instructed to name the target picture and talk about the picture in two sentences by placing the target word in initial position. This test

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was used for the purpose of including every phoneme of the Kannada language and thereby to control for the occurrence of phonemes in the study. The child had every chance to utter the phoneme occurring in Kannada language at word and sentence level in initial position. The tasks were carried out approximately for two hours.

The speech samples obtained across tasks were recorded using audio video equipment. Greater than 1000 words speech samples were elicited across all the tasks in Kannada language. The recorded samples were transcribed using the IPA for speech disorders and analyzed. The relative difficulty of individual phonemes for each participant was calculated using the following formula:

$$\frac{\text{Total no. of disfluencies for each phoneme}}{\text{Total frequency of occurrence of phonemes}} \times 100 = \text{Total \% of disfluent phoneme}$$

A total of 29 phonemes on which disfluencies occurred were considered in the study. The phonemes were categorized according to voicing, place and manner of articulation for Kannada language as proposed by Upadhyaya (1972). The consonants were classified according to place as bilabial, retroflex, dental, alveolar, velar, labio-dentals, palatal and glottal. Also, the consonants were classified according to manner of articulation as plosives, fricatives, affricates, flaps, laterals and nasals. They were further classified as voiced and unvoiced. Vowels were classified as short, long, mid, front and back vowels.

The frequency of occurrence of disfluencies was mostly in the initial position hence only the initial instances of stuttering were considered for analysis. The relative difficulty of individual phonemes for each participant was calculated. The mean, standard deviation and median values were calculated using SPSS software. Wilcoxon signed ranks test was used to determine significant differences between and within disfluent consonants and vowels. Data on mean, standard deviation and median suggested high variability among the participants and hence the median scores were used for comparisons. 10% of the video recorded speech samples across the tasks were analyzed by two speech language pathologists independently to check for reliability. Cronbach's alpha reliability coefficient was above 0.95 suggesting the data to be reliable between the ratings of examiner and speech language pathologists.

Results and Discussion

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The results of the study are discussed in the following sections as to the disfluent phonemes, disfluent phonemes in the consonant and vowel groups and distribution of disfluencies across individual participants.

a) Disfluent Phonemes

Loci of disfluency among consonants and vowels in Kannada language were analyzed and are depicted in table 1 and 2. The IPA symbols for Kannada used in the study are as suggested by Schiffman (1979). Median percentage scores for disfluent consonants was 32 and for disfluent vowels the score was 13.5. There was significant difference ($z=-2.70$, $p<0.05$ level) between the median scores for the consonants and vowels.

Table 1: Mean, SD and Median percentage of disfluent consonants

Disfluent consonants	Mean	SD	Median	Rank of difficulty
/T/	64.10	29.34	58.50	1
/d/	49.7	21.03	55.00	2
/r/	49.0	25.13	50.00	3
/v/	61.00	28.97	50.00	3
/p/	53.70	28.17	47.50	4
/j/	51.4	28.31	44.00	5
/g/	39.40	16.91	43.50	6
/D/	47.40	43.46	39.50	7
/sh/	42.70	42.57	36.50	8
/c/	39.70	31.75	35.50	9
/s/	47.00	25.90	34.50	10
/y/	31.90	32.93	34.50	10
/k/	37.80	19.58	33.50	11
/n/	28.20	16.79	27.00	12
/t/	35.2	25.53	26.00	13
/m/	29.30	12.15	25.50	14
/b/	33.10	16.96	25.00	15
/h/	13.40	13.58	10.50	16
Total voiced	33.00	13.75	32.00	
Total voiceless	36.10	14.79	29.50	
Total consonants	34.70	14.18	32.00	

The results suggested that CWS have more difficulty with consonants compared to vowels. The present study supports the findings of earlier studies (Griggs & Still, 1979; Geetha, 1979), who also reported more difficulty with consonants compared to vowels.

Consonants involve a greater degree of articulatory tension and it is more likely that they are more susceptible to stuttering (Lehiste & Peterson, 1959). Bloodstein (1958) also reported that the production of consonants is complex compared to vowels and suggested a degree of stoppage or impedance of airstream, involving greater articulatory tension during the production of consonants compared to a vowel. The consonants are also relatively more important for clarity and distinctness and they lend themselves more readily to the suggestion that they are difficult to articulate. Perhaps these are the possible reasons for increased stuttering on consonants than on vowels.

In contrast, Wingate (1988) pointed out that “these differences between the consonants and vowels are misleading and that it is an artefact undoubtedly occasioned by the structure of words. In fact, analysis of word structure clearly refutes the belief that consonants are more difficult than vowels”. He argued that most words begin with consonants and significantly, initial position is where stuttering occurs the most and hence the position of stuttering instances emerges as critical.

Table 2: Mean, SD and Median percentage of disfluent vowels

Disfluent vowels	Mean	SD	Median	Rank of difficulty
/oo/	38.40	27.64	29.50	1
/uu/	25.30	28.27	19.00	2
/ee/	23.90	26.64	14.50	3
/aa/	13.70	15.46	9.00	4
/ii/	21.60	30.68	8.50	5
Total long vowels	30.90	27.05	24.00	
/o/	33.50	34.40	18.50	1
/e/	20.2	19.05	14.00	2
/a/	17.30	20.91	10.00	3
/i/	9.30	7.27	7.50	4
Total short vowels	15.50	12.54	12.00	
Total vowels	18.00	12.78	13.50	

b) Disfluent Phonemes within Consonant Group

Consonants were classified according to voicing, place and manner of articulation. Loci of disfluency among voiced and voiceless consonants were analyzed and are depicted in table 1. Median percentage score for disfluent voiced consonants was 32 and for disfluent voiceless consonants the score was 29.5. There was no significant difference ($z=-1.0$, $p>0.05$ level) between the median scores of disfluent voiced and voiceless consonants. Figures 1 and 2 represent the ranking of difficulty for the disfluent consonants.

The results suggested that CWS might present similar type of difficulty in both the consonant groups. There is no evidence of differences among voiced consonants and voiceless consonants with respect to frequency of stuttering instances. The results of the present study are in consonance with other researchers (Hahn, 1942; Hejna, 1955; Soderberg, 1962) who also reported no such differences.

The rank order of the phonetic disfluency with respect to place and manner of articulation of consonants included retroflex plosive /ʈ/, dental plosive /d/, alveolar flap /r/, labiodental continuant /v/, bilabial plosive /p/, palatal affricate /tʃ/, velar plosive /g/, retroflex plosive /ɖ/, palatal fricative /ʃ/, palatal affricate /tʃ/, alveolar fricative /s/, palatal approximant /j/, velar plosive /k/, alveolar lateral /l/, dental nasal /n/, dental plosive /t/, bilabial nasal /m/, bilabial plosive /b/ and glottal fricative /h/. The descriptive analysis of consonants with regard to place of articulation revealed no consistent pattern of phonetic difficulty. However, while considering the manner of articulation of consonants, plosives and fricatives exhibited more frequency of disfluencies compared to other consonants though not significant.

A recent study by Soumya and Sangeetha (2011) investigated phonetic influences in CWS in the age range 8-12 years for reading and narration task. The authors observed a rank order for Kannada language as /c/, /b/, /k/, /s/, /g/, /sh/, /r/, /m/, /j/, /n/, /t/, /p/, /D/, /h/, /T/, /v/, /dh/ and /l/. Comparison of both the studies indicated consistency with respect to manner of articulation in that plosives are affected most of the times. However, a consistent pattern with regard to type of phoneme did not exist across the studies in Kannada language. Although the plosive /T/ and /d/ gets higher ranking, the remaining plosives do not follow subsequently.

Jayaram (1983) while investigating the phonetic influences on stuttering in monolingual and bilingual adults concluded that the nasals (voiced), voiceless fricatives and voiceless plosives were stuttered more than other sounds. The results of the present study are in consensus with Jayaram (1983) that fricatives and plosives had the higher rank of difficulty. But, the data on voicing feature and nasals were not consistent in our study. However, the group of participants in the present study included only children, unlike in Jayaram's study where it was only adults.

The present study supports the findings of Hunt (1967) who concluded that the aspirated and continuant sounds as /f/, /w/ and /s/ were less difficult as the oral canal was not so completely closed as in the explosives. Hahn (1942) reported ranking of difficulty of consonants as G, D, L, TH , CH and M in larger percentages and the S, F, SH, WH, DH in the smaller percentages. Plosive consonants require complete closure of the articulatory pathway unlike the continuous consonants which require a free pathway. Fricatives require some intermediate position between these two extremes. This intermediate position involves certain balance between these two extremes and perhaps more effort is involved in maintaining such a balance. Consequent to the effort required and the difficulty in maintaining such a balance, the production of fricatives become more difficult. This may be the reason for higher stuttering frequency on these sounds.

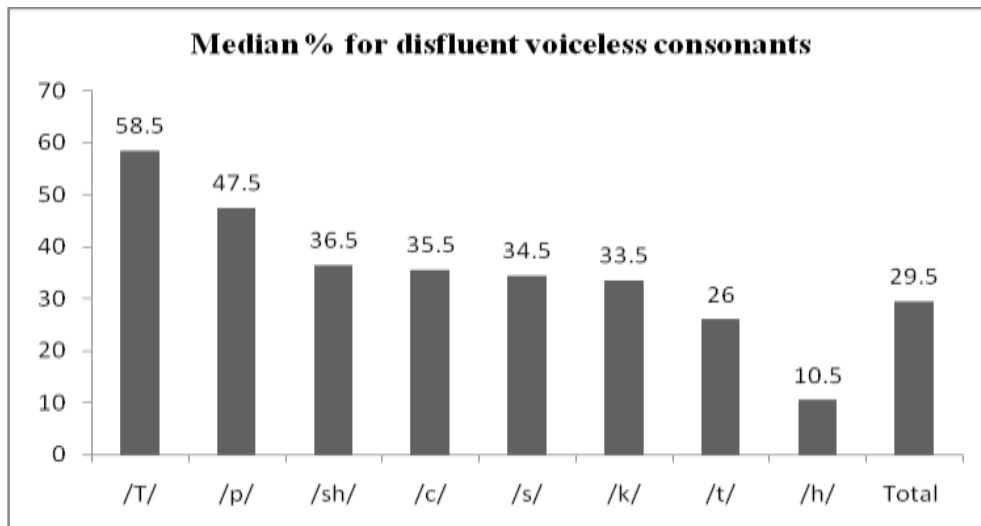


Figure1: Median percentage scores for disfluent voiceless consonants

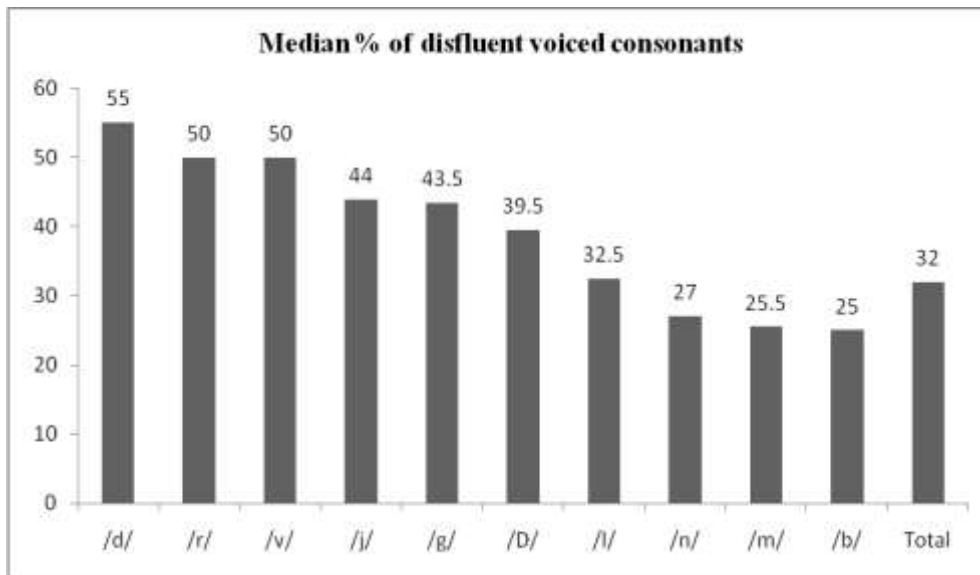


Figure 2: Median percentage scores for disfluent voiced consonants

c) Disfluent Phonemes within vowel Group

Vowels were classified as short, long, mid, front and back vowels. Median percentage score for disfluent long vowels was 24 and for disfluent short vowels, the score was 12. There was significant difference ($z=-2.49$, $p<0.05$ level) between the median scores for long and short vowel. Figures 3 and 4 represent the ranking of difficulty for the disfluent vowels. The results suggested that CWS had more difficulty with long vowels compared to short vowels. The rank order of the phonetic disfluency with respect to long vowels included high back vowels /oo/ & /uu/, high front /ee/, low back /aa/ and high front vowel /ii/. The results revealed most difficulty with high back vowels and least difficulty with high front vowel /ii/. The rank order of the phonetic disfluency with respect to short vowels included high back vowel /o/, high front /e/, low back /a/ and high front vowel /i/. The results revealed most difficulty with /o/ and least difficulty with /i/. On comparison of long and short vowels the rank order of difficulty almost showed a consistent pattern. Considering the place of articulation, high back vowels had greater errors in both short and long vowel instances. The data suggests that probably children exhibit more difficulty during the production of high back vowels.

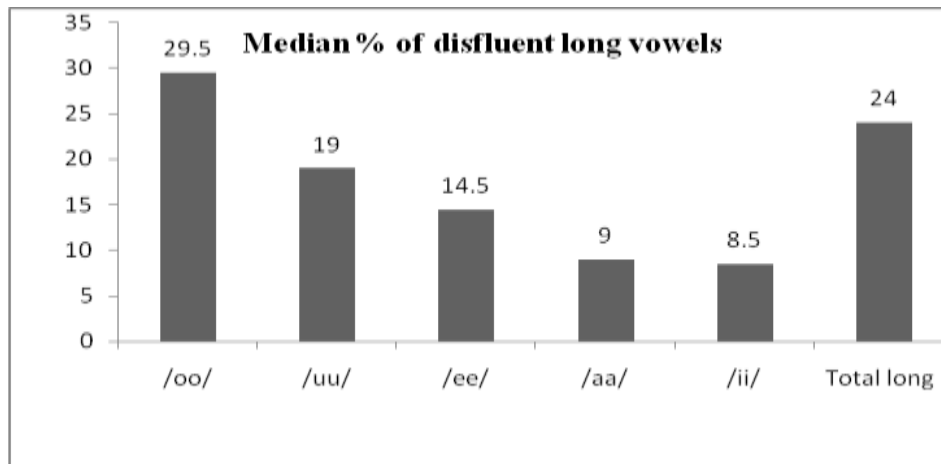


Figure 3: Median percentage for disfluent long vowels

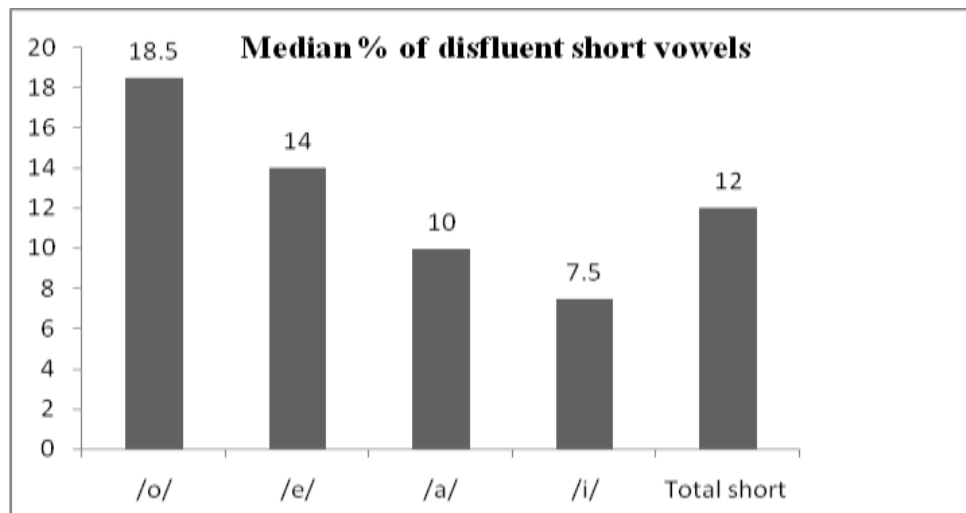


Figure 4: Median percentage for disfluent short vowels

The results of the present study also support earlier studies (Hunt, 1967; Van Riper, 1971) that stuttering not only occurs on consonants but that it may extend to all sounds including vowels. Results suggest the probability of a group of CWS in the present study in whom the back vowels were more affected than other vowels. Geetha (1979) noted higher disfluency rate on low back vowel /a/. However in the current study high back vowels were more frequently disfluent.

A recent study by Soumya and Sangeetha (2011) on Kannada speaking children noted the rank order of disfluent vowels as /e/, /a/, /o/, /i/ and /u/ for short vowels and considering long vowels the order was /aa/, /ai/, /oo/, /au/ and /ii/. The results of the present study, though do not correlate for every vowel, some pattern exists for few vowels (eg., short and long

vowel /i/). The rank order for /i/ was same in both the studies. Further, our results are in agreement with Jayaram's (1977) study who stated that the long vowels are more affected than short vowels.

d) Distribution of Disfluencies across Individual Participants

The CWS did not exhibit a consistent pattern for the presence of disfluencies. In spite of the fact that a ranking of difficulty of sounds related to stuttering occurrence is offered, the data of individual participants showed a marked difference. Each child exhibited relative difference both on the sound disfluent and in the amount of difficulty with specific sounds.

The rate of phonetic loci of disfluency appears to be a dynamic phenomenon which appears to be varying across CWS. For example, among the consonants participant 1 had more difficulty with /p/ and /v/ whereas participant 5 had more difficulty with /T/, /D/ and /sh/.

Among the vowels, participant 1 had more difficulty with /ii/ whereas participant 5 had more difficulty with /oo/. Tables 3 and 4 present the ranking of difficulty of phonemes across the ten participants. Results of the present study support the difference hypothesis within consonant and vowel group. Nwokah (1988) proposed the possibility of stuttering to vary from one language to another and termed as "difference hypothesis". Similarly, the results of the present study related to voicing, place and manner of articulation regarding disfluencies had no consistent pattern among CWS. Such pattern suggests the supporting fact to "difference hypothesis", though for the frequency of occurrence of phonetic context across participants for a language. There was a lot of individual variability among the participants while comparing the loci of phonetic difficulty.

Cullinan and Springer (1980) stated that the persons with stuttering form a heterogenous group in linguistic deficits and the same thing holds good even while looking into the phonetic loci of disfluencies. Johnson and Brown (1935) observed that the more severe the stuttering is, the more likely one to be consistent in stuttering on certain sounds. The analysis showed that although a ranking of sounds with difficulty is suggested, the individual variations are far more pronounced than the group tendency toward formulation of such a ranking.

Table 3: Rank order of difficulty for consonants across participants

Disfluent consonants	Rank of difficulty									
	*P1	P2	P3	P4	P5	P6	P7	P8	P9	*P10
/T/	6	4	5	1	1	3	1	3	6	2
/d/	4	5	12	6	3	2	5	2	4	11
/r/	5	2	10	9	4	5	2	3	0	1
/v/	1	10	1	7	7	1	4	3	4	6
/p/	1	3	9	5	2	7	7	10	3	5
/j/	3	15	2	11	6	1	6	8	12	5
/g/	7	12	8	4	13	3	3	4	9	1
/D/	10	1	0	2	1	0	4	1	0	9
/sh/	0	6	1	3	1	0	0	0	2	4
/c/	0	2	1	9	10	11	8	11	8	3
/s/	10	8	4	8	11	1	9	5	5	7
/k/	9	13	3	11	12	4	10	6	1	14
/n/	8	9	13	11	9	9	13	7	11	12
/t/	2	11	6	12	8	10	11	12	10	11
/m/	11	16	11	8	5	8	14	9	8	8
/b/	12	14	7	10	6	6	12	9	7	11
/h/	7	0	0	0	14	8	11	13	13	5
/y/	3	0	0	0	1	0	1	2	1	1

(*P1 to P10 are the participants)

Table 4: Rank order of difficulty for vowels across participants

Disfluent vowels	Rank of difficulty									
	*P1	P2	P3	P4	P5	P6	P7	P8	P9	*P10
/oo/	3	2	4	4	1	2	1	3	1	4
/uu/	2	3	4	1	0	0	4	6	0	0
/ee/	0	7	1	3	0	0	4	1	3	0
/aa/	4	6	7	7	3	0	5	7	5	6
/ii/	1	0	2	0	0	0	3	4	2	0
/o/	5	1	5	5	0	1	4	2	2	2
/e/	0	5	3	2	2	4	2	9	6	1
/a/	0	4	8	6	2	3	6	5	4	3
/i/	6	8	6	7	3	5	7	8	7	5

(*P1 to P10 are the participants)

Henke (1967) proposed a model which stated that speech units are organized as 'bundles of independent articulatory features'. Motor commands to speech muscles are encoded in the central nervous system, primarily in terms of idealized articulatory 'targets' which may or may not correspond to linguistic units such as phonemes (Mac Neilage, 1970). However, if we accept Henke's (1967) contention, then features of the language also become

important. Also, the extent to which a given 'target movement' is fulfilled will depend largely on such external factors as overall speed of utterance, those targets which precede or follow it and the prosodic features of the language (Dalton & Hardcastle, 1977). Assuming that sequences of movements for an entire syllable are triggered off as a whole at the beginning of that syllable, then failure in such a sequence results in the fixation of target movements of the current neurolinguistic program being processed, which is probably what is happening in speech of PWS. Probably because there is fixation of the target movement of the first sound and somehow the speech organs have not received the motor schema for the succeeding sound or syllable in time, PWS repeat the sound or syllables many times or prolong or fixate on them before going on to the next sound (Van Riper, 1971).

Olander, Smith, and Zelaznik, (2010) explained that "during the disfluencies that characterize stuttering, the speech motor system fails to generate and/or send the motor commands to muscles that are necessary for fluent speech to continue". Watkins, Smith, Davis, and Howell (2008) stated that "stuttering is a disorder related primarily to disruption in the cortical and subcortical neural systems supporting the selection, initiation and execution of motor sequences necessary for fluent speech production".

Similarly, as argued by Packman et al. (2007), developmental stuttering is a problem in syllable initiation in which the child is unable to move forward in speech because the speech planning system is compromised. Further, they explained that this difficulty is first noticed when the child attempts to produce multisyllabic utterances requiring complex sequential movements and varied linguistic stress patterns across syllables to communicate the intended meaning. According to Packman et al., children do not stutter when babbling or producing first words because these additional speech motor demands are not yet present.

According to Levelt's model (1989) "word errors could occur at the lemma level and sub-word level that involve phonemic and syllabic transmutations. The generated phonemic plan allows the first part of the word to be available before the rest of it". Majority of PWS present the fluency failures at word onset or in the initial position. This suggests that the speakers find it difficult to span from word onset to the subsequent part of the word during fluency failures.

The EXPLAN model (Howell & Au-Yeung, 2002) “stresses that motor levels are as important as the linguistic planning levels in leading to fluency failure”. As literature suggests, instances of stuttering is a complex phenomenon. The deficit probably may not be only at motor execution level but may be beyond that involves the central functions of speech production system. In the present study CWS had phonetic difficulty which was highly variable within and across participants. The ranking of difficulty of sounds does not clearly indicate the influence of physical factors in sound formation. Voiced and voiceless, plosive and continuant sound classification seems to have little effect on the formulation of the general ranking of difficulty of stuttering in children.

The study analyzed the relative difficulty of individual phonemes according to place and manner of articulation of phonemes in Kannada speaking children with stuttering. In addition to theoretical implications our results may also have clinical implications. Our findings support the notion that persons with stuttering require a detailed assessment both in terms of depth and breadth. The findings based on Kannada language reported here may be useful in providing cross linguistic evidence on phonetic influences on the disfluencies of CWS. However, future research should examine the role of word frequency in spontaneous speech and analysis of succeeding phonemes for better understanding on phonetic factors.

Conclusion

This paper addressed the phonetic context of disfluencies in children with stuttering to understand more fully the occurrence of disfluencies at phonetic level. Our findings suggested greater frequency of occurrence among consonants compared to vowels. Long vowels had more stuttering instances compared to short vowels.

The results of the present study related to voicing, place and manner of articulation regarding disfluencies had no consistent pattern among CWS. The findings support the fact that the variability of stuttering is one of the hallmarks of developmental stuttering. Stuttering is a problem with the mystery as it is difficult to understand why persons with stuttering speak fluently in one moment and then a moment later struggle dramatically as they attempt to say the same sound. It is difficult for the speaker to compensate for the problem that is so inconsistent and unpredictable. The problem of stuttering should be viewed in association with linguistic and physiological substrata of language/speech production.

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Phonetic Context in Disfluencies of Children with Stuttering

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