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Communicating Cross-Culturally: A Case for Multi-Modal Understanding

Sukhdev Singh
Professor of Applied Linguistics
Department of English
Guru Nanak Dev University
Amritsar (Punjab) INDIA
sukhgndu@gmail.com

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Abstract

The paper argues that cross-cultural language use and communication is a multilayered and complex phenomenon. It can be traced at all levels of cultural organization of social groups and at all levels of their languages. The paper focusing mainly on language explains how the worldviews of cultural groups vary at the lexical, grammatical and speech act levels of languages.

Keywords: Language, culture, cross-cultural communication

Language and culture are related as the centres of energy for each other. Halliday views culture as a set of semiotic systems (Halliday 1976; Halliday & Hasan 1985) and these semiotic systems are interrelated. Language is a socio-semiotic process and praxis evolved, used and codified within and for a culture to be. Language is one of the modes, but the one which is the most manifest, of making meanings for the members of a cultural group to relate themselves to each other in as many ways as there are the contexts. Thus, every text that we use for communication has in the background a 'CONTEXT OF CULTURE'. Every text is coded and decoded within its 'immediate context of situation' as it is the context which brings its meanings to the ground by placing it in space (here) and time (now) but a context of situation that lets text to be what it is (usable for communication) is not characterized by a "random jumble of features but a totality... of things that go together in the culture" (Halliday and Hasan 1985,1989: 46).

Working as the non-verbal environment for text to be a tangible mode of communication, the context of situation and culture together and simultaneously determine the text but once a text becomes recognizable system of communication it also determines the context. Thus "...the text creates the context as much as context creates the text" (Halliday and Hasan 1985,1989: 47). Some texts gain more manifest identity of structure as they get privileged for some roles and communication within the socio-cultural contexts while other texts get more fluid structures with hybridity as a norm than an exception;

yet all texts have some identifiable relation with cultural contexts. The culturally determined contextual configurations and sequential structures of texts i.e. genres of texts (Halliday 1985, Martin 1986) pair with each other attaching some elements of predictability to the communication. “Genres [of texts] are classified according to their social purpose and identified according to the stages they move through to attain their purpose. Purpose is theorized here as a cultural category...” (Knapp and Watkins 2005, 2010: 22). In that sense even what is known as ‘phatic communion’ is also purposeful as the use of language for contact with others is also a purpose. So, purpose is not defined as a referential function of language. So, some or the other purpose is served in all the senses Roman Jakobson develops his functional model of communication. So, purpose is social and cultural rather than informational aspect of communication.

Since communication is purpose defined, it is bounded with culture. But no culture is homogeneous in absolute terms. There are layers of social groups within a culture constituting subcultures. Some cultural groups are closer to more powerful, dominant & specialized domains and related genres in a culture, while others are at a distance. Those at a distance are familiar with the text types that they are exposed to and hence they fail to communicate appropriately and effectively in the powerful and dominant domains of culture. To enter the *privileged, powerful, advanced, and ahead of others* contexts of culture they have to learn the required genres in a language and culture. This aspect of language use is comparable to cross cultural aspects of language learning and communication when the language users are said to be using the same language. For example, the genre of research writing for speakers of a tribal language as well as working class slum dwelling speaker of English is a matter of cross-cultural learning. What I am trying to argue is that firstly cross -cultural aspect of language use in particular has to be understood as more extensively layered and pervasive. It is not just a situation of ‘native and non-native but also a situation of native and native. In the same way the situations of communication and texts of linguistic communication may differ not as different genres but as sub-varieties within the same genre. Language use being cultural praxis (Kaplan 1966, Connor 1996, Moreno 1997) differs in rhetorical patterns which weave texts of the same genre.

Secondly the cross-cultural dimension of language manifests in different and/or variable choices of lexico-grammatical resources to conceptualise and represent meanings (reality), both real and imagined, that we propose to represent and assess in our communication. “The vocabulary of a language provides an interesting reflection of the culture of the people who speak it, since it is a catalog of things of import to a society, an index of the way speakers categorize experience...” (Troike 1996: 360).

Cultures categorise reality according to their non-similar world views and it is manifested in different languages through their lexico-grammatical resources. For example, in English the weather is represented with the pronoun (inanimate) *it* identified/ related through a process *be* with an attribute *hot* and the circumstance of time *today* in the following example:

It is hot today.

From the structural/ compositional point of view the pronoun *it* in the above example is categorized as ‘empty’ *subject* (see Quirk et. al. 1985) and the adjective *hot* can be described as in the *predicative* position. But in terms of meaning, the adjective in the *predicative* position has the function of identifying the *subject* by highlighting one of its attributes. Further, we cannot construe an attribute in a statement without relating it to a THING (noun). Hence in the above example the pronoun *it* cannot be understood as ‘empty’ without any reference in the reality of experience. We can cite a question to which the above example could be the answer:

How is the weather today?

It is hot.

In fact, in the absence of any anaphoric/ cataphoric reference for the pronoun *it*, there is a sporadic reference from the situation, as they in the western context refer to weather recurrently at various places and times when there is nothing else to talk about even. While discussing different process types and representational meanings in clause, Halliday and Mathiessen point out: "On the borderline between the ‘existential’ and the ‘material’ ...some [clauses] are construed as relational attributes: *it's foggy/cloudy/misty/hot/ humid/sunny/frosty*; here, the *it* can be interpreted as Carrier [weather] , since it is possible to substitute the weather, the sky, or the (time of) day" (2004: 258). But there is an interesting aspect of such encoding of weather cross-culturally in different languages. In the English language THING (possessor) and ATTRIBUTE are viewed as separate and in a relational clause represented as related with the use of PROCESS (verb) *be*.

But unlike the English language which represents ‘weather’ and its ‘attribute’ as separate entities the Punjabi language represents ‘weather’ and its ‘attribute’ as syncretised and single synthesized entity:

ajgarmi he

/əj gərmi hæ/

Today heat be (is).

In Punjabi ‘weather’ is not directly represented but indirectly represented by changing an ATTRIBUTE (adjective) into a THING (noun) in an existential clause where the attribute and the possessor of the attribute conflate. Since the THING is characterized by its attribute of being *hot*, it is self-explanatory that if the THING exists its attributes will also be functional. In spoken informal Punjabi it is possible to say

‘bari garmi he’

very hot be (is)

/bəɾi gərmi hæ/

without using the circumstance of time and yet making a full/ major clause. But we cannot make a full clause in English without using either the pronoun *it* referring to (weather) and/or circumstance of time *today*. Although in the Punjabi language it is possible to say-

aj mausam garm he-
/ əj məsəm gərm hæ/

It is rather rare and stylistic. The Punjabi word *mausam* is tentatively for both the English words *weather* and *season*. So as a reference to the season the word *garmi* is used in its plural form *garmian* /gərmia/ with *mausam* in a possessive relationship constituting a noun phrase –*garmian da mausam*—where *garmian* is Classifier but not Attributive. The use of plural form of the noun *garmi* in Punjabi represents *mausam* as season in the sense of successive reoccurrence of weather continued over a period of time whereas English has the word *season* different from *weather*.

In Russian the same reality is experienced and represented still differently with an adverb- *yarka*:
Sivodnya yarka - Сегодня жарко

/ sɨ i'vodnɨ ə 'zʲarkə/

Adverb groups are used to represent circumstance attending on the process. Thus, Russian language represents weather as a circumstance of manner i.e. Today the weather is hotly or hot like.

It is the temperature of the day that is hot like and the temperature of the day construes weather for the Russian speakers. Else it may be interpreted as 'Today is hotly or hot like' where the circumstance of time i.e. *today* is in a Token-Value relationship with circumstance of manner 'hotly'. Thus, both the participants in the clause structure are circumstance realized by adverbs. Using the Systemic Functional Linguistics terminology, Circumstance of time and Circumstance of manner are represented as *Token* and *Value*. Or it could be interpreted as a process of existence *be* and an adverb *hot like*. Actually, it seems that the Russian language does not construe qualities as absolutes but as an ideal reference and its instances which are like that. This character of Russian does not limit to the references of weather only. We can trace similar world view in the Russian examples using *mozno* (можно).

Можно войти?
/ m ɔznə vɔj'ʲtʲi/

It is not possible to translate Мне можно войти? as 'May I come in?' because *mozno* (можно) is not a modal verb but an adverb construing the meanings which are close to the modal meanings but not exactly the same. Moreover, adverb also assesses the meanings of verbs by telling their manner etc. So, it can be *Is it being likely to me to come in?*

Although as speech acts both in English and Russian these are acts of seeking permission but in the different modes of lexico-grammar. The English language represents the weather condition as a

quality/attribute placing weather and hot in token value relationship, Punjabi as a Thing as existing and Russian as time in the process of being in the manner of a quality.

Additionally, the conceptualization of which weather is hot also varies. In Britain and even in Russia too, the temperature at 20-25 can be conceptualised as hot but in Punjab it is hot only when temperature varies between 30 to 45.

Thirdly cultures differ in speech acts and so do languages and communication, for example, the act of naming (introducing) oneself. The act of an English speaker and a Punjabi speaker identifying himself/herself by his/her name is realised by a relational clause:

My name is David

mera nan devid he

/mera na dɛviɖ hæ/

In the English language and several other languages verbal process of assigning a sign to refer to an individual by the group is nominalised to conceptualise it as an entity/ thing (a sign) which can be possessed. But in the Russian language and most possibly in some other languages too the act of naming is a verbal process enacted by the people and the person named is the Target:

Meniya zavut Sasha

Меня зовут Саша: /mɪ'ɲæ zɐ'vut 'ʂaʂə/

I am named Sasha

Moreover, naming itself is a semiotic activity of using a signifier to signify a person and this semiotic activity is performed by people other than the one who has that name. Actually, he is the entity signified by that name. It is because the career of the name may not necessarily have the attributes/values that the name may otherwise have association with. Yet it is interesting that those who give him that name wish him to have all those values. That is why when some aspect of an individual's personality conflicts with his name, people make sarcastic or ironical comments as in the following Punjabi proverb:

Akhan da annah te nan nain sukh: Blind in eyes and the name is 'best and healthy eyes.'

The names of people being only semiotic are mostly arbitrary and these are given (uttered) by others; hence it is metaphorisation when we represent them as possessed i.e. the person has a name and the name is identified as x (Sasha).

The Russian language is closer to the practice of naming as semiotic activity as the Russian speakers will introduce themselves: *Menya zavut Sasha*. Its translation in English will be *I am called/named or known as Sasha*. In some versions of Hindustani, the speaker will introduce themselves not as first person but as third person common noun *banda* (man) and say *Bande ko Ramzan kahtehain*.

Thus, the grammar of this Russian clause configures the meaning as a verbal process by others where the person introducing himself is the target of what others say about him. It is also possible to say in Russian- *Moya imia Sasha*- but this is not a very common expression. It is possible to conjecture that at some point in the history of the protolanguage telling one's name would be public construal rather than a private/individual construal and in some languages the verbal process (verb) of naming became a thing (noun) while in other languages such a construal was transported from languages in contact.

Consider a situation of conflict between the two people from different cultures as represented by Dorris Lessing in her novel *The Grass is Singing*:

He replied gently, to everything she said, 'Yes, missus; yes, missus,' not looking at her. It made her angry that he would never meet her eyes. She did not know it was part of the native code of politeness not to look a superior in the face; she thought it was merely further evidence of their shifty and dishonest nature.

Here not that there is difference of races/ cultures but of classes also. The white woman misunderstands a token of politeness used by a black man as his shifty and dishonest nature because in the white culture if the other person doesn't talk to you with a proper eye contact, it would mean that he is not sincere whereas in the other culture it would be impolite for a person of inferior status to talk with the eye contact with the person of a superior status. However, with continuous contact between the people of two cultures the behavior pattern construed by body language will change so will the linguistic construal of cultural behavior and so will the linguistic forms.

People/languages/cultures in contact are never immunized and insulated from each other. The languages are for various reasons pressured to create representational space for new meanings (contexts of situations and culture). For example, in Hindi the address for group of people by a speaker addressing them was *Bhayio aur behno* (brothers and sisters) is becoming *devio aur sajno* as a parallel to English *ladies and gentlemen* in impersonal and formal contexts of communication, the contexts which were not viewed and construed linguistically in Hindi.

The languages and its people and culture are also not in a relationship of neutrality with other languages and their people and cultures, but they are interactive in a variety of socio-political and cultural ways. The contemporary phase of civilization is faced with contradictory position of individual and social, heterogeneous and homogeneous, diverse and similar: a position of interculturalism and cross culturalism.

Languages and cultures differ and yet remain in a continuous though slow process of homogenization. But the processes of homogenization are much more complex than they look. Consider a passage from an Indian novel in English:

In Hasanpur wives used only pronouns to address their husbands [Hindi expression- *Voh* which means *he*]. The first months, eager and obedient as I was, I still had a hard time calling him [husband] Prakash. I'd cough to get his attention, or start with "Are you listening? Every time I coughed, he'd say, "Do I hear crow trying human speech? Prakash, I had to practice and practice... so I could say the name without gagging and blushing in front of his friends..." (Mukherji 1989; text in brackets and emphasis added).

The text above construes a cultural convention of *address* that the narrator (a married woman) follows as she is trained to do. As the convention of addressing and referring to their husbands by the married women using a pronoun rather than their proper names is accepted as 'natural' (social believed to be natural) by the narrator, it is difficult and a matter of conflict for her to address her husband by name. On the other hand, her husband educated in a different value system/ culture (Western culture) challenges her speech act of address by making a joke of it. Then with effort she learns to overcome the problem and resolve the conflict by using her own language with cross-cultural practice.

The culture makes the humans respond to the situations in a defined manner drawing lines to act, including speech acts, accordingly. But the lines, being arbitrary conventions of culture, can change when exposed to the cross-cultural contexts although they are experienced as real until there are strong reasons for change. The sociolinguistic practice in multilingual and multicultural situations thus presents very complex cross linguistic/ cultural scene. In spite of cross linguistic diversity and cross-cultural differences, negotiations, adjustments and compromises syncopate conflicts in communication. Learning other's language involves learning other's culture to varying degrees. The degree of learning that culture will depend on the purpose of learning the target language. Although culture seems to create boundaries by imposing limits on the world views and abilities of the people to relate to situations, the boundaries being fluid and fragile, it is possible for the human beings to relate to the situations. Although there are difficulties in communication the speakers and listeners manage to communicate cross-culturally. So, people can communicate despite the cultural differences as they attempt to grant concession to each other and share the work of communication between them. People may create barriers to communicate when the cultures are hierarchical and restrictive; when one group of people load the other group of people with their culture and create a situation of making it imperative for others to learn it for success. This can also happen even within the same language and same culture in the horizontal cross-cultural communication. The inter-language conflicts in terms of 'communication deficit' and attempts at conflict resolution to reduce the 'communication deficit' require learning and understanding at the levels such as language, layers of culture and behavior. Thus, cross-cultural and cross-linguistic communication requires understanding at multi semiotic modes simultaneously.

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Texts with Various Level of Difficulty, Reading Comprehension and Reading Motivation: i+1 versus i-1

Mohammad Hossein Keshmirshekan
Department of English, Faculty of Humanities
Yazd University, Yazd, Iran
Keshmirshekan_hossein@yahoo.com

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Abstract

This study attempted to compare the effects of input with various hardness levels on Iranian EFL learners' reading comprehension and reading motivation. To this end, 62 Iranian intermediate EFL learners were chosen among 108 students through administering an Oxford Quick Placement Test (OQPT). The selected participants were randomly assigned to two equal groups, namely "i+1" (n=31) and "i-1" group (n=31). Then, the groups were pretested by a researcher-made reading comprehension test. After carrying out pre-tested, the treatment was practiced on the both groups. The participants in "i+1" group received reading passages beyond the current level, on the other hand, the "i-1" group received those reading passages which were below their current level. After the instruction ended, a modified version of pre-test was conducted as posttest to determine the impacts of the treatment on the students' reading comprehension. The obtained results showed that there was a significant difference between the post-tests of "i+1" and "i-1" groups. The findings showed that the "i+1" group significantly outperformed the "i-1" group ($p < .05$) on the post-test. Moreover, the findings indicated that "i+1" group's motivation increased after the treatment. The implications of the study suggest that interactive type of input is beneficial to develop students' language skills.

Keywords: Input, Comprehensible Input, Text difficulty level, Reading comprehension

1. Introduction

There is a consensus of agreement among the researcher that input is vital for language learning to come about but they may not have analogous opinions about the way it is utilized by learners (Gass & Selinker, 2008). Input may be operationally described as "oral and/or written corpus of target language to which second language (L2) learners are subjected via different sources, and is perceived by them as language input" (Kumaravadevelu, 2006, p. 26). According to Ellis (2012), input-based instruction "includes the utilization of the input that learners are presented to or are needed to process" (p. 285). In this procedure, through presentation to language

input, if students discover the way language works or the way language is rehearsed in workplace, or handicraft target condition, learning will be occurred (Basturkmen, 2006). Thus, it can be deduced that input is of fundamental significance for language learning abilities particularly reading.

Reading is seen as “an essential expertise for EFL learners to enhance their language ability” (Chiang, 2015, p. 11). Reading is characterized as “a fluent process of readers joining information from a text and their own background knowledge to fabricate meaning” (Nunan, 2003, p. 68). It gives chances to foreign language learners to be presented to English in circumstances that language input is entirely restricted (Lao & Krashen, 2000; Wu, 2012).

One of the best bountiful sources for providing language input for EFL learners is through extensive reading (ER) (Day & Bamford, 1998; Krashen, 1982). As indicated by Krashen (1982), the input to which learners are presented ought to be a little above their current level of competence, ‘i + 1,’ in which ‘i’ alludes to the present language capacity of learner, though ‘1’ alludes to the input that is somewhat above the learners’ present language ability. On the other hand, Day and Bamford (1998) suggested a diverse model on the hardness level of the input. Based on this hypothesis, “ER is efficacious if it furnishes students with input which is marginally beneath their current level of competence (i.e., ‘i-1’)” (Day & Bamford, 1998, p. 36). This way language learners can swiftly develop their reading certainty, reading fluency and construct sight words and high-frequency words.

However, a glance to the prior literature divulges that there are rare studies on the impacts of these two viewpoints (i.e., ‘i + 1’ and ‘i - 1’) on EFL learners’ reading comprehension and reading motivation. To cover the extant gap, the current study tried to focus on this theme by inspecting how Krashen’s input hypothesis through ‘i + 1’ and ‘i - 1’ materials may impress EFL students’ reading comprehension and reading motivation.

2. Literature Review

2.1. Reading Comprehension

Reading comprehension has been defined by researcher as "a critical part of the multifarious interplay of mechanisms involved in L2 reading" (Brantmeier, 2005, p. 52). For many students, reading is presumed as the beneficial dexterity that they can utilize inside and outside the classroom. It is additionally the skill that can preserve the lengthy time. According to Allen and Valette (1999), “reading is not only allotting foreign language sounds to the written words, but also the comprehension of what is written” (p. 249). Miller (2008) characterized "Reading comprehension as the ability to comprehend or to get meaning from any kind of written materials" (p. 8).

Furthermore, Papalia (2004) believed that reading comprehension in prevalent utilization and more particularly in referral to training and psychology has approximately identical meaning as comprehending the message of the text. Grellet (1981) guaranteed that "reading comprehension is getting written text means extricating the needed information from it as effectively as feasible" (p. 3). Grellet additionally believed that "reading comprehension is not sufficient to comprehend the epitome of the text but further voluminous information is indispensable too" (p. 13).

Wood (2005) confirmed reading included understanding meaning from the written words. Janzen (1996) declared that "reading comprehension as the capacity to learn lexical data (i.e., semantic data at the word level and infer sentences and discourse elucidations but reading on graphic regarding development touching through the eye" (p. 8). Webster's Collegiate Dictionary considered reading comprehension as "the valence of mind to see and comprehend the meaning imparted by the content."

Regarding the mentioned points, reading widely is an individual movement which depends on the students' fondness (Nation, 1997). Extensive reading (ER) boosts reader's reading aptitudes and it is shortsighted to urge EFL students to peruse better through ER which is enchanting to them (Nuttal, 2000). The principle objective of an Extensive reading plan is to give a circumstance to students to appreciate reading a foreign language and new real messages quietly at their own velocity and with satisfactory comprehension (Day & Bamford, 1998). "ER is bolstered by Krashen's (1982, 1994) input hypothesis, affective filter hypothesis, and delight hypothesis" (Bahmani & Farvardin, 2017, p. 6).

2.2. Krashen's Input Hypothesis

The Input Hypothesis directs the question of how we get language. This speculation expresses that we obtain (not learn) language by comprehending input that is a little past our current level of procured capability (Krashen & Terrell 1983). This has been lately declared perspicuously by Krashen (2003a): "we procure language in just one way: when we comprehend messages; that is, when we acquire "comprehensible input"" (p. 4). This potent allegation is rehased in different spots where Krashen expresses that 'comprehending inputs is the main way language is obtained' and that 'there is no individual variety in the key procedure of language procurement' (Krashen 2003a, p. 4). Consequently, Krashen frequently utilizes the term 'comprehension hypothesis' (2003a) to allude to the Input Hypothesis, contending that 'perception' is a superior depiction as only input is not sufficient; it must be comprehended.

Thus, based on Krashen's (1982) input hypothesis, adequate presentation to understandable input is essential for language students to learn language. In light of this speculation, the input to

which students are uncovered ought to be a little past their current level of language ability, i.e., 'i + 1'. Considering Krashen's perspective, when learners constantly and repeatedly confront and concentrate on an expansive quantity of input which is a little higher than their level of capability, they inchmeal obtain the structures. Krashen's input hypotheses have motivated different universities and institutions to accomplish researches and studies in ER and utilize ER programs in teaching TEFL (Chiang, 2015).

Day and Bamford (1998), in particular, suggested a modern scheme which is diverse from Krashen's (1982) input hypothesis. Based on this scheme, "ER is advantageous if it furnishes the students with input which is somewhat beneath their current level of competence (i.e., 'i-1')" (Bahmani & Farvardin, 2017, p. 4). Moreover, "'i-1' creates a condition for automaticity educating and extending a huge sight vocabulary rather than learning new target structures" (Mikeladze, 2014, p. 5). Truth to be told, 'i-1' is considered as the learners' tranquility zone where they can rapidly construct their reading certainty and reading fluency (Chiang, 2015).

2.3. Reading Motivation

All of researcher and teachers accepted that motivation is a basic factor to enhance reading comprehension. As indicated by Dornyei (2001), the meaning of motivation is very intricate and obscurant because it is made out of various models and hypotheses. As discussed by Protacio (2012), "reading problems occur partly due to the fact that people are not motivated to read in the first place" (p. 11). Moley Bandré, and George (2011) explain that, motivation happens when "students develop an interest in and form a bond with a topic that lasts beyond the short term" (p. 251). Furthermore, Guthrie and Wigfield (2000, p.405) propound that "reading motivation is the individual's personal objectives, values, and beliefs regarding the topics, processes, and outcomes of reading". Considering this delineation, one would come to two principle consequences: The first is that reading motivation refers to putting together of various dimensions of motivation in an intricate route. The second is the type of agency people have over it since they can manipulate, unify and divert their motivation to read in terms of their credence, worthiness and objectives (Wigfield & Tonks, 2004). "Not only does reading motivation relate to reading comprehension, but it also relates to both the amount of reading and students' reading achievement" (Guthrie & Wigfield, 2005, p. 76). Guthrie et al. (2006, p.232) elucidate that "reading motivation correlates with students' amount of reading". For this purpose, Guthrie and Wigfield (2005) emphasize the perspective that "reading motivation is domain-specific as it belongs to a status that necessitates an emotional reaction particular to a reading material, and that would metamorphose based on the diversity of activities inaugurating it" (p.89).

2.4. Empirical Backgrounds

Chiang (2015) researched the impacts of different text difficulty on L2 reading perceptions and reading comprehension. To give the ideal test to L2 reading, comprehensible input hypothesis hypothesizes that selecting text somewhat more difficult than the student's present level will improve reading perception. Fifty-four freshman from one college in central Taiwan were arbitrarily separated into two groups. Level 3 and level 4 Oxford Graded Readers were given to the learners in the '*i* - 1' group while students in the '*i* + 1' group were equipped with level 5 and level 6. Quantitative data were collected through the English Placement Test and the Reading Attitudes Survey. Findings from the pretest and posttest of the Reading Attitudes Survey propose that the *i*-1 group has achieved significantly in reading attitudes, while no difference in reading attitude was recognized with the *i* + 1 group. The outcomes additionally indicated that diverse hardness levels of reading text did not significantly influence participants' reading comprehension.

Bayat and Pomplun (2016) aimed to indicate how several eye-tracking features within reading are influenced by different primary agents, as individual discrepancies, the hardness level of the text, and the topic of the text. To this end, they directed an eye-following experiment with 21 participants who read six sections with various points. For each topic, metamorphosis in three factors were assessed: the mediocre obsession term, the student estimate, and the normal rapidity of reading. The Flesch reading ease score was utilized as a measurement for the hardness level of the content. Examination of difference is utilized as a part of request to break down determinant factors related with content attributes, containing the difficulty level and the point of the content. The findings showed that during the reading of entries with comparable difficulty levels, the point of the content has no noteworthy impact on mediocre obsession span and mediocre understudy estimate, though a critical effect overall speed of reading is watched. Additionally, individual properties have a primary effect on eye-movement demeanor.

Recently, Bahmani and Farvardin (2017) examined the impacts of various text difficulty levels on foreign language reading anxiety (FLRA) and reading comprehension of English as a Foreign Language (EFL) learners. To fulfil this objective, 50 elementary EFL learners were chosen from two intact classes ($n = 25$ each). One class was considered as '*i* + 1' and another as '*i*-1'. The participants in each class practiced extensive reading at diverse levels of difficulty for two semesters. A reading comprehension test and the FLRA Scale were administered before and after the treatment. The outcomes indicated that both text difficulty levels significantly enhanced the participants' reading comprehension. Moreover, the results revealed that, the '*i* + 1' group's FLRA augmented, while that of the '*i* - 1' group diminished.

However, to the best of the researcher' knowledge, rare studies, if any, have been carried out on the impacts of Krashen's Input Hypothesis (i.e., '*i* + 1' and '*i* - 1') on EFL learners'

reading comprehension and reading motivation. To reach the purposes of the study, this study attempted to response the following research questions:

RQ1: Are there any significant differences between and within the ' $i + 1$ ' and the ' $i - 1$ ' groups' reading comprehension after implementing the treatment? If so, which group has higher reading comprehension in English?

RQ2: Are there any significant differences between and within the ' $i + 1$ ' and the ' $i - 1$ ' groups' reading motivation after implementing the treatment? If so, which group has higher motivation towards reading in English?

3. Methodology

3.1 Participants

The sample of the study consisted of 62 Iranian students between the ages of 13 and 16 years old. They were selected among 108 students from a private English Language Institute. All of them were at upper-intermediate level of proficiency in English regarding their performance on an Oxford Quick Placement Test (OQPT). All the participants were male and native speakers of Persian. The selected participants were randomly divided into two equal groups; one experimental group ($i+1$) and one control group ($i-1$).

3.2 Instruments

3.2.1 Oxford Quick Placement Test (OQPT)

The first instrument which was used in the current study to homogenize the participants was the OQPT. It assisted the researcher to have a premiere realization of what level (i.e., elementary, pre-intermediate, intermediate) their participants were at. This test has 60 multiple-choice items and based on it the learners whose scores were between 40 and 47 were upper-intermediate and were regarded as the target participants of the current research.

3.2.2 Pretest

The second instrument was an extensive/intensive reading pre-test. To understand the current participants' reading comprehension level, a researcher-made pre-test was administered based on the students' materials which were *New Headway, Upper-Intermediate (B2), Fourth Edition* by Liz and Soars (2011) and *Select Readings, Second Edition* by Lee and Gundersen (2003). Six passages from the mentioned materials were selected. Then based on the selected passages, a reading comprehension test of 40 objective items including multiple-choice and true or false items was constructed. Each item received 0.5 point and there was no penalty for false responses. The validity of the pre-test was confirmed by a panel of English experts. It was piloted

on a similar group (26 students) from another institute. It should be mentioned that the reliability indexes of the pre-test were calculated through KR-21 formula ($r=0.898$).

3.2.3 Posttest

The third instrument which was applied in the current study was a researcher-made reading comprehension post-test- the reclaimed exemplar of the pre-test. All specifications of the post-test were similar to the pre-test regarding types and the number of items. Of course, there was a slight discrepancy among pre and post-tests- the sequence of the questions and options was remodeled to prevent the probabilistic reminiscence of pre-test answers. This test was regarded valid and reliable since it was the modified version of the pre-test. The post-test was administered to check the impacts of the different types of input, i.e., $i+1$ and $i-1$ on the participants' reading comprehension.

3.3.4 The Motivation for Reading Questionnaire (MRQ)

Another instrument utilized in the present study was a modified sample of *Motivation for Reading Questionnaire (MRQ)*. MRQ was expanded by Dr. Allan Wigfield and Dr. John Guthrie from University of Maryland in 1997. In this research, the researcher had selected 30 items of the entire 53 items in the questionnaire because solely eight aspects of total eleven aspects of reading motivation were identified to measure. They are: reading efficacy, reading challenge, reading curiosity, reading involvement, importance of reading, reading word avoidance, social reasons for reading, and reading for grades. MRQ was a five-point Likert scale questionnaire made up of five options: 1 for 'I strongly agree', 2 for 'I agree', 3 for 'I don't know', 4 for 'I disagree', and 5 for 'I strongly disagree'. The MRQ was given to participants twice, one before the treatment and once after the treatment.

3.3 Data Collection Procedure

In the first step OQPT was given to 108 Iranian EFL learners. Based on their execution in the OQPT, 62 intermediates were picked out for the target participants of the study. After that, the selected participants were randomly assigned to two equal groups- one experimental group ($i+1$) and one control group ($i-1$). Afterwards, the researcher gave the reading comprehension pre-test and MRQ; then he applied the treatment. The researcher taught the experimental group ($i+1$) by giving them the input which was a bit above their present level. As the participants of $i+1$ group were at the upper-intermediate level, the researcher during the treatment sessions, provided them with the reading passages which were a little above their current level, i.e., passages near to advance level. On the other hand, the participants in the control group ($i-1$), received the inputs, i.e., reading passages which were a little below their current level, that were, passages near to intermediate level. The treatment lasted 15 sessions; at the end, the researcher administered the reading comprehension post-test and the MRQ to figure out the impacts of the utilizing $i+1$ and $i-1$ on the respondents' reading comprehension improvement and reading motivation.

3.6 Data Analysis

Collected data through the aforesaid procedures were analyzed by using Statistical Package for Social Science (SPSS) software version 25. Firstly, Kolmogorov-Smirnov (K-S) test was run to check the normality of the data. Then, paired and an independent samples t-tests were used to assess the impacts of the different inputs on the participants' reading comprehension and reading motivation.

4. Results and Discussion

The previous section included a delineation of the methodology which was utilized to respond the research questions of this study, which are rewritten here for reasons of convenience: (a) Are there any significant differences between and within the ' $i + 1$ ' and the ' $i - 1$ ' groups' reading comprehension after implementing the treatment? If so, which group has higher reading comprehension in English? and (b) Are there any significant differences between and within the ' $i + 1$ ' and the ' $i - 1$ ' groups' reading motivation after implementing the treatment? If so, which group has higher motivation towards reading in English?

Before conducting any analyses on the pretest and posttest, it was indispensable to peruse the normality of the distributions. Thus, Kolmogorov-Smirnov test of normality was run on the data acquired from the above-mentioned tests. The consequences are presented in Table 1:

Table 1. One-Sample Kolmogorov-Smirnov Test (Groups' Pre and Post-tests)

Groups	Kolmogorov-Smirnov ^a		
	Statistic	df	Sig.
I+1 pre	.149	31	.078
I+1 post	.141	31	.117
i-1 pre	.172	31	.060
i-1 post	.141	31	.118

The p values under the *Sig.* column in Table 1 determine whether the distributions were normal or not. A p value greater than .05 shows a normal distribution, while a p value lower than .05 demonstrates that the distribution has not been normal. Since all the p values in Table 1 were larger than .05, it could be concluded that the distributions of scores for the pretest and posttest obtained from both groups had been normal. It is thus safe to proceed with parametric test (i.e. Independent and Paired samples t-tests in this case) and make further comparisons between the participating groups.

To find a response to the first research question, the pretest and posttest scores of the learners in the both groups were compared by means of an independent-samples t test:

Table 2. Descriptive Statistics for Comparing Pretest Scores of the i+1 and i-1 groups

	Groups	N	Mean	Std. Deviation	Std. Error Mean
Pretest	i+1	31	12.1129	1.24973	.22446
	i-1	31	12.5484	1.36232	.24468

It could be observed in Table 2 that the performance of both groups in pretest was almost equal. In order to get surer about any possible difference between the pretest of both groups, the following *t* test table had to be checked:

Table 3. Independent Samples t-Test (Pre-test of both groups)

		Levene's Test for Equality of Variances		t-test for Equality of Means				
		F	Sig.	t	df	Sig. (2- tailed)	Mean Difference	Std. Error Difference
Pretest	Equal variances assumed	.5 81	.449	-1.312	60	.195	-.43548	.33204
	Equal variances not assumed			-1.312	59.559	.195	-.43548	.33204

Based on table 3, the *Sig.* (.195) is higher than the .05 with *df*=60, so the difference between the pre-test of i+1 and i-1 groups is not significant at ($p < 0.05$). Both groups got almost the same reading comprehension scores in the pre-test.

Table 4. Descriptive Statistics for Comparing the Post-test Scores of the i+1 and i-1 groups

	Groups	N	Mean	Std. Deviation	Std. Error Mean
Posttest	i+1	31	15.5484	1.11321	.19994
	i-1	31	13.2258	1.56439	.28097

In Table 4, it could be found that the post-test mean score of the i+1 group ($M = 15.5484$) was larger than the post-test mean score of the i-1 group ($M = 13.2258$). To find out whether this difference was a statistically significant one or not, the researcher had to look down the *Sig.* column in Table 3:

Table 5. Independent Samples t-Test (Posttest of both groups)

		Levene's Test for Equality of Variances		t-test for Equality of Means				
		F	Sig.	t	df	Sig. (2- tailed)	Mean Difference	Std. Error Difference
Posttest	Equal variances assumed	3.747	.058	6.735	60	.000	2.32258	.34485
	Equal variances not assumed			6.735	54.182	.000	2.32258	.34485

In Table 5, the *p* value under the *Sig.* (2-tailed) column was found to be less than the significance level ($.000 < .05$), which means that there was a statistically significant difference between the two sets of scores. Accordingly, it could be concluded that the scores for the *i+* group ($M = 15.5484$) were significantly higher than the scores for the *i-1* group ($M = 13.2258$). In other words, the *i+1* material was shown to be a useful resource for enriching the reading comprehension of the Iranian EFL learners.

The second research question of the study intended to find out: whether there any significant differences between and within the '*i + 1*' and the '*i - 1*' groups' reading motivation after implementing the treatment. If so, which group has higher motivation towards reading in English? To find an answer to this research question, A 33-item questionnaire was utilized to find a response to this research question. It should be mentioned once again that questionnaire was given to both groups twice; one before the treatment and once after the treatment. The results obtained from the questionnaire are shown as follows.

Table 6. Normality Test for the Scores of the MRQ

	Kolmogorov-Smirnov ^a		
	Statistic	df	Sig.
i+1 Questionnaire. Pre	.192	31	.005
i+1 Questionnaire. Post	.249	31	.000
i-1 Questionnaire. Pre	.259	31	.000
i-1 Questionnaire. Post	.167	31	.027

In Table 6, the *Sig.* value under the Kolmogorov-Smirnov part of the table revealed a value higher than .05, which shows that the distribution of scores was normal.

Table 7. Descriptive Statistics (Questionnaire of Both Groups before the Treatment)

	Groups	N	Mean	Std. Deviation	Std. Error Mean
MRQ. Pre	i+1	31	48.8710	6.01521	1.08036
	i-1	31	50.3226	6.18270	1.11045

Table 7 shows the descriptive statistics of the questionnaire before the treatment. The mean scores of both groups seem very equal; the mean of the i-1 group is 50.3226 and the mean of i+1 group is 48.8710. It implies that both groups had the same motivation before receiving the treatment.

Table 8. Independent Samples t-test (Questionnaire of Both Groups before the Treatment)

		Levene's Test for Equality of Variances		t-test for Equality of Means			
		F	Sig.	t	df	Sig. (2-tailed)	Mean Difference
MRQ. Pretest	Equal variances assumed	.006	.938	-.937	60	.353	-1.45161
	Equal variances not assumed			-.937	59.955	.353	-1.45161

Based in the information presented in Table 8., there was not a statistically significant difference in the *Questionnaire* test scores for i+ group ($M = 48.8710$, $SD = 6.01521$) and i-1 group ($M = 50.3226$, $SD = 6.18270$), $p = .353$ (two-tailed). This conclusion was made since the p value was larger than the significance level ($p > .05$). Hence, it could be inferred that the learners in the two groups were at the same level of motivation before the treatment.

Table 9. Descriptive Statistics (Questionnaire of Both Groups after the Treatment)

	Groups	N	Mean	Std. Deviation	Std. Error Mean
MRQ. Post	i+1	31	58.2258	6.13031	1.10104
	i-1	31	51.4516	7.43792	1.33589

Table 9 indicates the descriptive statistics of the questionnaire after the treatment. The mean scores of both groups seem very different; the mean of the i-1 group is 51.4516 and the mean of i+1 group is 58.2258. It means that the i+1 group had better scores after the treatment.

Table 10. Independent Samples t-test (Questionnaire of Both Groups after the Treatment)

		Levene's Test for Equality of Variances		t-test for Equality of Means				
		F	Sig.	t	df	Sig. (2- tailed)	Mean Difference	Std. Error Difference
MRQ. Posttest	Equal variances assumed	.823	.368	3.913	60	.000	6.77419	1.73115
	Equal variances not assumed			3.913	57.889	.000	6.77419	1.73115

Table 10 shows that there was a statistically significant difference in the motivation scores of the $i+1$ group and $i-1$ group after the treatment since the p value under the *Sig.* column was less than the level of significance (i.e., $.00 < .05$). Thus, it can be deduced that the experimental group, did welcome using $i+1$ for reading comprehension. On the other hand, the $i+1$ group improved their motivation after the treatment.

In summary, the present study aimed to see whether using the $i+1$ and $i-1$ could improve the reading comprehension of EFL learners, and whether there was a difference between the learners' motivation in this regard or not. The outcomes of the study indicated that this $i+1$ significantly improved reading comprehension of the learners in the $i+1$ group; moreover, the motivation of the experimental group ($i+1$) was increased after the treatment.

The obtained results may be due the significant role of inputs which the students had received before they produced the language. The comprehensible inputs which the students were subjected to before producing the language greatly helped the students to be able to read English more efficiently. It can be deduced that comprehension proceeds the production.

Students of the experimental group had improvement on the post-test thanks to the treatment they had received. The researcher found that the classes were more challenging and the students were more involved in learning to understand the reading texts. The improvement of the students can be attributed to the ' $i + 1$ ' reading texts as Krashen (1982) states input which is somewhat above the present level of competence of the language learner can be conducive to learning. If i is the language learner's current level of competence in the foreign language, then $i+1$ is the following prompt advance along the improvement continuum. Accordingly, if the objective is to help the language student advance in their task, it is basic to furnish the learner with comprehensible input [$i + 1$].

The researcher observed that the students were more motivated to read and understand the texts that were more difficult for them, they seemed curious to know the meaning of unfamiliar words and phrases, consequently, they asked the researcher to provide the meaning of unknown words, phrases, and sentences, and this attempt led to their success in reading comprehension.

This study is supported by Bahmani and Farvardin (2017) who discovered the effectiveness of different text difficulty levels on FLRA and reading comprehension of EFL learners. The final findings uncovered that both text difficulty levels significantly enhanced the participants' reading comprehension. The outcomes additionally revealed that, the 'i+ 1' group's FLRA enhanced, while that of the 'i - 1' group lessened.

The results of this study are in contrast with Chiang (2015) who researched the impacts of different text difficulty on L2 reading perceptions and reading comprehension. Chiang concluded that i-1 group has performed significantly in reading attitudes, whereas no difference in reading attitude was specified with the i + 1 group. Moreover, findings of Chiang' study also indicated that diverse difficulty levels of reading text did not significantly influence participants' reading comprehension.

5. Conclusion

To sum up, the positive effect of i+1 viewed in this study can be ascribed to the vital role of comprehensible language input providing learners with linguistic data that they are able to understand. In the field of SLA, there is a mimic metaphor about language input proposed by VanPatten (2003) "input is to language acquisition what gas is to a car". There is language input that is better than other input, just like there is high octane gas that is better than low-octane gas. The "better input" here is comprehensible and meaning bearing. The more comprehensible and meaning –bearing the input is, the more likely it will be turned into intake that learners are able to internalize into their cognitive systems.

In contrast to the common belief that easy materials may increase the motivation of EFL learners, this study proved that the more difficult materials could increase Iranian EFL learners' motivation towards reading English. It can be claimed that difficult materials have discovery nature, meaning that, students want to discover and understand new things. In addition, students may do not have much more motivation to learn easy and ordinary materials without rich content. These results are congruent with former study (Chiang, 2015; Tanaka, 2007). Constant offering to the input (i.e., i+1) over times appears to have had a significant impact on developing learners' reading comprehension.

The other conclusion which can be drawn from this study is the importance of the EFL learners' motivation. The motivation of the students should be increased to learn English language more easily since motivation directs behavior toward particular goals, it will augment students' time on task and is additionally a momentous factor having effect on their learning and development. Motivation boosts cognitive processing. Motivation specifies whether a student will pursue a task (even a difficult one) with enthusiasm or a lackluster attitude. So, it is important to recognize aspects that foster internal motivation in English language learning.

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Goril Theatre from the View Point of Brechtian Idiom

Dr. Hemant Kumar Shukla

Associate Professor in English

M.B. Govt. P.G. College Haldwani-Nainital-263139

hemantkumar.shukla1@gmail.com

(Corresponding Author)

Dr. D.R. Purohit

Retd. Prof., Department of English

H.N.G. Garhwal University Srinagar-Garhwal

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Abstract

Goril theatre is essentially a ritualistic theatrical exercise. It's enacted in ritual context with the help of tableau pageants, demonstrations and theatrical performances based on the life events of Golu Devata (God). The present paper is an attempt to discuss, scrutinize and analyze the theatrical enactments pertaining to Goril theatre in the light of Brechtian theories and practices.

Key Words: Goril Theatre, Brechtian Idiom, *Kath Ghorī*, *Sil-batta*, *Masan*, *Manautis*, *Kaub*, *Epic Theatre*, *Verfremdungseffekt*, *Distantiation*.

'Goril Theatre' is a ritual theatre, depicting the story of 'Goril'. 'Goril' is popularly known as 'Golu Devata' who is regarded as the 'God of Justice' and the 'desire-fulfilling presiding deity' by the people of Uttarakhand. C.M. Agrawal¹ writes that apart from Goril, Golu Devata on account of dialectical and linguistic variations is variously called: Gwel, Gwall, Gol, Gorla, Chaudhani Gorla, Dhve Golla, Haidiaya Golla, Dhudhailiya Golla, Dudhadhari, Narsingh, Nirankar and the list goes on. Dev Singh Pokharia² regards him to be the most renowned, highly-worshipped, omnipotent and justice-loving god of Kumaon region of Uttarakhand. He is the only savior and rescuer of miserable, harassed and dejected people. 'Kath ki Ghorī' or 'Kath Ghorī' (The wooden horse) is the emblem of his justice. C.M. Agrawal³ refers to E.T. Atkinson's *The Himalayan Gazetteer*, Vol. II, and Part II for the story of Golu or Goril. The story of 'Golu Devata' is supposed to have gained high popularity sometime in the tenth century A.D. Since then it handed down through verbal tradition which has undergone many changes in course of time according to the conditions of the time and place, yet the soul and the main theme of the story remains unchanged.

The history mixed with legend has it that Jhalrai, a Katyuri King of Champavat, married seven times in the expectancy of a son but to no avail. Eventually, he married an extremely beautiful and virtuous Kalinka, the reason being the same. With the passage of time, Kalinka became pregnant with ‘Golu’ or Goril in her womb. But her pregnancy made the other seven queens extremely jealous of her. Fearing Kalinka’s special status after her delivery, they unsuccessfully began their utmost efforts to kill Golu even at the foetus stage. In such circumstances, Golu came into the world but Kalinka and the king were misinformed that she had given birth to ‘**Sil-Batta**’ (Grinding stone and Muller). These conspiring queens kept trying to kill the infant but divinely-endowed Golu survived. The climax came when these queens put the infant into the salt-studded iron box and flung it into the river ‘Kali’. But even this heavy and clumsy box reached to ‘Gorighat’ without sinking into water. A fisherman named Bhana caught this box in his net. When he opened it, became utterly surprised but more pleased to see a newly-born babe with royal features. He and his wife, childless even after the lapse of twelve long years as they were, regarded the infant as a boon from ‘Baaba Kailash’ (the God Shiva) and brought up the child, proving to be utmost caring parents. In course of time, Golu grew young and, on one auspicious night was informed in a dream about the tactics through which the queens had plotted the conspiracy against his mother. In spite of his newly gained information, Golu, throughout his life, remained very reverential to ageing Bhana couples and regarded them as his parents as it were they who had brought him up. In the meantime, he proved his identity in front of Kalinka, Jhalrai, and his seven step-mothers. In what way he succeeded in proving his real identity will later be discussed in this chapter in ‘**Kath ki Ghor**’ episode.

During the ritual performance of Goril, two plays have evolved over last one thousand years. The plays are based on the episodes of ‘Kaht ki Ghodi’(the wooden horse) and fight with the king of Doti. Because these two events are not only very poignant and thrilling respectively but also mark epiphanies in the life of Golu. Knowing the reality, the King Jhalrai accepted Golu as his son and ordered to kill the seven conspiring queens but on the request of kind-hearted Golu, inflicted on them mere banishment with provision of their maintenance.

Goril or Golu as a prince became famous for his generosity, honesty and even-handed justice. In course of time, he acquired the kingship of Dhauli Dhumakot and ascended the throne. In course of time, his kingdom is known to have extended up to some parts of Himachal Pradesh and Nepal as well. As a King, he issued many orders for the welfare of the people. People started to regard him as the incarnation of God. He was assisted in his administration by Harua and Kalua, two miraculous brothers, who were born of the ‘*sil-batta*’.

Although he was peace-loving and amiable King but when incited by three brothers Nakua, Manakua and Lakuda, there younger brothers of King of Doti, he waged a fierce war against the King of ‘**Doti**’ (**Dotiyal**) and defeated him, and later forgave these brothers. Such was

his generosity! In another occurrence, he helped the old woman, the mother of seven sons, whose sons had been kidnapped and killed mercilessly in Betalighat by Nakua, the cruel king of Betali. Golu conquered him and asked him to return the abducted sons back to the crying old woman. Nakua had to sign a deed of pardon and do accordingly. He maintained good cordial relationship with other Kings. In one incidence, He helped King Nageshwar Nagnath, the ruler of Kumaon with his capital at Garh Champawat. It so happened that a '*masan*' (evil spirit) named Jatia had created great havoc among the people of Kali Kumaon. On the invitation of the ageing King, Golu reached to the kingdom in no time and ensued the ferocious and prolonged fight with this demon named Jatia who ruthlessly harassed the people and ate up them. He not only defeated and tamed him but also freed the people from the captivity of this malicious demon. He indulged in the war only when incited by his adversaries but more importantly he forgave all of them generously right from his step-mothers to different Kings and demons. All he did was for the security and wellbeing of his subjects.

His life was highly generous and given to the welfare and justice of the people. This illustrious and benevolent King visited a lot of villages crossing over Rivers, streams, mountains and held the court of justice there for the benefit of the people. In this way, he was regarded as the incarnation of God even in his life-time. Presently, he is the presiding deity of all the devoted, justice-loving and religious people. His temples are located at various places like Chitai, Ghorakhal and Champawat. People go to his temples for fulfilling their just desires and overcome the problems. They pledge '**Manautis**' there. Many 'Jaagars' reflect the story and deeds of 'Goril'. Girish Tiwari and Shekhar Pathak⁴ included and discussed 'Goril-Jaagars' in their collaborative book *Hamari Kavita ke Ankhar*. Madan Chandra Bhatt's⁵ book *Kumaon ki Jaagar Kathaen* also incorporates 'Goril-Jaagars'. But here we are more concerned with the theatrical elements of 'Goril Theatre'.

'**Goril Theatre**' is a ritual enactment based on the myth of Goril's life. Several scenes pertaining to Goril's life are portrayed and enacted in the open arena, adopting the mix styles of Parsi and traditional Folk theatre. Particularly two dramatic performances, i.e., '**Kath ki Ghodi**' and '**Golu's victory over the King of Doti (Dotiyal)**'⁶ are worth-mentioning. They are enacted as separate episodes, independent and complete in themselves. There is no link between the two, except that they are the parts of Golu's life. **Brecht's** desire for the enactment of the play in 'episodic' way without relying on any other episode for the completion finds an exemplary expression here. **Brechtian elements** concerning costumes, acting, music and so on can easily be traced out in these enactments.

Kath ki Ghodi (The wooden Horse): An exquisitely carved head mask of a horse is worn by the character of 'Goril' in a typical pan-Indian fashion in which the mask is tied to the point of two strips tied together around the waist. The rest of the resemblance to the horse is

created around this structure. The character of ‘Goril’, playing with this toy horse goes to the riverbank of Kali. Exactly at that moment, when his seven step-mothers along with his own mother Kalinka come to the river-side for ‘the ritual bath’, he forces the wooden horse to drink water from the river. His step mothers giggle at him and ask him, “Is it possible for a **wooden horse** to drink water?” Quickly comes the response from Goril in the shape of a counter-question, “Then, is it possible for a queen to give birth to a ‘**Sil-Batta**’?” The queens request him to explain the riddle. Goril tells them how his mother was cheated by misinformation about the conception of a foetus and then eventual delivery of the child. He announces in front of the queens that instead of ‘**Sil-Batta**’ (a grinding slab), a male child was born to his mother Kalinka, and Golu himself was the child. To prove the relationship, Goril requests his mother to bare her breast and pump its milk towards Gori’s mouth at a long distance. Kalinka who was supposed to be sterile begins to feel the overflow of milk through her nipples. And thin showers of milk shoots into the sky and then onto the mouth of Goril, establishing the relationship between the mother and the son.

The scene is often enacted in almost every village where the ritual of Golu is held. The costumes used are negligible and the dialogues are spoken in sing-song manner. The actors are often seen playing their parts using appropriate gestures and mimes. The folk word for ‘mime’ is **Kaub** which seems to be a corruption on the Sanskrit word **Kavya**. For any kind of enactment, the folks say, such and such is only doing a *Kaub*. If so, a *Kaub* does not need any particular costume or property. Anything would work.⁷

German Dramatist Bertolt Brecht (1898-1956) aimed at a theatre in which there should be no possibility of connection between spectator and stage. In the past, he believed, a view of the drama which he called Aristotelian had prevailed, according to which the spectator was purged of fear and pity and rendered a harmless member of society whose feelings were tied up in the witnessing of purely theatrical events. For the future, a non-Aristotelian or ‘**Epic**’ theatre needed to be created, he reiterated⁸. Epic theatre believes that the actor-spectator relationship should be one of distinct separation and that the spectator should learn from the actor rather than identify with him.

So, in Goril Theatre, there is no possibility for the audiences to identify with the characters enacted by the various actors. The negligent use of costumes and other theatrical properties also help in breaking any kind of false impression or magical effect on the audiences. All these elements present naturally in ‘Goril Theatre’ bear a resemblance to the **Brechtian theory**.

Devotees standing there are requested to play the characters. The audience is left to imagine that historical event which is narrated through play acting. The instantaneous call for

some of the audiences in the play brings about Brechtian '*Verfremdungseffekt*' naturally. The proper English translation of '*Verfremdungseffkt*' has been a matter of controversy. The word is variously rendered as **defamiliarization effect**, **estrangement effect**, **distantiation**, **alienation effect** or **distancing effect**. In 'Brecht and Method', Frederic Jameson abbreviates '*Verfremdungseffkt*' as the '**V-effkt**'. Many scholars leave the word untranslated.⁹

Esslin enumerates the meaning of *Verfremdungseffekt* in his own way:

The audience must be discouraged from losing its critical detachment by identification with one or more of the characters: the opposite of identification is the maintenance of a separate existence by being kept apart, alien, strange-therefore the producer must strive to produce, by all the means at his disposal, effects which will keep the audience separate, estranged, alienated from the action. That is the meaning of the famous *Verfremdungseffekt*, a term which has never been successfully rendered in English, because terms like alienation or estrangement have entirely different and unfortunate, emotional overtones. In French *distantiation* is a happier term.¹⁰

'Jaagar' functions as the central structure for the narrative ritual. The 'Hurkiya' player plays out the stretches of ballad to intersperse the plays. In fact, even the dialogues are taken from metrical language of 'Jaagars' enriched with all its motifs, symbols and images.

Golu's victory over the King of Doti (Dotiyal): Another theatrical event of 'Goril ritual' is the clash between 'Golu' and the king of 'Doti'. Golu along with his two brothers of divine origin 'Harua' and 'Kalua' goes to conquer the kingdom of 'Doti'. He sends his messengers to the Doti King to succumb. The answer from the latter is "Meri Neeli Chaunri par Chhoot hwe jalli tah dhuri ka dhara hwe jala, chhuri ka chhara hwe jala" (If you dare touch my blue square in the royal court, there will rise a tempest and streams of blood will issue forth.) Golu accepts the challenge. A fierce battle ensues and the Doti king is vanquished. The play is presented partly in Parsi theatre style and partly in folk style. However, the Brechtian element is never absent. The king of Doti wears latest sun-glasses, HMT wrist watch and a colorful hanky on his person. He is even free to take puffs of biri or cigarettes in between the dialogues. In the battle-scenes, the actor playing as king of Doti, even in front of audiences watching the enactment, often asks his director, '*Ab mar jaun?*' ('Should I fall dead now?'). What can be more **Brechtian** than this!

Notes and References

¹C.M. Agrawal, *Golu Devata: The God of Justice of Kumaon Himalayas* (Almora: Shree Almora Book Depot, 1992), p.19.

²Dev Singh Pokharia, *Kumaoni Sanskriti* (Almora: Shree Almora Book Depot, 2000), p.23.

³ibid. pp.19-28.

⁴Girish Tiwari and Shekhar Pathak, *Hamari Kavita ke Ankhar* (Almora: Shree Almora Book Depot, 1978).

⁵Madan Chandra Bhatt, *Kumaon ki Jaagar Kathaen* (Haldwani: shri Sain Printers, 2002), pp.26-40.

⁶For the text of these two plays, we are grateful to the villagers of 'Kurjhan' (District: Rudraprayag of Garhwal) and 'Bajula' (District: Bageshear of Kumaon) villages of Uttarakhand, India.

⁷Based on personal communications with D.R. Purohit.

⁸Ronald Gray, *Brecht* (London: Oliver and Boyd, 1961), p. 62.

⁹<http://en.wikipedia.org/wiki/verfremdungseffekt>

¹⁰Martin Esslin, *Brecht: A Choice of Evils* (London: Eyre and Spottiswoode, 1963), pp. 110-11.



Dr. Hemant Kumar Shukla
Associate Professor in English
M.B. Govt. P.G. College Haldwani-Nainital-263139
hemantkumar.shukla1@gmail.com
(Corresponding Author)

Comparing the Impact of CALL-based versus Non-CALL-based Methods of Instruction on Reading Comprehension among Iranian Upper-Intermediate EFL Learners

Sajad Shafiee (Corresponding Author)

Assistant Professor, Department of English, Faculty of Humanities, Shahrekord Branch,
Islamic Azad University, Shahrekord, Iran
S.shafiee@iaushk.ac.ir

Samira Akbari

Department of English, Faculty of Humanities, Shahrekord Branch,
Islamic Azad University, Shahrekord, Iran
Samiraakbari359@gmail.com

Mehrnnoosh Hajijalili

Department of English, Faculty of Humanities, Shahrekord Branch,
Islamic Azad University, Shahrekord, Iran
23.mehrnoosh@gmail.com

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Abstract

Due to the rapid and new revolutions in language software, the use of Computer Assisted Language Learning (CALL) has increased considerably in the field of education in recent years. However, in Iran CALL is not extensively applied in the field of foreign language learning. With regard to excessive enthusiasm in the utilization of CALL, this study compared the effect of CALL-based versus Non-CALL-based methods of instruction on Iranian upper-intermediate EFL learners' reading comprehension. To do this study, 52 Iranian upper-intermediate EFL learners were selected among 89 students at a private English Language Institute in Isfahan, Iran. Then, the selected participants were randomly divided into two equal groups; CALL-users (n = 26) and non-CALL-users (n = 26) groups. After that, both groups were pretested by a reading comprehension pretest. Then, both groups received the treatment. One group was taught through CALL-based method of instruction and the other group was taught through Non-CALL-based methods of instruction. The treatment took 12 sessions of 50 minutes each under the guidance of the supervisor. After the treatment ended, both groups took the post-test of reading comprehension. The results of paired and independent samples t-tests indicated that the CALL group outperformed

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the Non-CALL group on the post-test. The results also revealed that there was a significant difference between the post-test of the CALL group and the Non-CALL group. The implementation of Computer Assisted Language Learning (CALL) helped the CALL group to develop their reading comprehension. Finally, implications arising from the findings and suggestions for further research were explained.

Keywords: Computer-Assisted Language Learning (CALL), EFL Learner, Reading Comprehension

1. Introduction

In language learning process, we are faced with four skills of reading, speaking, writing, and listening. Among these four skills, the primary concentration is on reading since having ability to read leads to achieve educational purposes, future jobs, pleasure, and information.

Reading skill plays immense role in students' accomplishment at school (Jarvis & Pastuszka, 2008). Furthermore, students who are well-founded in reading and receive encouragement at home are able to be excellent at school (Yubune, Kanda, & Tabuchi, 2007). Lamy and Klarskov (2011) propose that reading is the most significant skill of student in secondary schools. Unfortunately, the opportunity of enhancing reading skills at schools are available to a very little extent (Bangs, 2011); although, a new study on applying technology in language education discovered that the condition can be modified by utilizing computers in secondary schools (Bax, 2011).

According to Chastain (1988) "reading is a process involving the activation of relevant knowledge and related language skills to accomplish an exchange of information from one person to another" (p.216). Nunan (2006) regards reading such an active skill and diverse to speaking, it's not the case that everyone grasps to perform. He thinks that "an enormous amount of time, money, and effort is spent teaching reading around the world." (p. 249). When a child is dealt with a language, he/she should begin with his/her reading skill. Comprehending what they read is the key point to be fluent in reading.

Reading comprehension includes several tasks such as reading, realizing the words' connotations, being familiar with expressions and idioms and so on. Thereupon, it is so critical to assist students to learn how to comprehend a text.

According to Duke and Pearson (2002) investigation of reading comprehension includes an extensive and wealthy history. Studies of Myriad in the field of literature have inspected the nature of reading comprehension as a process and its effect as a reading comprehension instruction.

With no knowledge about the manner of comprehending a text, one is not able to perceive the meaning of a text. In spite of the fact there are many studies in the field of reading comprehension; the students are exposed to a lot of difficulties (Nunan, 2006). It is the issue that researchers working on all the time in order to find an effective method for teaching reading comprehension.

During the process of learning, a lot of changes are occurred in human minds and the manner of resolving the difficulty of language learning. In psychology, it can be mentioned these changes from behaviorism to cognitivism and then to constructivism, which is the base of CALL (Computer Assisted Language Learning) (Cooper, 1993). Constructivism theory is experimental based. According to constructivists in process of learning something, we should generate a connection between new notions and old ones. Among various teaching methods of reading comprehension, the newest one named CALL was chosen by the researcher. CALL is considered as a new point in teaching environment as it began in 1960s and 70s; by the result, it requires to be investigated and researched (Moras, 2001).

The requirement of computer literacy has come to be very apparent and a require for language learning has come to be crucial since computers have become widespread in business, schools, and homes and, language teachers have started to apply modern technologies as a new pedagogical tool in teaching a foreign language (Seljan, Berger, & Dovedan, 2002).

Based on Moras's (2001) study, CALL has been utilized since the 1960s and 1970s, but it lacks an obvious research method yet. CALL advancement can be divided into three phases: Behaviorist, Communicative, and Integrative. Initially applying CALL was very limited in educational situations.

Computer-Assisted Language Learning would be applied in different areas of teaching such as teaching grammars, vocabulary, composition, pronunciation, and also reading comprehension. In current research, the researcher will study on applying CALL for teaching reading comprehension. A lesson plan which is based on CALL will be presented consequently. This study seeks to discover the best CALL-lesson plan to assist both the teachers and the students to comprehend a text well and unaided.

1.1 Study Aim and Research Questions

In recent years using computers has shown critical impacts on the accomplishment levels of language learners. The central aim of the study is to specify what method of vocabulary learning, (i.e., a CALL-based against a non-CALL-based method) outputs well conclusions in teaching /learning L2 vocabulary (i.e., English vocabulary) in a short and longer period of time. Language

software called Phonics embodied the consistence of the CALL-based method that is less recognized by young EFL learners in Iran. Accordingly, the below research question is formed: Is there any significant difference in reading comprehension between the participants who received CALL-based and those who received Non-CALL based methods of instruction?

2. Review of Related Literature

2.1 Reading comprehension

Reading is to perceive a written text for realizing its components which can be carried out in silence. The perception that concludes is called reading comprehension (Richards & Schmidt, 2002). Richards and Schmidt (2002, P.443) presented three types of reading comprehension based on reader's aims in reading and the type of reading applied.

A: Literal comprehension: reading in order to perceive, bear in mind, or recall the information explicitly included in a passage.

B: Inferential comprehension: reading in order to discover information which is not explicitly expressed in a passage, using the reader's experiences and perception, and by inferring.

C: Critical or evaluative comprehension: reading for contrasting data in a text with the reader's own wisdom and efficacies.

D: Appreciative comprehension: reading for obtaining a sentimental or other type of worthy feedback from a passage. The newest method of text comprehension named CALL will be surveyed in this paper.

2.2 The Definition of CALL

CALL is a comparatively new and promptly evolving academic field which finds out the role of information and communication technologies in language learning and teaching. It includes a wide range of activities and innovations in materials development, pedagogical practice, and research. As Chambers and Davies (2001) state, however, CALL includes extremely mutual and illustrative advocating for listening, speaking, reading, and writing, including broad applying the Internet. Materials advancement, pedagogy, and research in this area have progressed in subjective exactitude to the point where CALL would be regarded as an absolute scholarly area of study (Chapelle, 2002).

According to Richards and Schmidt (2002) CALL is defined as utilizing a computer to teach or learn a L2. Moreover, they quoted that CALL may convey the type of:

A: activities that alongside learning by other media but that apply the computer facilities.

B: activities that are expansions or coincidences of print-based or classroom-based activities.
C: activities those are distinctive to CALL.

According to Arishi (2012), there are several explanations concerning CALL along with confirming sort of beneficial aspects in learning and teaching process. Former researchers have come up with somewhat various definitions of CALL which differs depending on what aspect of it is significant for researchers. Egbert (2005), for example, described CALL as “using computers to support language teaching and learning in some way” (p. 4). All language skills are encompassed in her definition by no exception.

Beatty (2003) describes CALL as “any process in which a learner uses a computer and, as a result improves his or her language” (p. 7). Similarly, Levy (1997), claimed that CALL is “the search for and study of applications of the computer in language teaching and learning” (p.1).

2.3 CALL History

Computers have been utilized for teaching language ever since the 1960's. "This 40-year period can be divided into three main stages: behaviorist CALL, communicative CALL, and integrative CALL. Each stage corresponds to a certain level of technology and certain pedagogical theories"(Lee, 2000). In 1960s the term Computer Assisted Language Instruction (CALI) was popular in USA, till it came to be the preferable term. Through the 1980s CALL came to be extensively recognized and conveyed, concentrating the illustrative manner and sort of new technologies, mainly multimedia and communications technology. In early 1990s, CALL was replaced with Technology Enhanced Language Learning (TELL), that shown up contain a nearer explanation of activities which are related to CALL. Actually, TELL was not as common as CALL.

2.3 Researches on CALL

By spreading the computers everywhere, the researchers began to work on various features of applying computers in teaching and learning process of foreign languages. Consequently, today's CALL is one of the most eligible fields of research for researchers. In this part, the researcher will find out the various studies on CALL, various opinions toward it, and various CALL-based lesson plans.

Fardy, Namdar, Farhadi, Shorabi, Noori Saboori, and Saboori (2011) found out the effects of CALL on the reading comprehension of explanatory texts which subjects were divided into two groups as control group and experimental group. Computer-assisted teachings were utilized to experimental group. Besides, control group took their teaching by means of traditional methods. Before instruction, both groups were given pre-test followed by 12 weeks follow up posttest. The

results illustrated statistically noticeable diversities between two groups because of applying CALL-based instruction on reading comprehension.

The impact of ICT and more particularly CALL on the students' quality concerning reading comprehension in an Iranian academic environment has been investigated by Marzban (2011). A pre-test, post-test and experimental design was assigned to this study. 30 students from 60 subjects were randomly opted to establish the treatment group and the rest of them established the control group. Both groups were taught reading comprehension by applying CALL and the other group was taught by traditional method. The study results illustrated a statistically considerable diversity at the level of $P < 0.05$ among scores of the two groups concerning reading comprehension; therefore, it was deduced that applying computer assisted educational techniques leads to improve students' reading comprehension.

Bagheri, Roohani, and Nejad Ansari (2012) inspected two methods of vocabulary teaching/learning (CALL-based versus non-CALL based) in two cases such short-term and long-term learning in the domain of L2 vocabulary. The results of t-tests showed no considerable diversity among the vocabulary scores of the CALL-users and non-CALL users in both short-term and long-term learning in spite of effectiveness of both methods. Moreover, both of methods were observed to be more capable in the short-term learning.

Ghanbari, Shamsoddini, and Radmehr (2016) surveyed the effect of a computerized program on developing vocabulary and reading comprehension of Iranian EFL learners. In this study the participants were divided into two equivalent 30-student groups. The findings of the study revealed that the computerized program was effective to develop the vocabulary and reading comprehension skills for first grade high school students.

Rahnavard and Mashhadi Heidar (2016) investigated the impact of CALL/Web-based teaching on advancing pronunciation ability of EFL learners. The CALL/Web-based instruction was applied in the experimental group as conventional methods were utilized in the control group. According to the statistical analysis, there found to be a considerable diversity between the execution of the control and the experimental groups. The results also revealed that the web-based learning was operational in motivating learners to meliorate pronunciation.

Khoshsima and Mozakka (2017) tried to survey the impact of Computer-Assisted Language Learning (CALL) as a policy to teach and learn L2 on the advancement of listening skill. Two intact classes were randomly assigned to the experimental and control groups. An independent-samples t-test was conducted in order to compare the participants' listening comprehension ability in the experimental and control groups. The experimental group performed

better than the control group in post-test of listening. The findings illustrated that applying CALL has a noticeable impact on advancement of learners' listening proficiency.

There is a study concerning advantages and disadvantages of computer technology on second language acquisition, in which the researchers, Kritsonis and Lai (2006), discover four causes regarding the disadvantages of applying CALL. The first one as Gips, DiMattia, and Gips (2004) indicated is that applying CALL will increase educational costs and reduce the impartiality of educational process. In another words, poor students are not instructed the same as others. Second, applying CALL learning and teaching process requires fundamental knowledge of computers and technology for both teachers and students. If the teacher does not have the knowledge of technology, he/she won't be able to help their students. Third, CALL's functions are not still developed since being as new phenomena. As a result, we won't be capable of applying CALL for all skills. Forth, computers are not capable of administrating unforeseeable occasions. It is a significant negative point, as learning a language contains unforeseen occurrences.

Some researchers seek to discover the students' attitude toward applying CALL in process of learning. As an example, Ashiri (2012) attempted to discover the students' attitude at Saudi Arabia's Industrial Colleges toward CALL. The result of the study illustrated students' positive attitudes toward CALL in which students believed that learning by using CALL is amazing. Another example was carried out by Onsoy (2004), who studied about students' and teachers' opinions toward applying CALL. Accordingly, students and teachers had positive opinions towards applying computers in educational instruction. Moreover, the students and teachers believed that CALL education is essential particularly for teachers to grasp how to teach with CALL.

In spite of having some limitations, mainly CALL has positive impacts on the quality of learning L2. However, knowing the positive impacts of CALL over learning, teachers prefer to apply traditional methods of teaching. They are afraid of utilizing new technology because of not having enough knowledge regarding how to start using CALL. Consequently, this study aimed to establish a CALL-based lesson plan for teaching reading comprehension.

3. Method

3.1 Participants

This study included 52 upper-intermediate students as its participants; they were chosen among 89 students at a private English language institute in Isfahan, Iran. All of these students were female, ranging in age from 17-20. Their level of English language proficiency was determined on the basis of their scores on a proficiency placement test (Lesley, Hansen &

Zukowski, 2005). The learners were randomly divided into two equal groups-CALL-users (n=26) and non-CALL users (n=26).

3.2 Instrumentation

3.2.1 Proficiency Placement Test

In order to ensure that all participants in the study enjoyed the same level of language ability, a modified version of proficiency placement test proposed by Lesley, Hansen & Zukowski (2005), was used. It should be noted that the institute where the data was collected used this test, together with an interview, to place students into various language levels. The test included 20 multiple-choice listening, 20 multiple-choice reading and 30 multiple-choice language use items. The researcher selected those learners whose score were within 1 Standard Deviation (SD) below and above the mean.

3.2.2 Pretest and Posttest

Two sample test tests of the reading section (Phillips, 1996) was used as the pre-and posttest of this study. Each of these sample tests included 5 passages and a total number of 50 questions that were all multiple-choice. The time given to the participants to answer the questions was 60 minutes. The reliability of the pretest and posttest was calculated through KR-21 formula and it was .898 and .989 respectively. The validity of the pretest and posttest was confirmed by the 5 English experts.

3.2.3 AceReader

It was considered a sample reading software which was utilized as an instrument in this research study to check the effectiveness of this reading software specifically and other similar softwares with similar techniques in general on the reading comprehension of Iranian EFL learners. As the developers of AceReader claim on their website, AceReader has several characteristics such as reading improvement and assessment, reading fluency, speed reading and vision training. It can also assess the current reading ability and improve reading speed and comprehension. The researchers selected this software because of its potential properties that let the learners select the best one based on their specific necessities.

AceReader which was just used as a tool in this study to investigate the effectiveness of similar reading softwares utilizes two technologies: 1) Rapid Serial Visual Presentation (RSVP) and 2) Tachistoscopic Scroll Presentation (TSP). When AceReader is in RSVP mode, text is shown in the center of the text area. Consequently, learners read faster than normal because the eyes do not need to move. When AceReader is in TSP mode, text is displayed in a manner that forces the eyes to move just like they do in normal reading. AceReader provides the learners with different

choices from among which the learners can select the best that meet their own styles and preferences.

3.2.4 Sample Reading Comprehension Passages

Sample reading comprehension passages (Phillips, 1995, 1998 & 2001) were utilized as the material of the study during the 12 sessions of the instruction. Each session, one passage was selected and the participants of the CALL-user group were provided with the passages and their following questions. The questions were multiple-choice and the number of the questions varied from one passage to another. The passages and the questions were given on paper to the non-CALL-user group while the CALL-user could access them via the AceReader software.

3.3 Data Collection Procedure

In the first step, 89 Iranian EFL learners from a private English language institute in Isfahan, Iran were selected. Then, the proficiency placement test (PPT) were distributed among them. After answering PPT test, 52 upper-intermediate students were chosen as the target population of the study. Then, they were randomly divided into two equal groups, namely CALL-user group and non-CALL-user group. They were pre-tested by a reading comprehension test as pretest. Then, the treatment was practiced on both groups. Instruction was given to the CALL-user group in a language laboratory equipped with 26 computers. This group used an instructional software program called AceReader. It should be mentioned that before the instruction starts, the participants in the CALL-user group were taught for about two hours in order to be able to use the software appropriately and effectively. They were taught how to adjust the speed of text presentation, font color, font size, background color, number of words or lines, delays and all other options to meet their needs. The researcher clarified everything for the participants and she made sure that they had learned to use the software properly. The instruction lasted for 12 sessions in total. Each session, the participants of the CALL-user group were provided with two sample reading comprehension passages (Phillips, 1995, 1998 & 2001) and they worked on the passages under the researcher's supervision.

Every session, the researcher gave a warm-up at the beginning of teaching any passages which was asking general questions related to the topic of the passages in the four groups. Then the participants were given time to read the first passage and to answer the following multiple-choice questions. The passages and the questions were given on paper to the comparison groups while the experimental groups could access them on the AceReader software. After the given time ended, the correct answers were provided.

The non-CALL group practiced the same reading comprehension passages taught in the CALL group, but they did it in the classroom. The teacher utilized paper pictures, cassette player,

and realia to teach reading comprehension. The passages and the questions were given on paper to the non-CALL group. Indeed, the difference between the non-CALL group and the CALL group was that the CALL group had access to the correct answers after answering all the questions while the participants of the non-CALL group had to wait for the teacher to provide the correct answers. The participants in non-CALL group had the opportunity to use reading passages on papers in pair group works to reinforce their learning.

Finally, in order to check the effectiveness of instructions (CALL-based versus non-CALL based methods of instruction) in both groups, a reading comprehension test was given to both groups as posttest of the study.

3.3 Data Analysis Procedure

After gathering the data through the above-stated instruments, first of all, the normality of distribution was investigated. For checking the normality, Kolmogorov-Smirnov (K-S) test was used. Then, Independent and Paired samples t-tests were run to analyze the data. The results of the Independent and Paired samples t-tests provided a logical answer for the research questions of the study.

4. Results

Statistical Package for Social Science (SPSS) software (version 22) was used in order to analyze the collected data. In analyzing the data, descriptive statistics was used to get basic statistical information like mean, minimum and maximum, frequency and standard deviation (SD). In inferential statistics, Independent samples t-test, paired samples t-test, and a One-Sample T-test were used. Kolmogorov-Smirnov (K-S) test was used to check the normality of the data. The results are reported in the following tables.

Table 1:
One-Sample Kolmogorov-Smirnov Test

	Kolmogorov-Smirnov ^a		
	Statistic	df	Sig.
CALL Pretest	.201	26	.128
CALL Posttest	.211	26	.084
Non-CALL Pretest	.178	26	.174
Non-CALL Posttest	.173	26	.095

According to table 1, distribution of all scores on pre and post-tests is normal. Indeed, the Sig values in Table 1 (.128, .084, .174, and .095) indicate that the *P* value has been higher than .05

($P > .05$) and therefore the normality assumption was met. This made it necessary for us to run the independent samples t test. The results of which are given below.

Table 2.

Descriptive Statistics (Pre-tests)

	Groups	N	Mean	Std. Deviation	Std. Error Mean
Pretest	CALL Group	26	11.1731	1.46930	.28815
	Non-CALL Group	26	11.7885	1.70981	.33532

Table 2 shows the descriptive statistics of both groups on pretest. The reading comprehension mean scores of both groups are close, showing that the performances of both groups were not much different. As the mean shows, both groups performed almost equally in pretest. In the same line, the standard deviations and standard errors of means were not much different, revealing that the variance in both groups was similar and reading comprehension scores in both groups were widely spread.

Table 3:

Independent Samples t-Test (Pre-test)

		Levene's Test for Equality of Variances		t-test for Equality of Means				
		F	Sig.	t	df	Sig. (2- tailed)	Mean Difference	Std. Error Difference
Pretest	Equal variances assumed	1.160	.287	-1.39	50	.170	-.61538	.44212
	Equal variances not assumed			-1.39	48.89	.170	-.61538	.44212

Table 3 indicates the level of significance which is .170. In effect, this value is greater than the identified level of significance ($p < 0.05$). Hence, it could be concluded that there is not a statistically significant difference between the performances of the experimental and control groups on the pre-test.

Table 4:

Descriptive Statistics (Post-test)

		Group Statistics			
	Groups	N	Mean	Std. Deviation	Std. Error Mean
Posttest	CALL Group	26	15.3846	1.12524	.22068
	Non-CALL Group	26	12.1731	1.84901	.36262

In Table 4, it could be observed that the posttest mean score of the CALL Group learners ($M=15.3846$) was considerably larger than the posttest mean score of the Non-CALL Group learners ($M=12.1731$). In order to see whether this difference was large enough to be statistically significant, the researcher had to run an Independent sample *t* test. Table 5 indicates the results of this *t*-test.

Table 5:
Independent Samples t-Test (Post-test)

		Levene's Test for Equality of Variances		t-test for Equality of Means				
		F	Sig.	t	df	Sig. (2- tailed)	Mean Difference	Std. Error Difference
Posttest	Equal variances assumed	9.495	.003	7.566	50	.000	3.21154	.42449
	Equal variances not assumed			7.566	41.284	.000	3.21154	.42449

Since the significance level is smaller than the .05 (Sig.= .000), the difference between the post-test of CALL and non-CALL groups is significant at ($p<0.05$). According to the results of the Independent Samples *t*-test, CALL group who received CALL-based method of instruction outperformed the non-CALL Group in the post-test.

In order to ascertain the significance of the difference between the pre-test and post-test in each group, A *Paired-Samples t*-test was run between the mean scores of the two groups' pre and post-tests. The results are given in Table 6.

Table 6:
Paired Samples t-test (Pre vs. Post-test of Experimental and Control Groups)

		Mean	Std. Deviation	Std. Error Mean	t	df	Sig. (2- tailed)
Pair 1	CALL Posttest – CALL Pretest	4.21	1.31	.25	16.358	25	.000
Pair 2	Non-CALL Posttest – Non-CALL Pretest	.38	1.06	.20	1.848	25	.076

Table 6 shows that the significance level (Sig.) for the Non-CALL group was .076 which is higher than .05 ($p<0.05$); therefore, the difference between the post-test and pre-test of the Non-

CALL group was not significant. Moreover, the significance level (.000) for the CALL group is less than the identified level of significance ($p < 0.05$); so, the difference between the post-test and pre-test of the CALL group is statistically significant. This implies that the treatment (i.e., CALL-based method of instruction) resulted in significant difference in the pre and post-tests of the participants in the CALL group.

Discussion and Conclusion

The questions of the present research proposed to specify to what extent CALL is capable of helping to reading comprehension of Iranian intermediate EFL learners. The findings of the research display the students who were taught by CALL educational techniques considerably outperformed the students who were taught by the traditional teacher-centered methods of teaching reading comprehension that spend the whole time of the class on the analysis of the passages structurally, memorizing vocabulary exactly, and translational practices which are homogenous with considering reading as a passive skill.

The approach teachers occupy to teach reading and students pursue to learn in order to read depends on their practical explanation of learning, language, and reading. Grammar-translation authors and teachers arrange reading containing the vocabulary and examples of the grammar to be learned, and students read the information to learn the language factors seeded into them. Audio-lingual supporters pursue a behaviorist model of learning in which the recommended role for reading was to extend habits of language, and students read texts including the practical structures to set the structures intellectually. The illustrative approach envisages of reading as an operative intellectual process that enormously extends the role of reader since underlying authority for meaning alters from the text itself to the reader. Therefore, learners of language now have extra domain of likely strategies to pursue before, during, and after the reading task to read more operationally.

In recent decades, teaching and learning a foreign language have been controlled by illustrative methods of language teaching and mutual theories. By adopting these approaches, interaction has come to be foremost in programs of teaching and courseware products both as the most excellent instrument to progress L2 communicative skills of the learner. However, it sounds clear that reading has an eminent task within such a language curriculum, the instruction of this skill is still often ignored within L2 classroom instruction. Most of the time in routine classes reading is practiced at the closure time of the class and students are often feeling tired after an hour exercising on the other parts. Studies in Iran show that both teachers and students tend to skip reading as they believe it's not a main skill among the other skills. CALL by having an account of the points of the illustrative approach and its role in the establishment of an environment in which learners learn the language through useful interaction and interchanging of sincere data can be a

self-assessing, self-directed and self-monitoring action, in which the learner is able to acquire a more operative role. A native speaker read reading using CALL at a particular pace which is proper for students with various levels and it includes genuine real-life aims. One of the most eminent features of applying CALL in the classroom is that students don't have tension and there isn't any peer pressure that frustrates them from language learning easily. In summary, CALL supplies the technical and logical aid for fulfilling theoretical doctrines of communicative approach which stresses on learning individualistically and which considers for various affective, cognitive, biological, and socio-cultural variables among the learners.

Relating to the use of computers in L2 vocabulary learning, the conclusions of the study are not corresponding to the results achieved by Ghabanchi and Anbarestani (2008) and Licencjacka and Filologia (2007). In research of Ghabanchi and Anbarestani's, the CALL-users employed computerized equipment at home to exercise and perceive the explanations of recently taught vocabularies, but the non-CALL users pursued traditional approaches like applying desktop dictionaries to discover the meanings of new vocabularies and bearing in mind a bilingual list of new vocabularies. The consequences of this study displayed that the non-CALL users on the immediate vocabulary test have better performance. Moreover, in study of Licencjacka and Filologia's, the control group was requested to study a series of adjectives during seven days with no computers' availability, though the experimental group was given accessibility to the application of words processing and the occasion to learn the new lexicon by means of computers over seven days. The consequences of the study revealed the predominance of the experimental group in process of learning adjectives. It seems that options like the kind of CALL, age of learners and capability may play a role to obtain various results. Contrary to their research, the present research applied Phonics with the young elementary EFL learners. In the meantime, a CALL-based method was applied in the current study to instruct the explicit vocabularies. Hence, another cause for incompatibility of consequences might be the kind of vocabularies the research is concerned with.

On the other hand, the conclusions which were obtained by Getkham (2004) are supported by the results of the current study. This researcher contrasted the vocabulary performance of two student groups: a group was given a multimedia program of computer and another group was given traditional printed text. Results showed improvements in vocabulary knowledge in both groups after the given instructions. Correspondingly, in Aist's (2002) study the young second graders had similar execution through using computer-assisted oral reading and human-assisted oral reading for vocabulary learning. That is, the execution of participants was not particularly various through using the computer program and traditional method helping to learn vocabulary meanings in reading.

The above issue recommends the requirement of more research before any strong position is formed regarding the impact of CALL-based and non-CALL-based methods in long-term language learning. In addition, this study implies that reading comprehension learning is a lengthy and consecutive process which requires consolidation and exercise. If EFL learners do not notice to this feature of language all over their language courses, their reading comprehension will retrogress gradually. Teachers of L2, learners and materials programmers should apply or support a sound method to improve reading competence. According to the consequences of this research, this type of method for Iranian young EFL learners can be either a CALL based case, which is in line with the immediate speed of technology and motivates EFL learners towards improving their knowledge of reading comprehension, or a non-CALL-based case, which is authentic to apply in concepts where CALL is not useful. Two methods, however, have short-term impacts on lexical competence. What seems to more certify achievement in learning vocabulary is how long or how much the above methods can maintain L2 learners in reading comprehension learning. Short-term intensive reading comprehension teaching courses, which are announced by some language institutes, are not suggested. Rather, what the results of this research lead us suggest is long-term programs for reading comprehension learning which are collocated with other language skill courses so that the transition from dependent to independent learning over time occurs in the long process of L2 reading comprehension learning.

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Study of John Galsworthy's *Justice* as a Realistic Exposure of the English Society

Kailas Vijayrao Karnewar, M.A., NET

College Road, Snehnagar, Vasmath

Dist.- Hingoli. Pin- 431512

kvkarnewar@gmail.com

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Abstract

John Galsworthy was an English playwright of 20th century. Alike G. B. Shaw he used drama as a vehicle for assigning communal criticism in each of his plays, he uncovered some social illness or other. John Galsworthy's conception of drama is grounded on realism and general sense of morals. He supposed that drama is a noteworthy art form and capable of inspiring the attention and conveying consciousness of honorable ideologies in human life. Being a law graduate he was conscious of the severe restriction of a legalistic approach to men and matters. Galsworthy also becomes victim of rigid law and rigid society, since he was not married to his lover, Ada. In *Justice* he exposes all evil of the society like rigid divorce law, rigidity of society, solitary confinement and injustice done to prisoner. Galsworthy presented it by using naturalistic technique. Therefore, basic aim of this paper is to study the ills of English society which caused the demise of the main character Falder.

Keywords: John Galsworthy, *Justice*, Realistic, English society, naturalistic technique, rigid law

Introduction

John Galsworthy is the best eminent problem writer and novelist in the 20th century. Like Bernard Shaw and his forerunner Ibsen, Galsworthy also presented some boiling problems or other in all his plays. In his novel he deals with particular social or moral problems of his period so as to make societies consider wisely about such problems. It is generally somewhat catastrophic in nature in that it logically deals with excruciating human problems. It is a type of writing that, by implication, asks a certain question and either supply an answer or leave it to people to find. One of his best-known plays *The Silver Box* deals with the inequality of justice. His other novels like *Strife*, *The Skin Game*, *Loyalties*, and *Escape* also deal with human problems of the 20th century in England. His dramas frequently find their themes in this stratum of society, but also often deal with the economically and socially troubled and with questions of social justice. Thus, there is a social problem at the core of all Galsworthy's plays.

His role as reformer and philanthropist did not let him stay in the magic world of fancy and imagination (Hosain, 2015). Galsworthy is recognized chiefly for his dramas in which he adopted the 'naturalistic technique'. Explaining his preference for naturalistic art he said: "Naturalistic art is like a steady lamp, held from time to time, in whose light things will be seen for a space clearly and in due proportion, freed from the mist of prejudice and partisanship" (Shanmugakani, 1992).

In Galsworthy's *Justice* the central character Falder is a weak-willed and jumpy individual with a noble purpose of providing relief to a distress woman. In so doing he commits an offense (forges a cheque) which leads him to prison and to demise. Thus, he becomes a pitiful figure rather than a tragic one. Legal system functions in such a callous way that it makes contempt of the notion of 'justice' and abolishes the individual completely. The play finds its end in the demise of Falder who is more sinned against than sinning.

Rigid Laws

John Galsworthy used name *justice* ironically, for the play is not about how Justice conquers but how injustice is meted out to the frail and the downtrodden. According to Galsworthy, the law works blindly and impersonally, grueling frequently blameless persons. We have Fromes appalling analogy of justice as a monstrous machine which roll down without any driver to check its speed or direction according to exigencies, with innocent people getting crushed under its wheels (Shanmugakani, 1992).

The real culprit in the play is Ruth's husband, Honeywill a drunken man who beats and harasses Ruth to the degree of trying to strangle her. So, Folder forged the cheque to rescue Ruth from the brutal clutches of her husband. The actual offender is Honeywill who is core reason of entire tragedy, but law permits him to go scot-free.

Like Galsworthy, Ruth also agonized because of the unbending divorce laws. Honeywill was a brute he tried to strangle Ruth in his drunken state. However, according to standing rigid divorce law Ruth was unable to divorce him for being drunken alone. She has waited for Honeywill to contract some more evil. If the divorce law had been simpler, Ruth would have dissolved her disappointing marriage and been united with Falder who would not have been forced to forge (swindle) in order to elope with Ruth to South America. Thus, rigid laws performed the roll of real villain which is root cause of the entire tragedy. In *Justice*, Cokeson and Frome are Galsworthy's perfect mouthpieces in the sense that they sympathize and see things with a humanistic lens. John Galsworthy speaks through Frome thus:

FROME. Once this cheque was altered and presented, the work of four minutes—four mad minutes—the rest has been silence. But in those four minutes the boy before you has slipped

through a door, hardly opened, into that great cage which never again quite lets a man go—the cage of the law. (Act II, 153).

This very sentence reflects the rigidity of law of then period.

Bad Condition of Women

In *Justice*, through the treatment given by a husband (Honeywill) to his wife (Ruth) one can easily understand the condition of women at that time. A woman was considered and treated as an inferior thing in a male controlling culture. She was treated as a slave; On the contrary the men had every type of liberty. They had a license to drink and beat their wives and treat them wildly. They consider their wives as beasts. They could never think of their families, wives and the children. Most of the times they became the cause of the demolition of their families. A woman was always considered as the weaker segment in the society so she bears the mistreatment and the cold-hearted treatment given by the men during their entire life, but they never oppose their husbands.

Through the way Ruth lived her life when she left her husband and Falder's confinement we can conclude that she was very careful about her children. She made sacrifice for her family; she supported herself for brief period by making shirts. As this income was inadequate, she was finally forced to become her employer's mistress. So, in this way for the sake of family she made sacrifice.

Rigid Society

Cokeson, James How, Walter How, and Sweedle are characters who stick to their firm and professional principles. They are on the side of the law. Some characters like How James reflect themselves as defenders of law and order. Up to some extent he was correct that being a head of the firm he had to maintain some discipline. James neglected the circumstances in which Falder falsified the cheque, committed the blunder. He did not pay attention to the intention of Falder why he was doing so and also Falder did not have any criminal history or criminal background. Instead he considered Falder as habitual swindler and philanderer. And strongly affirmed that if the situations resulting in a crime were taken into attention, no criminal could be punished. James supposed that the occurrence of offense can be dropped by merely punishing criminals severely.

Solitary Confinement

From Act 3 we come to know the difficulty of jailbirds. When governor visit the prisoner and try to apprehend the problems of prisoner. He hears all the problems of prisoners. He comes to know that prisoners are trying to escape. Solitary confinement is an intolerable torture to them. Prisoners were beating doors unvaryingly, herby seeing an outlet for their bored

and depression. The star class Falder also joins in this savage act. Galsworthy feels that it is an injustice to confine prisoners who were mental patients in solitary cells. Solitary confinement only worsens their sickness. Frome who is mouth piece of Galsworthy aptly remarked about prisoner and prison as follows:

Frome- Gentlemen, men like the prisoner are destroyed daily under our law for want of that human insight which sees them as they are, patients, and not criminals. (Act II, 153).

According to Galsworthy the main defect in system is that prisoners are treated inhumanly. Prisoners suffering from mental derangement need the steadying influence of their friends. Prisoner administrators were not allowing visitors to the prisoners. This was rigid a rule. The result was their pent-up feeling was not having any outlet. The prisoners became very restless. And they began to indulge in subversive activity such as sawing off window, bars and trying to escape (Shanmugakani,1992). This entire disaster could have been avoided if the rules had been hassle-free and the prisoners permitted to socialize with one another and allowed to visit their kin. Additional injustice done to prisoners is that no actual exertions are taken to reorient these convicts after they are set free, instead they are free to report personally to the police station-a treatment most humiliating to self-respecting, delicate people like Falder.

Conclusion

Galsworthy in his play *Justice* does all to attract the consideration of his spectators to the evil of solitary confinement and its shattering effect on the prisoners. Galsworthy pointed out that the very measure taken by administrators to boost justice turn out to be mechanisms of injustice. In justice we can see how the law functions sightlessly and detachedly, harsh to mostly innocent people. Falder is not innocent. He had committed the offence, but rigid society and rigid law neglected the circumstances and good intention behind it, so he was penalized three years laborious custody, and this made him nervous wreck. Discharged from prison, he finds it problematic to get an employment. He falsifies a letter of introduction and is detained once more. Due to this, he comes to know that he can never become an ordinary law obliging citizen. So, he committed suicide. The need for prison reform, need for reform in rigidity of society and need for relaxing divorce laws are also stressed in this play. Ruth agonized because she was not able to divorce her cruel husband and live with Falder whom she loved.

Justice created great awareness, particularly in Parliamentary and official circles. Winston Churchill, the new Home Secretary, and Ruggles-Brise, head of the Prison Commission both saw the play, first with sympathy, the second with a sinking sensation. Reinforcing previous efforts, the net result was that solitary confinement was reduced to three months for recidivists, and to one month for intermediates and star class. (Muralidharan, 2017; Varshney, 2013). The play deals with all kinds of injustice but is called Justice.

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Kailas Vijayrao Karnewar, M.A., NET
College Road, Snehnagar, Vasmath
Dist.- Hingoli. Pin- 431512
kvkarnewar@gmail.com

Integrity of Nisha in Manju Kapur's *Home*

T. Anbu M.A., M.Phil., B.Ed.

**Assistant Professor of English
Adhiyaman Arts and Science College for Women**

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Abstract

Manju Kapur's women are the personification of 'Integrity' representing the new voice of a new social order. The present paper discusses how Kapur's *Home* successfully presents the real picture of women in a male-dominated society. Here the protagonists are tossed about in the brawl between tradition and modernity, conservatism and newness, the call of morality and the claim of tradition. The tension between these notions of integrity and the desire for personal fulfillment forms the thematic foundation of the novel.

Keywords: Manju Kapur, *Home*, cultural brawl, gender discrimination, social integrity, male domination

In her third novel, Manju Kapur takes us through a brisk and extraordinarily captivating portrayal of three generations. Chowdhury says, "*Home* reveals a disturbing home truth that joint families can both destroy and preserve our maturity, individuality and mental progress". Manju Kapur is one of the brightest stars of Indian women writers of English. She has joined the growing number of modern Indian women writers who have significantly contributed to the progression of Indian fiction and the emancipation of women. She is the mouthpiece of Indian women in the modern twentieth century. She is a woman capable of deep analysis of women's emotional and psychological problems resulting from the sufferings of women in their homes.

Kapur's novels present the longings and struggles of women to establish their own identities. Her female protagonists crushed by the patriarchal society, define the patriarchal restrictions and expectations to assert their identity, achieve self-satisfaction and self-fulfillment in their lives. She is a supporter of the feminine issues. The feminist tradition is strongly apparent in her novels. Women's destiny does not seem to be created by God, but by the society in which they live. In the modern society, Women have changed their destiny on many levels. Even-though women do continue to suffer. Marriage, dowry, sexual issues, male egotism, family pressures, misunderstanding between the couple are the major issues in their lives.

In this novel, Kapur pictures women characters as victims of their fate. Nisha has to struggle to establish her identity and to survive in this male dominated world. The novel explains how patriarchal society has harsh rules for women. And one of the daughters breaks the rules with the changing social equations, one's individual ambitions and legal restrictions. It is the growth of the old house and cloth shop that are of immense importance, because the novel asserts emphatically that the interests of a business family come before personal concerns. *Home* is a masterful novel of the acts of kindness, compromise and secrecy that lie at the heart of every family. Home is supposed to be like a temple for getting peace, intimate relationship, and relaxation. But for married women it is not the place to talk of the oppression, hurdles and difficulties faced by them. In this novel, Kapur portrays the sufferings of characters who are middle class married women within their families. After marriage, married women think of being involved in their families without any hesitation. But the family members' speech and their attitudes towards them make them yearn to change the conditions of their lives.

The protagonists of the novel are women struggling against all probabilities. Sona is the first daughter-in-law in the family who didn't get the proper respect and given the recognized place in the family. Because everything has been judged by money. Money is the main thing and evaluates the life of a person. Sona didn't bring dowry from her mother's house because they were not able to give a huge amount of money and gifts. But her co-sister in that family brought much dowry including money and property. Sona was affected psychologically; she couldn't talk to anybody. This made her live in isolation. And the home is woven and knit tightly together by the patriarch Banwari Lal.

Manju Kapur has always tried to depict the picture of the sufferings of women at deeper level in her novels. But then, all sort of things happening outside do affect what is happening inside the home. *Home* is the story about the home of Lala Banwari Lal, a patriarch who has faith in living in a joint family. He is the head of the family and runs a sari shop in Karol Bagh. He thinks men must work hard outside the home and a woman must be a slave to do all the household chores. She should not speak in front of him, because women should work at home without questioning. He has two sons Yashpal and Pyarelal, and a daughter Sunita, who is married.

The novel spotlights on three female characters such as Sona, Rupa and Nisha who claim their identity in their own ways. The story starts with two sisters; one is attractive and the other is average. The beautiful elder sister Sona is married to the elder son of Banwari Lal while the younger one, Rupa is attached to a junior Government officer of less esteem. At the starting stage the story spins around the lives of Sona and Rupa before it focuses on the whole family. Each sister believes that the sisters want to be good enough in their own economic levels. Rupa has just a spouse and a father-in-law in the family but Sona belongs to a joint family.

The main strain of Rupa's life is a wicked tenant who lives upstairs in their home. He declines to pay his rent on time. They have officially spent a considerable measure of cash looking into the issue to expel him. Rupa and her husband, Prem Nath stay a childless couple all through the story. They don't have a child and the family blame only Rupa, not the husband. In the society, people gave importance to money, status etc. In any case, she is fortunate she is not subjected to bear the taunts of in-laws for having no child, like Sona, who after the passage of two years, is still not pregnant.

Sona performs each duty as a daughter-in-law as she is prepared from an early age to love, serving and complying with her in-laws. In the meantime, Yashpal's younger brother, Pyarelal gets married to Sushila. Their marriage is welcomed by all since it is arranged by the parents. Sushila brings a huge dowry with her including a scooter, fridge, cooler, double bed and sofa. Sona realizes what she has not understood in the three years of her marriage. Sushila has been much respected by the elders in the family, only because of her dowry. In Sona's life is a question mark. She feels herself inferior to Sushila, as Sona's parents did not give her dowry at the time of her marriage. The newly married couple starts living upstairs where Sona wishes to shift. But the system of joint family remains the same. All take their meals together.

Sona struggles to have children in order to establish her place in the family and rejects the responsibility for Vicky. Sona finally gives birth to a girl baby. Everybody is happy because after ten years she has become pregnant. They feel "It is good to have a girl in the house". (35) Girl is considered as Lakshmi for the traditional family. "And now the womb has opened," comments Rupa, 'a baby brother will come soon'. (36) The boy child is seen as 'Kul-Ka-Deepak'. Sona's delivery of her next baby, a son is welcomed and made much of, more than the first. Sona's mother-in law declared, now I can die in peace. All in the family expect and wait for a male baby to be born. They think only he will take care of the family. Nisha, who will marry and go to some other place, when she goes from here, will take all the property. From the beginning they look forward to having a male child and differentiate between the male and female children. Both of Banwari Lal's sons can hold their heads high in the society, because they both have sons.

Due to the gender differences, the family never let Nisha go outside and play with her brothers. The family of Banwari Lal is traditional and patriarchal. They believe that men work out of the house, and women within the house. His two sons follow the ways of their father without any question. Nisha, the main protagonist and the daughter of Yashpal and Sona, emerges as a self- dependent woman in the novel. She refuses to reconcile with the patriarchal and male dominated family structure and tries to carve out her own individual identity. She spends a restricted childhood where she is not allowed to play or go out by her own choice. She is provided with nice dresses and everything else yet, unfortunately her outfits did not match her

inclinations. “It was evening, the time children drink their milk and go to play. When adults move out of bedrooms darkened against the glare by heavy curtains”. (60)

Manju Kapur has portrayed those confused growing up years of Nisha in a heart-rending manner as Nisha is sexually abused by her cousin Vicky in the early years of her life. It affects her psychologically and mentally; she cannot reveal the matter to anyone. Rupa believes there is something at their home which is frightening and disturbing the innocent mind of Nisha. Nisha is sent to her aunt’s house. Her aunt Rupa, and her husband, take full care of Nisha. In the traditional family of Banwari Lal girl’s education is considered as secondary. But Nisha’s education begins properly at her aunt’s house. Her uncle, Prem Nath helps her in her studies and spends much time in telling her stories and teaching lessons.

A change appears in Nisha’s behavior after she leaves her own home. Her aunt and uncle try to talk on the issue of Vicky with Nisha’s father. But no one in the family is ready to believe in such tales about Vicky, whom they look upon like their own child. During Nisha’s education, her brother gets married. Now it is Nisha’s turn. Her mother knows that she is Manglik and it is not as easy to find a Manglik boy for her. Nisha is told to keep a fast for her future husband by her mother. Nisha is of modern thinking and does not believe in traditional beliefs. She is not ready at all to spend her whole day without food and water like her mother. As the family believes in superstitions, Nisha is also forced again to keep ‘Kava Chauth’ fast for the long life of her husband. Nisha has been influenced by her Maasi’s updated thinking about life.

Nisha’s stay with them has conditioned her mind according to the ways of her uncle and aunt. Rupa has a business of pickles. Nisha sees her mentor in her aunt and wants to lead a life like her. Sona does not understand her daughter. Sona is very similar to Kasturi in *Difficult Daughters*, where Kasturi, the mother of the protagonist Virmati, stands opposed to her daughter’s happiness and wishes. Both Kasturi and Sona are the forces of patriarchy within their homes. A daughter in the family must learn all the household activities and cooking. Sona didn’t give any importance to her daughter’s studies. She concentrates more on cooking. The traditional mother wants her daughter to be like her. For her doing kitchen work is more important than studies, because whatever she studies, it won’t be of any help to her. The main concern of Sona is Nisha’s marriage. Throughout the time of Ajay’s marriage, Sona wants Nisha to look beautiful so that some boy or his family may choose her. When Nisha returns home after living for a long time with her aunt, Sona discovers with horror that at the age of sixteen, Nisha does not know how to cook. The girl always tries to defend herself and her aunt. This clash between Nisha and Sona is a clash between modernity and tradition.

The mother wants her daughter to be rooted in the tradition that would make her life worth living. Having a social structure around you like a fence, or a prison, conditions one’s

thinking. A person becomes moulded by those circumstances in which he or she lives. We see that two real sisters- Sona and Rupa, born in the same house, are totally different in their thinking after their marriage. It is the result of the atmosphere of their new families. One considers a working woman as an emancipated individual, while for the other it is shame. During a protest, during the first year of her college, Nisha comes across a boy, Suresh, at the bus stop. Though she is a woman modern thinking, she remembers the life of tradition in her family. This induces some irritation in her mind. She falls in love with Suresh but in her mind, she always reminds herself of the patriarchal set up of her home; and yet, she is not afraid to do the things she likes.

This made her to earn money of her own. In modern society, women want to be economically independent. Then only all the women can manage and overcome their problems. She further wants to do fashion designing course. She wants to be economically independent. It is her first step towards empowerment. Her idea of working and earning is bitterly opposed by her mother. Manju Kapur seeks freedom for the Indian women but within the Indian socio-cultural values. She always reveals the process of oppression and gender differentiation within the institution of the family and the male centered Indian society.

Nisha is a victim of gender discrimination when she feels that she can't work outside like her brother. She requests her father, "If only you could take me with you, Papaji," she continues, "I have seen girls working in shops. Why should it be Ajay, Vijay and Raju? There must be something I too can do". (267) This reveals her inner quest for independent existence and self-identity. She counts herself equal to her brothers. She denies the patriarchal system. At her request, her father allows her to join a play-school, near her home. Instead of going to shop and attending the customers, it is the better option for her.

But Nisha soon gets fed up with the children at the school and leaves the job. Another example of woman's submission has been presented by Manju Kapur through Nisha's struggle to adapt to the profession not of her own choice. The author has depicted through the character of Nisha that it is not easy for a woman to choose the profession of her own choice. In order to do so, she has to struggle a lot in her life. Society deprives her of this right just because of her being a woman. Tradition-bound society has made certain restrictions and laws which she is not allowed to cross. Working in shop is not considered to be a good profession for a woman.

Focusing on the change of women's position, Manju Kapur has presented changes in the moral foundations of the Banwari Lal's family. The novel touches the realities of life in which owing to the modernization the 'old fashioned' shop of Banwari Lal is replaced by a modern type mirrors showroom and the 'home' is fragmented into flats. Anita Sethi in her review of *Home* writes, "As tradition battles with transition, the older members of the Banwari Lal family

struggle to adapt to the seismic changes rippling through the country, from Nisha restyling herself with a new haircut and clothes, to buildings being bulldozed to make way for chandeliered shops”.

Nisha defies the social structure and defines womanhood entirely in different terms that suit her aspirations. She does not dance to the tunes of conventions and wishes to live a carefree life. With the help of her father, she starts her own business, a boutique, named “Nisha Creations”. First time in her life she feels proud since her father trusted her as he would have trusted a son. She takes money from her father to start the business, but she vows to return every single penny to her father. She hires a tailor on monthly pay and collects material for suits from her father’s shop.

Nisha’s friends and customers like her suits and dresses. She gets heavy orders and becomes a successful and known ‘businesswoman’ of the Karol Bagh market. She is now economically emancipated. Kapur brings out some disturbing home truths in this novel which still exist in our society and are a part of the social structure. The only ray of hope is again her aunt and uncle. With her uncle Prem Nath, she plans to meet Suresh. At first her uncle consoles the girl, “His family should have met your family”, for Nisha, it is a traditional approach, so she answers back, “Uncle this is the modern age”. (201) Finally, they go to meet him in a restaurant.

Their meeting results in the destruction of her hopes and love. After three years of thinking that Suresh is her future, now Nisha has to adjust the idea of another man in his place. Now starts Nisha’s journey towards emancipation. She wants to do something valuable. She complains, why should I sit at home every day waiting for proposals; she wants to do a fashion designing course. She wants to be economically independent. It is her first step towards empowerment. Her idea of working and earning is bitterly opposed by her mother.

The novel touches the realities of life in which owing to the modernization the old fashioned shop of Banwari Lal is replaced by modern type mirror’s showroom and the ‘home’ is fragmented into flats. Nisha is very conscious regarding her workers, the raw-material for dresses and the genuine prices. Within a year she returns half of the loan money to her father. She keeps an eye on the workers. In her absence, she arranges her mother, Sona, to look after her workers. She is very much alert about her status as a reputed businesswoman. Meanwhile Nisha’s marriage is fixed with Arvind. He is a widower, and she sacrifices her life for the sake of the traditional family and her mother’s wish.

Nisha is shut up inside her home after her marriage. Her sister-in-law, Pooja, takes over her business. In this marriage Nisha’s husband never shares anything, personal or professional with her. Nisha takes him to be a highly respectable and responsible person who understood

human feelings. But it was entirely different from her view of him. He never shares anything. It gives her more pain; he does not understand her desires and aspirations. Therefore, we can say that marriage, the promised end in a traditional society, becomes an enclosure that restricts a women's movement. Nisha was like a flying bird that has become a prisoner in the cage of social norms. Within a month of her marriage, she conceives. During her pregnancy, she seeks to go to the shop. Her husband and mother-in-law do not appreciate her idea of going out during these days. Even her modern aunt, Rupa, consoles her.

At last Nisha delivers twins - one girl and one boy and becomes a complete woman according to the frame of society. A girl in Indian family is pining under the burden of patriarchy. While she was living in her home, she feels herself to be homeless -shelter less. She strives to explore space for herself. She tries to be self-reliant in order to survive. Manju Kapur's *Home* explores the complex topography of the Indian family and exposes many questions that are embedded within the family. The revolt against the ancient traditions, quest for identity, the problems of marriage and last, but not least, a woman's struggle for survival.

The novel projects a deep understanding of woman's nature and shows Kapur's maturity as a novelist. The logical Indian newspaper mentions here about the Pollachi rape. Women have to talk about their problems in their personal lives, blackmail, torture, and rape. Then only the culprits of the society will become visible. In India, besides several restraints upon females, tradition and orthodoxy of religion, women are still the victims of crimes like physical and mental torture, sexual harassment, rape and dowry killings etc. In modern India, the situation is still far from an ideal, liberated, democratic model. Indian women keep on struggling against the burden of tradition, against the legacy of the past and the orthodoxy of the patriarchal system.

The protagonist of the novel, Nisha lives her life in the shackles of responsibilities. The novelist not only describes the plight of woman in the joint family, but their sacrifices for the family. Thus, it is a novel about the quest of identity of three women, especially Nisha, who struggles against the conventional tradition of family. Her family is conventional and traditional. It does not adopt new ideas, nor does it give up old ones. Two sisters Rupa and Sona, have different opinions on the topics of education and career. Sona is a traditional woman who believes in the duty to the family. Woman has been created only for serving men; she is devoted to her husband. She sacrificed all her wishes, because of her husband. She loses her identity; she is a voiceless woman in the family. And this commitment is everything for her. Nisha's mother Sona considers marriage as the ultimate destination for her daughter. And she also wants her daughter to follow in her footsteps. She believes in the false ideas like the one that says people are suspicious of brides that are very educated. Rupa thinks that girls should be educated so that they can be individuals.

Rupa tells her that her husband says that a good degree gives you something to fall back on, to stand on your own feet. Rupa succeeds in convincing her to send Nisha to Durga Bai College. It was a girl's college and a nice place for a girl waiting to get married. Thus, Nisha is sent to the college not to get any new idea or pursue her studies but to pass her time till she gets married. Nisha is exposed to the outside world as she enters the college. In college she compares herself with her other classmates. She also wants to be like them. On her way to college, Nisha falls in love with a boy named Suresh. He is a student of nearby Khalsa College of Engineering. After many meetings with Suresh Nisha boldly wanders here and there. She is roaming on the university lawns with Suresh. With the apparent progress in the affair, Nisha becomes self-assertive and this boldness in Nisha is reflected in her changed costume. She tries to project herself as a modern or forward girl.

She knows that her conventional family setup will not accept her modernity, but still she decides to cut her hair. Kapur catches this sense of adaptability. Along with Suresh, Nisha goes to the beauty parlor, cuts her hair in open style. She looks extremely charming and beautiful. Suresh also appreciates it. Symbolically, she has become independent. Still, she is afraid of the soon to come consequences. She is worried how she could face her parents in her home. It seems to be a sense of revolt for her. She goes home in a disgusted manner. They greet her as she walks through the front door. Soon her family discovers Nisha's affair. She faces many difficulties. She is literally made a prisoner in her own house, not allowed to go alone anywhere. In Indian society, love marriage is not accepted because the people's mind from ancient times is made to work like that. Arranged marriage is accepted by everyone in the society with customs, tradition, and superstitious belief among the people. This has made her to be imprisoned in her home.

Nisha refuses to follow the traditional arranged marriage. The novelist expresses how in the Indian family a girl has no right to make decisions for herself. She has to sacrifice all her wishes for the sake of her family. Nisha is fed up with the loneliness, decides to engage herself in some work. Nisha begins to work in a nearby play school. She works in school from eight-thirty to twelve-thirty. As it is not enough to pass the time of her full day, she wants something more. She considers the possibility of doing other things in the world. She wants to open her own business in order to establish herself in terms of corporate life. Since she is the daughter of a businessman, it was not difficult for her to go through the acid test of business life. She thought herself to be better than Pooja. Thus Nisha's creation was started by Nisha herself. She took twenty-five thousand from her father. She promised him to pay every rupee within time. She learnt the graphs of the market carefully. She managed the market with her full insight. She valued her credentials well. Nisha succeeded in her business. She understood the different shades of complications in the business.

She pays half of the twenty-five thousand which she had taken to start the business. Gradually, she learns the value of life. Now, she stands on her own feet. Later, she pays back the twenty-five thousand loan. As a mother, Sona is conscious only about her marriage. She supports the business life of Nisha, but she is extremely conscious of Nisha's future life as a married woman. For her, a girl should be familiar with cooking, nourishing children, feeding them and managing the household affairs. On the one hand, Nisha's business is blooming day by day, and on the other, the family is anxious about Nisha's marriage. Finally, they approach a widower and ask him to be her bridegroom. Family wishes to compromise because of Nisha's working girl status, thinking that a groom's family would not agree at all. Though Nisha is born and brought up in a metropolitan Indian middle-class family, she tries to build her own independent identity. She could have easily followed the convention and lived happily. But she is destined to show her skill and ability to work equally. Her purpose behind establishing her Nisha's Creations is not merely to pass time.

It indicates her desire to be financially independent. This is how Manju Kapur explains the route of complete equality, struggle for economic independent existence, and her equality with men shows her marching towards modernity. Nisha flourishes as the most beautiful girl and she is the girl of the new generation. But right from her childhood Nisha starts showing signs of rebellion from the very beginning as "unfortunately her outfits did not match her inclinations". (52) But unlike other women in Banwari Lal Family, Nisha is very intelligent in her studies. Her mother is aware of her intelligence, but her ultimate aim is to get her married. Whether it is the mother or the brother all impose this code of conduct upon Nisha: It is better for you to remain inside for Nisha you are a girl, She has nothing better to do than sit around and read. Even in such a family Nisha takes admission in Durga Bai College to do English Honors.

Sona is highly skeptical of educated girls and thinks that People are suspicious of brides that are very educated. On the contrary Nisha feels that a girl should be content anywhere provided she is allowed to give direction to her aspirations. She does not want to remain the slave of society and customs. So the first time Nisha was told she had to fast for her future husband, as fasting for the would-be husband and his family from an early age is considered a virtue. Nisha wants to become economically independent and should not be treated as slaves by others. Everything is possible in a woman's life only through education. Nisha is the best example of the modern Indian woman in the twentieth century. In ancient times, the rich women did not have to study. But in the modern times, Government has given many opportunities for the development of women. All the women should be going for higher studies. It enables them to get economic independence and become freedom fighters against patriarchal society.

The present study examines Manju Kapur's *Home* with images of women reflecting on them. Her female protagonists are fighting hard for their rights in a patriarchal society. Her

women protagonists are struck between tradition and modernity. The study explains Manju Kapur's indubitable ability to explore the psyche of the present day urban, educated middle-class women. Manju Kapur has portrayed memorable women characters. All her novels consist of a variety of women characters and her novels are women character centric. Her women characters bring forth the various shades of the lives of women. Through her women characters, she shows a mirror to the society saying what the condition of middle class women is in a patriarchal society. In the first phase of Indian women novelists, the major focus was on social reformation. The second phase of Indian women novelists is more focused on the challenges and predicaments of women.

The novel appeals to her not only as a writer, but as a teacher as well. As a writer of new generation in an atmosphere of the nation's socio-political flux, Kapur has recorded the truth in her fictive narrative with zeal to change the Indian male perception. She describes the traumas of her female protagonists from which they suffer and peril for their triumph. Manju Kapur presents in the novel the changing image of women moving away from traditional portrayals of enduring, self-sacrificing women towards self-assured, assertive and ambitious women making society aware of their demands and in this way providing a medium of self-expression. The journey of Nisha's life starts as a business woman with self-assurance and confidence in her performance.

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Shakespeare Views Mind as a Domain of Intense Tragic Sensibility and Potentiality

Dr. S. Chelliah, M.A., Ph.D., D.Litt.
Professor, Head & Chairperson
School of English & Foreign Languages
Madurai Kamaraj University, Madurai – 21
schelliah62@gmail.com

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Abstract

This paper perfectly projects the dramatic skill of Shakespeare in exploring the intensity of tragedy in sensible and potential ways. In the way there are certain aspects followed by Shakespeare in his tragic plays with such noticeable features as tragic flaw, internal and external conflict, fate, revenge and catharsis. Behind all these features he has something to explore. Bringing home the point, he handled tragedy in a very emotional manner.

Keywords: Shakespeare, mind, tragic potential, sensibility, Catharsis, fidelity, treachery, desperation, Pre-eminent, convulsions, aggrandizement

Shakespeare, the Elizabethan dramatist, is called the “soul of the age! The applause, the delight, the wonder of the stage”. Shakespeare, in the words of Ben Jonson, “was not of an age, but of all ages”. It is true that he has powerfully expressed the spirit of his age. However, he is called the very “epitome of mankind”, for he has dealt with the archetypal emotions, aspirations and truths of human nature transcending the barriers of time and space. The British have left India, but Shakespeare’s empire has been widening with the passage of time. Louis B. Wright observes:

“The field of Shakespeare criticism today is so vast and has such a ramification of specialized topics, from aesthetic appreciation to Freudian analysis, that non-specialised literary scholars, much less other folk, and it is difficult to sort out the significance from the trivial” (1).

Shakespeare was one of the greatest men of genius that have ever been born on this blighted planet of ours. The extent, variety and richness of his plays are quite bewildering as one approaches them. He wrote for the Elizabethan stage and audience: but he is read and enjoyed even today not only by English men but by the English-speaking people all over the world. Even though his works have been translated into all the important languages of the world, his freshness and appeal seem to grow the more he is need. But what is the secret of this universal appeal of Shakespeare? How does

he achieve this universality? Aristotle defined universality as the idealizing power of art, i.e. the capacity to lift the narrow world of the story to a higher, wider and vaster world. Shakespeare has this power, for in his works he is constantly generating, constantly moving the particular to the general. Thus, the particular story of a play becomes a part of the panorama of humanity which continues “unbroken from generation to generation”. Coleridge has called him “the myriad – minded Shakespeare” and yet another critical observation is that Shakespeare represents “the prophetic soul of the wide dreaming of the times to come”. The facts which encompass the entire world become his subject matter and his characters are universal in their application and appeal.

Shakespeare today has crossed the geographical boundaries and national frontiers. He has, no doubt, become a Mona Lisa of literature and his reputation has been soaring internationally. Shakespeare’s Tragedy is a very fascinating and profound subject. Tragedy is older than comedy for comedy deals with the hero’s success and prosperity while tragedy tells a dismal story of courage and inevitable defeat. But in spite of defeat, man vindicates his unconquerable mind. “After comedy and most other literary forms, life goes on; but tragedy stops history. It is a summit or end stage, always concerned with problems of value; it is human life seen in an ultimate prospective”. That is why the tragedies of Aeschylus, *Sophocles and Euripides*, of Marlowe, *Shakespeare and Webster*, of Lope de Vega and Calderon, of Corneille and Racine have stood four-square against the ravages of time. In some of his tragedies, particularly, the earlier ones, Shakespeare was undoubtedly influenced by Seneca, the Mysteries and Moralities of the Middle Ages and Marlowe and Kyd. But while writing his major tragedies, viz., *Macbeth*, *Hamlet*, *Othello* and *King Lear*, he appears to have outgrown these influences. The supremacy of Shakespearean tragedy is, no doubt, unchallenged and unchallengeable. Rather undoubtedly, supreme among the British dramatists, Shakespeare is unquestionably one of the greatest of all time.

Shakespeare’s greatness lies in the distinction of his work which continues the zenith of English drama. His apparent ability to dramatize situations, his talent for creating vivid characters his all-embracing philosophy of life in dramatic craftsmanship and poetic genius have all combined to make him the most popular and one of the greatest dramatists of the world. His genius is universal and the unique achievement of his lies in his capacity to amalgamate diverse individual factors and in his talent to surpass all those from whom he borrowed”. He borrowed like a prince and enriched everything he borrowed” (Iyengar, 31). Truly speaking, Shakespeare’s tragedies are realistic and natural to the core. Lear is essentially a good king who believes that the world is full of love and virtue, but he was too late to realize that all of it was a mirage when experiencing the stark realities of life. In *Macbeth*, the author pictures the good and evil as co-existing in the same character. In *Hamlet* which begins with a murder and ends in a massacre, Shakespeare makes deep analysis of human behavior through characters of different mental frames. In *Othello*; fidelity and infidelity, jealousy, treachery all play a convincing reality.

A history of Shakespearean criticism is nothing but “a history of the evolution of human thought with its progress and retrogression.” There is no way of discovering when exactly Shakespeare began writing his plays. Starting about 1590 on his long and enviably successful career

as a professional dramatist, he wrote about 38 plays in all. Thirteen of them are classified as 'Tragedies'. The remaining plays comprise comedies and Histories. Before he entered his 'tragic phase', he had already written his masterpieces of comedies such as *The Midsummer Night's Dream*, *The Merchant of Venice*, *As You Like it*. What factors were responsible for Shakespeare's departure from the charming and sprightly world of the romantic comedies into the grim and dark world of tragedies and stay there for many years, it is different to say. Even the comedies are not unaware of the tragic elements. The basic situation in *The Merchant of Venice*, *As You like it* and *Twelfth Night* are all potentially tragic. In them, the dramatist deliberately looks at the respective situations from a point of view other than the tragic. It may be said that in Shakespeare, the comic and the tragic do not exclude each other; they co-exist as in everybody's life. G.B. Harrison writes:

"Shakespeare was once an actor and a playwright; the notion that he was the supreme genius of the English speaking races did not begin until he had been dead more than a century" (6).

Aristotle's view of tragedy is expressed in his *Poetics* which had a profound and far-reaching influence on the Elizabethan theory – and practice of tragedy. Along with the Senecan and Medieval concept of tragedy, it went a long way towards moulding Shakespeare's own view of it. Aristotle defines tragedy as "the imitation of an action, serious, complete and of a certain magnitude in a language beautified in different parts with different kinds of embellishment, through action and not narration, and through scenes of pity and fear bringing about the catharsis of these or such like emotions" (27). The action of the tragedy must be of a certain magnitude i.e. it must be long enough to permit an orderly development of action to a catastrophe. A tragedy is a dramatic composition which represents a sombre or a pathetic character involved in a situation of enormity or desperation of by the force of an unhappy circumstances.

The aim of tragedy is to exert pity and fear. Hence, tragic hero must be represented as to serve this purpose of exciting pity and fear among the spectators. According to Aristotle, the tragic hero should be a good man, passing from happiness to misery or a bad man passing from misery to happiness or an extremely bad man falling from happiness to misery. Thus, an ideal tragic hero is said to be the intermediate kind of person – a man not pre-eminently virtuous and just, whose misfortune, however, is brought upon not by vice or depravity but by some error of judgement – Hamartia – a miscalculation. Hamartia is not a moral failing. It is known as 'tragic flaw'. If the hero is a thoroughly bad man, we never feel pity for him but rather we express that he deserves it. The hero thus is "more sinned against than sinning". So, a tragic hero should rather be a good and eminent person accepting a bad end.

Shakespeare's tragic heroes are all conspicuous or remarkable persons who stand in a high degree in society. They are either kings or princess or great military generals who are indispensable for the State. In this respect, Hamlet is a prince, Lear is a king, Macbeth belongs to the royal family

and is a trusted kinsman and General and Othello is a great warrior and brave General and their suffering is contrasted with their previous happiness. So, the tragic hero of Shakespeare is not only a person of high degree, but he also has an exceptional nature. He is built on a grand scale and his tragic heroes are all driven with certain particular interest, object, passion or habit of mind. Owing to the fault or flaw of his character, the tragic hero falls from greatness. He errs and his error, joining with other causes, brings ruin upon him.

Shakespearean Tragedy in the main confirm to the classic definition of Aristotle but it does not strictly follow the Greek philosopher. Maurice Morgann observes:

“Shakespeare’s plays and above all the great tragedies offer an experience that can only be lived into and understood to the best of our individual powers and our understanding changes as we change” (P 228)

The essential structure of Shakespeare’s plays is poetic. Shakespeare’s genius is explicit in creating his characters with a human nature. His heroes are all one with the humanity. He depicts human nature and gives importance to emotions, moral instinct, human weakness etc., In fact, Shakespeare’s characters are all true examples of human nature. The action of a Shakespearean tragedy always develops through conflicts. This conflict is both external and internal. It may be between two persons or group of persons representing opposing interests. Such is called external conflict, internal conflict is found in the mind of the hero between two opposing ideas or attitudes which pull him in different direction so that the hero, torn and divided within himself, suffers the agonies in the mind. Thus, there is conflict in *Macbeth* between ambition and loyalty to the King; *Othello* is torn within himself between jealousy and love; and *Hamlet* hesitates and broods and does nothing. Hamlet’s madness is due to inner conflict. King Lear suffers terribly as a result of the ingratitude and treachery of his daughters. In a word, the theme of a Shakespearean tragedy is the struggle between good and evil resulting in serious convulsions and disturbances, sorrows, sufferings and deaths. In the words of Dowden, “Tragedy as conceived by Shakespeare is concerned with the ruin and restoration of the soul and the life of man. In other words, its struggle is the struggle of good and evil in the world”. For Shakespeare, character is Destiny. “His Tragedies are not mere tragedies of character but tragedies of character and Destiny” (Nicoll, 43). There is a tragic relationship between the hero and his environment. Fate or destiny places him in various circumstances and situation, Fatal forces seem to hover over his head. For example, *Macbeth* is exposed to various temptations, power and glory which he could have resisted; but he does not. He is weak of will, his ambition longs for the crown and desires personal aggrandizement or glory. The situation in *Othello* requires calm and cool thinking but it is just this quality which the hero doesn’t have; in *Hamlet*, swift action would have saved the situation, but the hero is given to brooding thought and noble inaction. In *King Lear*, the circumstances require cool thought, but Lear is rash and hasty, there could be no tragedy at all in their different – circumstances. In other words, the flow in the character

of the hero proves fatal of him only in the peculiar circumstances in which cruel Destiny has placed him.

‘Catharsis’ the great word, signifies cleansing or purifying. It is used by Aristotle in his descriptions of the effect of tragedy – the purgation of emotions. A Shakespearean tragedy is really ‘Kathartic, i.e., It purges the readers of the emotions of self-pity and terror. Shakespeare brings home to us a kind of serenity at the end of his play. Macbeth realizes a new beauty in existence; *Othello* and *King Lear* regain some of their former nobility and dignity just before the end. Antony and Cleopatra, Brutus and Cassius are never so great and heroic as at the moments of their death. Thus, a sort of calm descends on the tragic hero. It is owing to the serenity at the end that the readers are never left crushed or pessimistic. Thus, emotional equilibrium is maintained. Shakespeare has made effective use of soliloquy in his plays especially in his tragedies. He has skillfully used soliloquy mainly 1) to reveal complex character, 2) psychological conflict of the character, and 3) various motives and emotions of a character. “The soliloquy in Shakespeare is an integral part of the action of the play. It reveals character, gives a self-analysis of motives and helps in the development of action. According to A.C. Bradley, “many of the soliloquies of Shakespeare are masterpieces” (P 58).

Hallucination, somnambulism, violent fits of anger or jealousy, imbecility etc., are various types of abnormalities which Shakespeare deals in his plays. Bernard Lott observes:

“Studies of true madness (Lear, Ophelia in Hamlet, feigned madness (Hamlet) or madness included (Malvolio in Twelfth Night) are spread through Shakespeare’s plays. They do not always receive the kind of Compassionate – treatment we would look for today. Lear’s madness doesn’t figure in the sources and was long thought to be a natural product handling the revenge theme in the plot as Shakespeare assembled it for his own purposes” (P XXXIII).

Shakespeare’s tragic art attains a new dimension in the portrayal of his plays. He never rewards the wicked and does not put the virtuous to suffering and death unnecessarily. When Lear driven into the storm by his daughters, he has already lost control over his self-possession. The storm has intensified his imbalance of mind and has made him insane. Shakespeare shows that punishment always follows wrong deeds. The presence and power of the unseen is found in Shakespearean Tragedies. All classes of people shared this belief of the supernatural elements which controlled human nature. A.C. Bradley observes that Shakespeare occasionally and for various reasons represents the abnormal conditions of mind, insanity, somnambulism and hallucinations.

Shakespeare also abundantly depicts witches and ghosts. They all have specific role to play and deeds issuing from these are certainly not what we call deeds in the fullest sense, deeds expressive of character. Lady Macbeth's sleep-walking has no influence whatever on the events that follow it. Macbeth did not murder Duncan because he saw a dagger in the air, he saw the dagger because he was about to murder Duncan. A.C. Bradley observes:

“If Lear were really mad when he divided his
Kingdom, if Hamlet were really mad at a time
In the story, they would cease to be tragic
characters” (P 8).

Shakespeare, with his artistic genius used the supernatural – the unseen forces most sparingly. His supernatural beings remain aloof, and do not mingle freely with human beings. His supernatural is never repetitive; yet their influence is felt throughout the play. In the words of Mary A. Woods, “Supernatural are Messengers from the unseen, Ministers of justice, Avengers of crimes that but for them, might have remained unpunished. They stand for the Nemesis which is a prime factor in all the plays” (P 271).

A Study of Shakespearean Tragedies is a complex one. As Dowden puts it, “Tragedy as conceived by Shakespeare is concerned with the ruin or the restoration of the soul and of the life of art. In other words, its subject is the struggle of good and evil in the world” (P 7). In Shakespeare's tragedies, we have before us a type of the mystery of the whole world. We witness astounding power, intelligence, life and glory, perishing and destroying themselves. It looks as if a fate, a pre-determined design of god that calamities arise as in the case of Greek Tragedies. Yet “in our final analysis, it appears that human action is the central fact of tragedy, and the catastrophe is the return of this action, and in this found justice or that orders of moral necessity” (P 7).

Shakespeare has left behind a good number of tragedies. They are *Titus Andronicus*, *Richard III*, *Richard-II*, *Romeo and Juliet*, *Julius Caesar*, *Antony and Cleopatra*, *Timon of Athens* and *Coriolanus* *Hamlet*, *Othello*, *King Lear* and *Macbeth*. Shakespeare was so masterly a playwright that one can find unfathomable aspects of tragic sensibility in his Great Tragedies.

Shakespeare is at his best in *Hamlet*. “One of the qualities of Shakespearean tragedy hardest for readers and audiences to accept is the vividness of evil. Shakespeare's villains are among his most compelling characters and the villain is gradually practical, intelligent, resourceful and without illusions” (Charney, 241). *Hamlet* is a play in which supernaturalism plays a dominant role striking a note of mystery so as to intensify the tragedy and *Othello* is a tragedy of passion *Othello* is a tragedy of intrigue. *Othello*, like *Romeo and Juliet*, is a love story that ends with the death of the lovers. “There is in both plays the same sense of speed in movement, the poignancy in the double tragedy” (Iyengar 494). Along the lines of Aristotle's poetics, Lear is the most fully developed of Shakespeare's tragic protagonists. He moves from tragic blindness and hubris through a suffering and madness in which he experiences tragic recognition. He is extremely different at the end of the

play when he is reconciled with his daughter Cordelia. But he cannot escape his tragic fate, and the innocent Cordelia shares this fate:

“For thee, oppressed king,
I am cost down” (535)

This helps to define the kind of tragedy that powerfully evokes pity and fear, in Aristotle’s terms. There is no justice in the death of Cordelia, yet she is indissolubly linked with Lear. The redemption of Lear, his recovery from madness, his reconciliation with Cordelia takes place gradually and it may be the most tender and moving part in the play. The old king believes that he is a soul in hell, and he needs to be convinced that he is alive and that his daughter Cordelia is speaking to him.

“You do me wrong to take me out O’ th’ grave.
Thou are a soul in bliss; but I am bound
Upon a wheel of fire, that mine own tears,
Do scald like molten lead” (4.7. 45-48).

This scene comes closest in Shakespeare to fulfilling the criteria of Aristotelian tragedy because Lear’s return from madness brings with it an intense recognition of his fallible humanity. His acknowledgement of Cordelia is done with extraordinary simplicity:

“Do not laugh at me
For, as I am a man, I think this lady
To be my child Cordelia” (4.7. 68-70).

Our final image of the king at the end of the play is “cheerless, dark and deadly” (5.3. P.262) in the words of Kent. He enters with the dead Cordelia in his arms and there is a brief and heartbreaking illusion that she may be alive. But Lear at this point is beyond tragedy:

“Why should a dog, a horse, a rat, have life,
And thou no breath at all? Thou’ It
Come to more.
Never, never, never, never, never” (308-310).

The ‘never’ is the final voice of tragic doom and sensibility. Here is a tragic sense of parting and otherworldliness. *Macbeth* is full of splendid psychological insights expressed in a dramatic form. In Act-I scene-5, Lady Macbeth is alone on stage reading herself husband’s letter and speaking the first important soliloquy. *Macbeth* has many soliloquies. Macbeth’s unquiet mind is already apparent in this soliloquy before he enters the scene. He is not a natural murderer like Claudius or Iago. Lady Macbeth understands the impediment that the “milk of human Kindness” imposes. Lady Macbeth gives him courage:

“Thou’dst have, great Glamis,
Thus, thou must do, if thou have it” (1.5. 24-25).

Macbeth is unusual in structure because it has a villain – hero – Macbeth. Macbeth is like Iago and it splits the role of protagonist between husband and wife. In terms of dramatic logic, Macbeth is set against Lady Macbeth, and they seem to move in opposite directions. Before the murder, Macbeth is already defending Duncan and accusing himself in a manner that resembles Claudius in the prayer scene of Hamlet. In his lucidity and self – awareness, Macbeth seems to be modeled on Claudius. Macbeth’s only motive for the murder of Duncan is his “vanting ambition”. Aristotle’s criteria of pity and terror is amply fulfilled in *Macbeth*. We sympathize with his loss of everything that is most characteristically human, we feel for his own clear-sighted-recognition of what is happening to him. Macbeth cannot react promptly to his wife’s death, and he remembers nostalgically, the time when his “senses would have cooled to hear a night-shtick” (10-11).

“I have supped full with horrors” (13).

Macbeth’s “tomorrow, and tomorrow, and tomorrow”, Speech is a sign of despair because life has become tedious, repetitive and meaningless. He hopes for death. Macbeth is considered the most vehement, most concentrated and perhaps the most tremendous of the four great tragedies of Shakespeare. *Titus Andronicus* is Shakespeare’s first tragedy. This play reminds us how strong, passionate and eloquent the play is and how clearly it prepares way for later tragedies, especially king Lear. “The most intemperate judgement comes from T.S. Eliot who called *Titus Andronicus*” one of the stupidest and most uninspired plays ever written, a play in which it is incredible that Shakespeare had any hand at all a play in which the best passages would be ‘too highly honoured by the signature of Peele” (P 211). Like Lear, Titus is a man, “more sinned against than sinning” (King Lear 3.2. 60). He is overwhelmed and driven mad by an endless torrent of grief that makes us sympathize with his sufferings. As a tragedy, Titus is powerful in performance. *Julius Caesar* is a wonderfully designed political tragedy of Shakespeare.

To conclude, Shakespeare brings serious moral purpose in his tragedies. The wicked is ever punished in Shakespeare as in the Greek tragedies. Shakespeare conceived of tragedy as something that celebrates life. Life in itself is nothing. It is a dream that keeps us fighting, willing and living. The death of the hero must reveal the dignity, nobility and universality of his struggle has been a futile one. In Great tragic, the order is symbolized in fate or the Gods, but in Shakespeare, it is in the laws of nature or in human justice or reason. Shakespeare is said to have explored the mind as a domain of intense tragic potentiality. Pride or vanity of lust is responsible for their tragedy, as they rely too much on their conscious ego, ignoring the tremendous power of the unconscious. Shakespeare lingers at length with tragic sensibility. Yet it doesn’t mean that his vision of life was essentially tragic. Behind the tragic scene, Shakespeare has something to explore. Tragedy is an outcome of a mistake, a moral lapse. Shakespeare sees a flaw, a lapse in moral responsibility at every tragedy or catastrophe.

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Dr. S. Chelliah, M.A., Ph.D., D.Litt.

Shakespeare Views Mind as a Domain of Intense Tragic Sensibility and Potentiality

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Stressed Student-life: A Prominent Feature in the Recent Indian Campus Novels

Dr. M. Eswara Rao, M.A., M.Phil., Ph.D.

GMRIT, Rajam

Andhra Pradesh

eswararao.m@gmr.it.edu.in

eswar.majji@gmail.com

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Abstract

Campus novels, in general, reflect various facets in the life of students on campus. The academic stress, caused by the very system of education, acquisition of grades, coping up with peer pressure and parental pressure, is well presented in campus novels. An objective reading of select Indian campus novels tells us that it is obvious in the present system of education whatever may be the institute or university. Though it is a matter of serious concern for many psychologists, unfortunately, no corrective measure has been initiated by any institute so far, and students are left to their fate.

Keywords: campus novels, academic stress, examinations, assignments, grades acquisition, parental pressure, suicides.

It is believed that people used to lead simple and ascetic lives in good olden days. The modern man tends to become more materialistic due to the concepts of industrialization, urbanization, globalization etc. In India, the western influence has brought in the materialistic life style and culture in place of the old simple life style and culture. The trend has continued prominently during the post-independent times in India. Obviously, undergoing stress has become very common phenomenon in modern-life. All the man-made comforts, facilities, luxuries, problems and conflicts make man's life more and more stressful.

The most inevitable and alarming issue in academic institutions that affects the students is stress. Many scholars of behavioural sciences recommend more attention on the stress. (Agolla 25-35) Further, we are warned that if stress is not managed well, the academic institutions will face both positive and negative consequences. (Stevenson & Harper 167-178)

Academic stress is experienced by students especially during their preparation for exams, when they are expected to master the large amount of content in a small amount of time and in

grade competition among their peers. (Abouserie 323-330). In this connection, Supe and Saipanish analyse the reasons for stress among students on campus thus:

University is a time when academic challenges increase significantly, and self-driven study and learning habits as well as self-determined time management become essential skills to master. Pressure to perform well in assessments and thinking about the future also increase. However, in addition to the many academic pressures, early studies have reported that psychosocial factors are also significant sources of stress for students. (Supe 1-6 & Saipanish 502-506)

The above perceptions hold good even in the Indian context. Indian parents have great hopes and expectations about their children. They want their children to be in high-rated technical institutes viz... IITs and IIMs or in reputed medical colleges of the country in line with the present trend. Therefore, stress has crept into the student community just as it has been affecting the parents of the present day, in this competitive world, as a common phenomenon.

The scope of this paper is to focus on some of the Indian campus novels which have been published during the last decade. A study of incidents that are discussed below from the select campus novels viz... *Five Point Someone* by Chetan Bhagat, *Sumthing of a Mocktale* by Soma Das, *Keep Off the Grass* by Karan Bajaj, and *Nine Months Ago* by Manish Gupta, reveal how the novelists have given enough attention to the academic stress manifested in some of the characters of the novels.

The student trio in the novel *Five Point Someone* is from diverse backgrounds who aspire to become IITians with different academic standards. Once they are in, they get baffled initially with the system and the life at IIT, for instance, classes, assignments, more classes, and quizzes. (Bhagat 14) They make students anxious and totally busy with a lot of academic activities all the time. Their watching of a movie before the exam has led to obvious failure in the quiz. They are all worried about their grades since there is no value for five pointers at IIT and only those who acquire 10 for 10 deserve respect. In Prof. Cherian's words, "We judge people here by their GPA. If you are a nine, you are the best. If you are a five, you are useless. I used to despise the low GPAs so much..." (Bhagat 261) Hence, grades attained by the student will decide his or her fate or destiny. The narrator of the story, Hari also worries about "... a dozen assignments a week. Plus, there is a viva component that I hate". (Bhagat 143) His worry about assignments, viva and grades has another reason too. His girlfriend Neha will introduce him to her professor- father if he gets really good grades.

The discussion continues further in the novel *Sumthing of a Mocktale*. Teachers in JNU also say, "Here you have to EARN your grades". (Das 27) The senior students provide some more

information and guidance on grade system to juniors from their years of experience. Thus, a senior student Deboshree explains how to earn grades at JNU:

“The grades. See there are slots and you yourself are the enlightened one to decide what you want. If you spend months of sleepless nights, cram all the notes, stop combing, stop taking bath and study, you will get A only. If you just submit your assignment on time, read the questions, go write coolly, you will manage an A minus which is still considered decent. If you miss a few assignments, just mug up the answers, vomit them out in end semester exams, you will still manage a B-plus. (Das 28)

She also says that even when one prepares for IAS exam, he or she also can manage with B grade. If someone misses one or two papers and doesn't do assignments the one will be getting B-minus which is called a benchmark. If that is also not possible and one manages a C, history will be created on the one's name at CSODR for years to come. More over an A- Plus will be like the moon and the stars, only decorative pieces. The senior is of the opinion that even if one gets an A-plus that is not worthy. She also makes an alarming note here by saying “once bracketed into a particular slot it is almost impossible to break the mould and move into another”. (Das 28) Now it is the junior or the student who has to decide which grade she/he wants and work accordingly.

The issue between the students and the teacher in *Keep off the Grass* is also related to the relative grading system existed in IIM. According to the lady professor of Accounting they have four grades, A, B, C, and D which are determined through a series of ten quizzes, a mid-semester exam and a final exam. They may have almost an examination every week. When she has started explaining the results of the relative grading system, some students express their dissent saying,

“Ma'am that seems unfair. Technically, even if I get 90 out of 100, I could still get a D because the rest of the class got a higher score. What are we trying to measure here? My ability to understand the subject or whether I can beat others in understanding the subject?” (Bajaj 50)

The professor's quick response will give the success mantra in corporate life:

“What do you think success in corporate life is about? Your doing well or your doing better than your peers? My classes should simulate the reality you are going to face when you graduate from here, and my course is as much about learning accounting as it is about being the best at learning accounting.” (Bajaj 51)

This clearly explains the pressure the grades put on the students. The individual gain of knowledge and performance in a subject is not sufficient, but the performance should be comparatively better than others. Students have come to know that the grading system is common with all courses and teachers only with slight variations. The hectic schedule runs, the semester one completes and finally the results are out to make all disappointed. Sarkar manages marginally behind top ranker with 3.8 GPA while Samrat scores 2.9. A Yale valedictorian finds a pleasant surprise to be a topper of 50 percent of the class in IIM. (Bajaj 173) This is the effect of the relative grading system.

Examinations of both types- academic and competitive, cause stress for the students. They strive to get good grades in academics in order to maintain an edge over their peers whereas a competitive exam for a career in public or private sector will be a life and death problem for many. In one instance, in *Sumthing of a Mocktale* describes how Kaya has prepared for an entrance exam with a nerve-throbbing head, parched throat and the bile crammed foodpipe during the sleepless nights. Her condition is compared with an Iraqi soldier battling against US army who is sure of his own defeat. Finally, she bowed before god uttering prayer ‘This time Lord, only this time, one last time, I know I have said this before, but I mean it this one time, Please... Please’... (Das 194,195) The true description by Somadas of students’ stress before the examinations is very realistic in manner. Both the physical as well as the mental strain they undergo before exams is illustrated through Kaya in *Sumthing of a Mocktale*.

A similar situation can also be found in the novel *Nine Months Ago* written by Manish Gupta. He records his fresher experiences more effectively than other campus-novelists regarding the grade system. He presents grades of End-semester exams achieved by different students and their feelings. Ever hard-working Akash has scored 9, Routlu gets 7.7 along with one FF (re exam) in analog lab, Nangu gains 5.1 and 2 FR (Fail and Repeat the course). But the protagonist Shashank is able to make a good show of 8.01 because of the care taken by his girlfriend Arpita. Routlu is very much worried and utterly disappointed with the result as failure in lab exams is a rare case at IIT. He cries literally and asks the other friends to help him in getting through the exam. He howls, “please do something for me else I will commit suicide, or worse, my father will kill me.” (Gupta 113) Soon his friends start the rescue operation by talking to the TA (Teaching Assistant), Shreya. The problem is solved finally after correction of the marks by TA. The agony of Routlu indicates the pressure he faces from different directions. He wants to get through the situation somehow. Otherwise he is ready to commit suicide. If he does not, his father will kill him. It is another instance of pressure by Parents. Nangu, another character in *Nine Months Ago* also commits suicide in the hostel, unable to withstand the pressure.

Very often, academic stress leads to attempts of suicides on the part of young students who failed in achieving the goals planned and fixed up for them. Some aspirants drop in the middle of

the process unable to withstand the stress they undergo during the process and take hasty decisions to end their lives to avoid being stamped as failure cases. Some other students try all possible ways to meet the expectations and aspirations of their parents but fail to bring to realization the dream of the parents. The pressure from the parents on their kids is illustrated in the novel *Five Point Someone* through the character Samir. Neha's brother, the only son of Prof. Cherian, commits suicide after having failed to get a seat in IIT. He writes a note to his beloved sister in which he mentions-

I have tried three times to get into IIT, and each time I have disappointed dad. He cannot get over the fact that his son cannot handle Physics, Chemistry and Maths. I cannot do it..... I cannot get into IIT. And I cannot bear to see dad's eyes.....what can I do? Keep trying until I die? Or simply die? (Bhagat 167)

Hence, Samir commits suicide out of parental pressure. The father does not care what his son aspires to be in life. The consequence is loss of an invaluable life! When Prof. Cherian realizes the fact, it is out of his hands. He has lost the invaluable life of his own son. Alok, one of the three friends, also attempts suicide when he is unable to digest the punishment awarded in the light of breaking into Prof. Cherian's office for exam papers and the consequences in his life. Alok being a sensitive, career-oriented middle-class student, with a lot of familial responsibilities, unable to secure good grades, cannot withstand the pressure, shame and punishment; has tries to commit suicide. After all, grades are affecting student life in a bad way resulting in their deaths.

At times, the grades affect friendship and relations among the students. The three friends, Hari, Alok and Ryan become good friends on campus. They live, work, study and enjoy all their time together. When the grades are announced, the much ambitious Alok breaks up his friendship with Ryan, believing that the latter's idea of going to movies and other acts of enjoyment has been responsible for their poor grades. The boy blames Ryan for his poor grading and joins another hard-working bookworm for a period of time. It takes a lot of time for their reunion. Grade system has its own effect on love and relations too. Neha, the daughter of Prof. Cherian and the girl friend of Hari once tells him "If you do get an A, I will probably tell him that we are friends". (Bhagat 143) The words of Neha indicate that she feels insulted to be a friend with a five pointer, or her IIT-Professor-father does not like her friendship with a boy of low grades. Poor Hari is forced to try for that in order to have a relationship with his beloved.

Conclusion

Grade system, though it is developed in the postcolonial era with the advancement of technology, is affecting student life to the core. Besides, the pressure from peers as well as parents also causes depression on the part of low performers and sometimes leads to committing suicides. Sometimes students even try different fraud and foul means to earn grades.

At this juncture we cannot simply ignore the observations made by experts. They feel that students experience physical and psychological impairment when they are stressed. They advise students to follow certain methods to reduce stress like effective time management, social support, positive reappraisal, and engagement in leisure pursuits. (Murphy & Archer 20-28) Kasim also found that students who balance their academic and non-academic activities have a higher-grade point average. (53-64)

To conclude, a strict mechanism should be developed, to identify the emotional disturbances and stress levels of student community on a regular basis, and immediate counseling has to be taken up to stop the deaths of students in many prestigious institutions and universities.

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Dr. M. Eswara Rao, M.A., M.Phil., Ph.D.

GMRIT, Rajam

Andhra Pradesh

eswararao.m@gmrit.edu.in

eswar.majji@gmail.com

Gender IV -
Gender Consciousness:
Shifting Family Paradigms in the Post-Culture Era

Dr. Jernail S. Anand

President, Philosophique Poetica
Secretary General [Ex], World Parliament of Literature
[Italy] and Director, World Institute of Peace [Nigeria]
anandjs55@yahoo.com
Mobile: 919876652401

Prof. Manminder Singh Anand

Assistant Prof. Dept. of English
DAV College, Sector 10, Chandigarh. India
fortune.favours@ymail.com
Mobile: 919876807966

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Abstract

All literature is culture centric, and all culture is life-centric. Essentially, it is life out of which culture springs, and culture specifies the contours of literature of a milieu. Hardy's Tess faces the dilemma of a raped woman, and the story brings out the moral ethos of that period. In the same way, Charles Dickens' *Bleak House* and *Oliver Twist* throw light on the condition of children in the post-industrial revolution society. According to Wikipedia, culture is the social behavior and norms found in human societies. But Marxism and critical theory argue that culture is often used politically as a tool of the elites to manipulate the lower classes and create a false consciousness. This has a particular relevance to the subaltern status of woman in human society, which is under discussion in this article. How culture engulfs a man? It can be argued that a man is not a five feet entity, nine inches thick. This is only a visible dimension of man. The real man lives in a home, which is made up of bricks and cement. Home has so many other members of the family. And, where he lives is a society. And this society has a distinct set of values which defines behavior of the people. In fact, individual behavior is determined by the cultural values of a society. And these cultural values are rooted in the economics of living. Much before the history was recorded, family has been a distinct unit of life, and a man and a woman marry to have a home, a family, and then, procreate. All this seems a well-planned strategy to save human beings from erosion and extinction by wild animals, or even by wild instincts. The issue that comes up here is: what is the composition of the family, and how its various members are located in relation to one

another. The arrangement of a family setting shows how a man is placed in the dominant position, and how a woman has remained a subaltern even before the dawn of civilization. Society is an extension of the family hierarchy only. If woman is a considered second citizen, it is because this idea has been a part of human culture, in which, woman is considered the second sex, and it is not easy to erase the racial memories, however hard we may try. In this article, we have tried to study the political and social aspects of culture which maltreat the female gender and keep the myth of male superiority alive.

Keywords: gender, woman, culture, subaltern, family paradigm, literary theory

Introduction

Woman, Culture and Society [1974] a pioneering work by editors Michelle Zimbalist Rosaldo and Louise Lamphere which comes on the heels of the feminist movement of 1960s, challenges anthropology's status quo of viewing studied cultures from a male perspective while diminishing female perspectives, even considering women as comparatively imperceptible. [Wikipedia]. It is common practice to look upon woman as the second sex, second to man in hierarchical values, and having no voice in decision making. When a man dies, it is women who are expected to create a chorus of cries for him, while men maintained studied silence. Simon de Beauvoir, in her 1949 work, *'The Second Sex'* opines that motherhood left woman "riveted to her body" like an animal and made it possible for man to dominate her and Nature. How could she ever think of participating in war, when the only option open to her was to set herself on fire, if the fort is about to fall. Society eulogizes such activities of hara-kiri, so as to give a sense of false pride to women, whom the society otherwise treats as subalterns.

Indian society does not tire of telling and retelling itself that woman is the 'avataar' of goddesses, and in the past, she was held in high esteem, and venerated too, like Sita Mata, Ravana's wife Mandodari, Savitri, etc. But a person bred in 21st century, is not ready to be convinced with few examples of great womanhood, while the entire mythology and history is pock-marked with female exploitation. Even Manusmriti does not give respectable status to a woman:

"Dhol, gawar, sudar, pashu, naari, sakal tadan ke adhikari"

[i.e. a drum, an uneducated person, a low-caste man, an animal and a woman... all deserve bashing].

It shows women were treated at par with animals and lower castes, and deserved bashing and harsh treatment. And, if we look back at our traditional culture, women have been maltreated over the centuries, and the traditional image of a woman, still haunts our civilization, in spite of all its advances.

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Dr. Jernail S. Anand and Prof. Manminder Singh Anand

Gender Awareness – IV Gender Consciousness: Shifting Family Paradigms in the Post-Culture Era

The Cultural Turmoil

The point at issue in this article is: why, in our modern life there is so much of focus on culture, and how this revival of interest in culture can help in ameliorating the condition of woman. The foregoing discussion underscores only one fact: that woman has been treated as second sex. And, this idea dominantly characterizes our culture, our myth, and even our history. It has gone deep down into our racial consciousness. Whenever we think of women, we think of Gandhari, who blindfolded herself for the sake of her blind husband. What does it underline? Does it underline any sense of equality? If so, it is a highly inverted type of equality, an idea nobody would like to imitate in real life. In the same way, Sawayamvara too was a crude custom which assaulted a lady's personal choices. 'Only the brave deserve the fair' is a male chauvinistic statement, which falsifies the reality of a woman's being. When did women think of loving the brave? It was a political stunt. Women loved men who they thought to be best performers. Brave or no, did not come in.

Our films are a faithful reflection of our social norms. Pick any film, it will be clear how a girl is 'loved' by the father so much that she is forced to marry to a rich-rotten boy, instead of a boy of her choice. If there is a pregnancy before marriage, the girl is hounded out of the community. Even today, a daughter cannot marry her love, whereas her brother can. *This is our society in a nutshell. Absolutely indifferent to the needs of a girl, and highly sensitive to the needs of a boy.* In studies too, still people don't like to spend much on a girl's studies, because they know, she has to be married off. And, then comes the most threatening custom: after marriage, a girl leaves the house of the parents, and goes to live in the house of her in-laws. There may have been a hundred reasons behind this 'holy' practice, and the idea of dowry, everything stands turned over its head today.

Zeroing In

To ensure that such equations go on uninterrupted and unquestioned, the society comes up with rituals, rites, and religious ceremonies, which sanction and then, propagate the womanhood of woman, and manhood of man. In this society, all our customs, Karva Chauth, Raakhi, etc, are apparently woman centric whereas in spirit, they too are men-centric. Such festivals are nowadays celebrated with a vengeance, basically because of the market forces. What is the end result? These festivals underline once again the inferior position of a woman in society, and her dependence on the male world. Add to it the promises of 30% reservation for women in seats for MLA or MP. Now, they are pilots, and have been allowed to perform combat duties also. But, with great reservations. Field is not open for her. It is still a guarded venture.

The prevalent culture is also a remnant of the past. Things are evolving and new equations are getting into place, yet, if we look at our society, it is a surging mass of tradition and culture,

and those who deviate from the set norms, are considered heretics by the society. Add to it the idea of social identity and its re-affirmation on the media. It can be seen that media, on the one hand, presents the most elite programmes from the tinsel world, but it is also not tired of beaming programmes which celebrate our tradition and culture. Cultural studies are a rage these days, and the upsurge of nationalism has brought more and more people in the ambit of cultural passion. Ethnicity is in vogue. Festivals are in vogue. Traditional dresses are in vogue. Traditional thinking is being reinforced by the official media. What are the reasons? Why return to the cultural norms of the past? Is it our societal comfort zone? Or is it the lure for an international identity? Or, is it that the powers don't want people, in particular, women, to shed off the burden of the past, and reinvent themselves?

Gender Consciousness and Cultural Bonds

In the days of rising gender consciousness, we find a strange paradox evolving. On the one hand, there are metropolitan cities in which ultra-modern education is imparted, and with the mass-exposure to the film world, which is now the in-thing with programmes like Kapil Show, there is one set of people who have liberated themselves from cultural bonds, and live in a no-man's land; and, on the other hand, are villages dotted with farmers' suicides and honour killings. This is an incredible gap in Indian consciousness which defies all explanations. If you want change and development, you have to break out of the shell. But every day, we are trying to give a new coating of powerful paint to the shell, so that breaking it becomes a violation of norms. To put it in a simple way, our society is caste-ridden, but it does not mind if doctors marry across the caste. In the same way, if actors lead free lives, and live with actresses without marriage, no hue and cry is raised. But, if it happens in a mohalla in Jalandhar or Ludhiana, people next door would be shouting at the illicit couple. Marriage with cousins is common in Muslim societies. But in northern India, particularly, Punjab, and Haryana, such a marriage brings disaster in the family. By and by, times are changing, and the individual is asserting his mite against the society and suffering too. But, if we want real progress, it will remain elusive until and unless people are ready to re-evaluate traditional culture and replace it with viable patterns which respond adequately to the modern living paradigms.

Marriage is the most powerful cultural tool which keeps the society together. But, it did in the past, when women had no let out. Today, marriage is the greatest breaker of human happiness, because, over the time, values have changed. The sacredness that was attached to marriage, has become symptomatic only. Marriage vows too are not taken seriously. Marriage is no topic in 12th standard social studies books. Living is not a subject in our B.A classes. We are imparting knowledge which has no application. Here is an example of the questions put to aspirants for becoming English lecturers by the UGC: How many plays were written by Shakespeare? This question is not out of the way. But look at the next question: What is the year of publication of

Julius Caesar? Now, what is the examiner testing? Isn't he testing the student's memory? And how it affects his teaching potential if he knows the answer or not? If our education is not helping us in creating a proper living atmosphere, we are bound to suffer if we do not learn the niceties of the new life systems and respond positively.

What compounds the situation is our emphasis on youth festivals. Perhaps by chance, or more possibly, by design, Universities and colleges are engaged in youth festivals with a vengeance in which traditional culture is being propagated. Traditional dresses, traditional dialogues, which recreate our culture, are becoming areas of contest among the students. Apart from this, one most glaring example of tradition thrusting on contemporaneity is the marriage dresses, which after one-time use, are discarded forever. Boys and girls generally wear jeans, but for marriage, they are in costly traditional costumes. And as soon as the marriage is over, these costumes too are placed in the almirahs. What do we want to show? That we respect tradition? We respect our culture? Even going to temples in the morning is a part of our culture. It shows you are a good guy. *It shows*. And, we all believe in *the show*. We are great showmen. Raj Kapur was. And the most cherished ideal of the modern world is: '*The Show must go on*'.

Culture and Women

What irks common intelligence is that our over emphasis on culture is a measure which is counter-productive. Is it not necessary that we should move ahead and leave the past to the past? Moreover, what was good in our old culture? In our households, woman was never respected. She was forced into unwanted marriages. And, then considered a machine for producing children. Girls were killed as soon as they were born. They were ill-treated by menfolk. It was a man-dominated world. Woman had no say at home, or even in the social realms. This was the set up that gave us a stable family life. But who paid the price for that? It was woman. If today, the apple cart has been upset, it is only because woman has left the kitchen behind. She is getting education, and jobs, and there is vacuum in the home, the kitchen waits for the lady of the house. Children cry because mothers have left them to the care of 'ayaas' or in day-care-centres.

In Punjab, girls often sing a song:

Nach lo ni kudio, ga lao ni kudiyo,
Nachna khelna reh jauga,
Nu koi boojhad jiha jatt lai jaoga.

It means: the girls are telling one another that now is the time to enjoy, sing and dance, and as soon as some foolish Jatt takes you away, you will forget all your joy. Women used to sing such songs which underline a grave tragedy for women. They had nothing to enjoy in married life.

Why? Because, she used to be a daughter, and a sister, and then, a wife, a mother, a mother-in-law. She was never a woman, nor was she ever looked upon with respect as the female gender, the equal of man in running the household, or in larger perspective, the romance of life.

Moreover, I believe that if we go on with the broken families now, and women are sent on combat duties, and jobs which were considered specific for men, if in duties we make no difference, certainly the time is not far, wait for 50 years of progress, when women too will start speaking in a hoarse voice, as men. All feminine sensibilities, which have inspired literature up till now, and even love affairs, can be a thing of the past. Something serious is going to happen, which might challenge the order of nature too. There will be no kitchens in the flats. And no girl will cook at home. There will be no homes. Only flats. Live-in-relationships make it easy to walk in and walk out. No encumbrances. No kids. This is going to happen. Nobody can check a woman when she comes to realize her liberation. In such conditions, it is essential to give a thought what type of a world we want. Do we want no children? If so, we will be writing our own epitaph. Here is a point to ponder. How far it can be supported? It is debatable. Marriage, love, kids, parents, home -- all these things are hanging in imbalance. We are faced with difficult choices. Marry or not to marry, is the question. Kids or no kids is the question. These existential questions have really opened up the society for severe questioning.

Shifting Paradigms

It is clear that emphasis on culture which has become redundant now, in which we have only superficial faith, needs to be given a sacred burial. It is no longer in our interest to return to those values which have been left behind and which have outlived their utility. Woman has found her feet. She has found her head also. It is time, we provide her a free spectrum where a new narrative could be written.

Our emphasis on culture is gender specific, and favours the male child. We need to evolve from this odd situation and work up a new ethos in which traditional values like family, marriage, home, kitchens, kids, etc. are given a new makeover. Our present society is passing through the phase of evolution, which is quite fast, and the labour pains too are very severe. The society that is evolving calls for major shift in social paradigms.

Who is the head of the family? Previously, it was man. Now, if not the woman, we have plural headship. And, this changes the entire ideas of traditional culture. Can a woman be forced into the kitchen? Can she be forced to bring dowry when she is in a job? Is it essential that she leaves her home and goes to live in the in-law's family? In other words, we have to revise all the social paradigms if we want a meaningful life for the youngsters and even for elders. Old-age Homes for the elderly and Orphanages for parent-lost kids are inhuman choices. Society must have

a think tank and work out details of the problems we are going to face. It is not the problem of giving more rights to women and bringing her up on the social ladder. The real issue is, how to keep the home alive, how to have a happy environment for our next generation, how to bring happiness to the home. Liberty in itself means lack of discipline unless it is super directed by a will to create better life situations. This is the moment after which the literature will have different characters. Love will have a different set of partners. We MUST not judge the present performers with the lens of the past. We MUST not bring up old culture day in and day out. Let our TV channels and Universities be given clear instructions to propagate the new, work for the new, and create new life patterns, instead of focusing and refocusing on the conflict of the past and the future. That way, we are losing out on our present.

There are already indications enough that the age-old conflict between the two ladies persists even after great serials like ‘Saas bhi kabhi bahu thi’ tried to inject wisdom in the involved actors. No amount of advising with any amount of moral or religious accosting would do, because the contest is of power. Who owns the man? Who owns the property? The mother often loses this battle, and the new lady moves ahead, with the husband, as well as her kids, and never looks back.

I see a big void in human relations. The cultural bonds, if revisited, would seek to bind the woman in the kitchen, and to the role of a mother only, which no one is ready to take. For girls in every household are studying hard, to arm themselves with jobs. If they are to do jobs, the mothers-in-law must rethink who will feed them while their daughters-in-law are in the offices? Instead of fighting, cursing, and burning with jealousy, it is more in place if we try to understand and find a solution to this nagging problem of today.

Women have moved out of those times when family and social culture wanted them to stay indoors, pay attention to the elders, do nothing except minding the kitchen, watering the Tulsi plant, and the kids, and wait for the husband at 5.00 p.m. in the evening, as you saw in Baghbaan. Here, it needs to be pointed out that in Baghbaan, if Amitabh and Hema had a great chemistry, it was because they loved each other. No other sentiment can give you a peaceful life with your spouse. Something missing from the couples of today, who marry with great calculations of having a high time. I have seen young girls, who are lecturers, [enlightened enough] to go for boys who have a good property, and who are well placed, and good earners. A woman’s ultimate desire appears to be to go shopping with a man, who has a bottomless purse. Love, understanding, are mean values, which are often glossed over.

In this way, our references to our culture are retrograde, and bringing it back, is a negative movement, and if we want a better society, based on understanding of the evolving phenomenon, we have to realize the fact that time has come to break away from the deadwood of the past. Time

has come to create a new work ethos, a new home ethos, a new ethos to take care of the elderly. An ethos in which woman is not the only person to be held responsible for everything. There need to be some freedoms also, to marry or not to marry, to remain single, to bear a child or not, and then, to remain together or not. It is most appropriate if we think of introducing live-in relationship instead of marriage, and forget altogether about the idea of marriage, because it is an old world dream, which has flowed into our present life systems, which do not accept it, or we have so much distorted it, that it has gone beyond recognition.

Conclusion

On the basis of the foregoing discussion, it can be safely concluded that the present systems of matrimony, home-making, love, and child-bearing, and age-rearing are sorely inadequate. There is a turmoil in our family life. Home is breaking apart and children are becoming roofless, and rootless at the same time. The idea of women's education which has upset the applecart of the past, has necessitated a new look at the whole system of living, because, family is still the central unit of social life, and if we cannot save it from the earthquakes of time, we won't need a nuclear holocaust to go into permanent oblivion in the next hundred fifty years. Wisdom demands that we must accept the upsurge of the woman, give due regard to her personality, and clearly devise what changes are now required in the idea of marriage, and home-making, so that our previous generation [parents] and our next generation [children] do not suffer while we are busy in building up a career for ourselves.

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Dr. Jernail S. Anand
Secretary General, [Ex], World Parliament of
Literature [Italy] and Director, World Institute
of Peace [Nigeria]
anandjs55@yahoo.com



Prof. Manminder Singh Anand
Asst. Prof.
DAV College, Sector 10
Chandigarh
fortune.favours@ymail.com

Relevance of Shakespeare in School Curriculum

Dr. Maithili. S. Barahate

PIET, Hingna Road

Nagpur

maithilibarahate@gmail.com

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Introduction

In the Indian scenario keeping in mind the conceptual and structural language learning Shakespearean works plays a pivotal role. Be it the study of thematic content, usage of blank verse, effective implementation of supernatural elements Shakespearean work is a lone literature in itself. The very inclusion of Shakespearean work -sonnets, tragedies, comedies gives the elementary learner a scope to widen imagination, appreciate literary pieces and study English with an altogether different perspective. With special reference to the high school learners, Shakespearean work provides a wide array and exposure to the language and its literary aspects. Shakespearean works at school level brings forth the atmosphere conducive to the language learning.

Shakespeare is not only great because he has always remained a difficult learning, and though he is taught in schools his earlier versions should be taken into consideration. The present paper aims at the inclusion of Shakespearean works at the school level as it is quite relevant in today's modern world. Shakespeare can be enjoyed in depth at school level. Shakespeare is considered to be the Father of English Literature.

Study of Shakespeare's Plays and poetical works is relevant to the students in the following ways:

1. To Provide a Better Understanding of Life

Shakespeare's work encompasses a wide range of human experiences. Actually, he wrote across experiences. Literary Critic Harold Bloom wrote a book on Shakespeare titled *Shakespeare: The Invention of the Human*. He says that Shakespeare's experiences show the many facets of our lives.

Shakespeare is timeless and superior due to his great sensitivity and understanding of life. His works provide a direction on how to live our lives today.

2. Plethora of Emotions

Shakespeare has dealt with almost all the emotions in his plays- love, greed, deception, lust, ambition, hatred, humour, pride, humiliation, vengeance, betrayal which are applicable to human conditions in modern times. Shakespeare plays fit in modern social context. For example, if we consider Portia's Mercy speech, it has relevance in the modern time too where friends turn foe.

Julius Caesar, *Tempest*, and *Hamlet* expose the students to variety of emotions, relations and culture. Shakespeare is the best craftsman English language has ever known in matters of intricately weaving the different emotions. Familiar betrayal, foolish young love, socio-political corruption, etc. are all relevant in today's world.

3. Get Acquainted with Shakespearean Style

Introduction of Shakespeare at school level makes the students get acquainted with the style of this great writer. Style marks the identity and individuality of the writer. It reflects the personality of the author which is mirrored in writing. The work by an author, poet or poetess reflects his mind, heart and soul. It is a distinctive faculty of a sole person which leads to variation of style. It is a benchmark of a particular writer. Style is the image of a man identified in his written thoughts.

W. H. Hudson classified the components of style as intellectual, emotional and aesthetic. The poet derives some elements from the past. A writer writes in a typical manner with choice of words and phrases and the way of construction of a sentence. Personality of the author is transformed into his writing. Style of a poet reflects his past, his surroundings atmosphere, his learnings, his taste in literature.

A poet belongs to a particular period. There are influences on him of that period. The intellectual, social, political, religious and economic circumstances of his age get reflected in his writing. He/she writes in a particular style. Social atmosphere and economic conditions have major influences on the literary career of the poet/poetess. Traditions influence the poetic style and quality of the poet.

Basically, style is personal, but it is influenced by many factors. The school to which a poet belongs - Classical, Romantic, Metaphysical and Pre-Raphaelites and the art form he chooses determine his style. Style is never static, it is dynamic. It changes according to circumstances, past impressions and way of thinking. A style is employed to make his meaning clear to the reader. A style is the characteristic feature of a particular author. It is normally original. Even if at first imitation is involved, it slowly gets integrated as a new one is evolved.

In the earlier works of Shakespeare, we find experimentation by him. He tried to experiment and this in turn resulted into his evolution as a great poet. The early poetry was one of fluidity of thought and poetic technique. It abounded in weakness of dramatic and narrative power, deficiency in characterization and extreme sensuousness. But gradually Shakespeare showed a power of artistic design of great excellence. His sensuousness became rich; he came very near to the felicity of expression. He selected felicitous phrases and often replaced flat words with suggestive and forceful ones. He discovered the use of all the suggestive power of words – their music, associations, and their romantic and sensuous appeal. He had a wonderful power of expression through imagination.

4. Self-realization for Creation of a Better Society

Shakespeare's work will make the students understand themselves and other members of human association. Students will be able to sympathize with their brethren. As we are in an era of

globalization relations are becoming strained and impersonal. People are getting more and more individualistic. Study of Shakespeare will imbibe the virtues of love for humanity and leads towards a greater understanding of human problems and provide solutions for a meaningful existence in society. Students will be able to form opinions, to see a different perspective on circumstances.

5. Developing Creative Thinking

Education prepares students for corporate jobs. Teaching Shakespeare may seem to be irrelevant in such a scenario but still it has some benefits in the form of developing creative thinking, rhetoric skills and persuasive communication skills.

6. Appealing Stories and an Urge for Creative Writing

Studying Shakespeare at school and college create an urge in young minds to write plays in a creative manner both in English and their mother tongue Indian languages. Students get an idea of the structure of the play – Scenes, Acts, movements of characters, role of imagery, idioms, tone and so on. In addition, the plays create in young minds to enact plays and assume roles of choice in the plays. I have known many girls earnestly trying to portray the character Portia. Boys also want to play the role of many characters. All these add to the use of English in day to day life in a more natural manner. Plays retold in current English will have great impact on mastery of English.

Conclusion

Though Shakespeare's archaic English is difficult to understand, the relevance of his work for the present generation can never be ignored. Shakespeare's work is timeless and ageless. His creations will be of relevance for generations to come.

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A Brief History of Foreign Language Teaching

Dr. A.Rasakumaran. Ph.D.

Senior Lecturer

Department of English Language Teaching

University of Jaffna, Sri Lanka, 40000

rasakumaran1957@gmail.com

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Introduction

The teaching of foreign languages, practiced for centuries in classrooms in the world, has undergone quite profound changes throughout the twentieth century. Given the importance of language learning to the internationalization of social and economic relations in the last century, the study of the acquisition and learning of a second language has strengthened and impacted teaching practices, which are also confronted with a high level of demand in terms of learning outcomes.

Despite intense research efforts dedicated to finding out how people learn a foreign language, we still do not know for sure how the process occurs (Harmer, 1991). Therefore, this teaching practice - although always subject to questions and reflections - is far from having finished answers and a working methodology that guarantees the success of the teachers and the satisfaction of the students. The research and application and verification of its results should continue to offer us insights on the constant search for an increasingly meaningful work.

This part of the paper briefly describes the history of methods and approaches that have been used in language teaching over the last few centuries and indicates its legacy to current practice. The following presents the proposal of a transdisciplinary approach for the teaching and learning of foreign languages in the classroom.

The Classic Method

During the 17th, 18th and 19th centuries, the teaching of foreign languages in the West was strongly associated with the learning of the so-called classical languages, Latin and Greek, because of its strong reputation for promoting student intelligentsia (Howatt, 2000). In the study of classical languages, the focus was not on the use of language as an instrument of communication, but on the understanding of grammatical rules and the syntactic structure of language. Classroom work was based on repetitive memorization of vocabulary, on the

translation of literary texts and on written exercises, without any space for oral practice of the material studied.

In the eighteenth and nineteenth centuries, when modern foreign languages became part of the school curriculum, the classical method extended its tradition to teaching French, German, and English and is still - with some adaptations - one of the most popular teaching models of foreign languages in the world (Howatt, 2000). It is necessary to remember that in the beginnings of foreign language teaching, the objective of learning another language was the intellectual exercise and, in some cases, the acquisition of reading skills. These goals are due to a lack of concern about oral and communicative skills of students (Howatt, 2000).

By focusing on language structure, rather than its use, the contribution of the classical method to the construction of communicative skills in a foreign language is quite limited (Howatt, 2000). There is also great dissatisfaction among many students with the dynamics of the method, " ...remembered with distaste by thousands of students, for whom the learning of a foreign language meant a tedious experience of memorizing endless lists of unusable grammar rules and vocabulary and attempting to produce perfect translations of stilted or literary prose. " (Richards, Rodgers, 1986, p.4). Even so, despite the changes in goals for learning other languages, the classical method - or grammar-translation method, as it is also known - has resisted reforms in foreign language teaching methodology, and continues to be used by teachers. According to Brown (2001), the popularity of the method is mainly due to the ease of its application. He says, "It requires few specialized skills on the part of teachers" (p.17). The author relies on other studies, however, to argue that the classical method has no defenders. "It is a method for which there is no theory. There is no literature that offers a rationale or justification for it or that tries to relate it to themes in linguistics, psychology, or education theory "(³Richards, Rodgers, 1986, quoted by Brown, 2001, p.17).

Knowledge of grammatical rules and a broad vocabulary is very important in learning a foreign language. It is also very useful to explore texts - be they classical or not - in the language that is being learned, since this practice cannot only help the students to know better the culture of the people who speak that language, but can also stimulate the reflection, critical thinking and self-elaboration. The problem with the classical method is that it is confined to these practices, usually conducted in a decontextualized way and unrelated to oral expression. It is therefore insufficient to lead students to a competent use of the foreign language in situations that require genuine interaction, whether oral or written.

The Direct Method

Around 1875, a French teacher François Gouin traveled to Hamburg, Germany, to experience the experience of learning a foreign language according to the method he used to

teach his students (Howatt, 2000). Gouin (1992) endeavored to learn German through diligent study of its grammar, translation, and even memorizing classical works, only to find that he could not communicate with university students and other locals. After a year of frustrated attempts to learn the new language through the classical method, Gouin returned to France.

Upon his return, he was surprised to see how easily his three-year-old nephew had learned to speak in that time interval, which made him ponder that perhaps the key to successful learning of a foreign language was in the process through which children learn their own language.

After extensive observations of the process of constructing his nephew's language, Gouin concludes that learning a language consists of transforming perceptions into conceptions, and then using the language to represent those conceptions. Thus, language constitutes a tool of thought and representation of the world (Brown, 2001). From this premise, he published in 1880 the manual *The Art of Learning and Teaching Languages* (Gouin, 1992 quoted by Howatt, 2000), in which he developed a teaching method, which he called the Serial Method.

The Seriado Method sought to carry out a direct and conceptual teaching of the foreign language, that is, without translation or explanation of grammar rules, through a series of sentences contextualized and connected to each other. This method encountered many barriers between teachers and scholars of the time, but eventually gave rise to the respected Direct Method, idealized by Charles Berlitz in 1878 (Howatt, 2000).

The Direct Method assumed that learning a second language occurred similarly to learning the mother tongue. Thus, the classes relied on oral interaction and spontaneous use of language. There was no translation and little or no analysis of grammatical rules or syntactic structures. In general, the principles of the Direct Method can be summarized in the following points (Brown, 2001):

- The classes are short and conducted in the foreign language;
- The approach to grammar teaching is inductive;
- The vocabulary used and practiced in class is daily;
- Concrete vocabulary is taught through the use of figures and objects, and abstract vocabulary through association of ideas;
- Communicative skills are built progressively, through a system of questions and answers of increasing levels of difficulty;
- Classroom activities emphasize oral and aural skills, and require both grammatical and pronunciation correction.

The Direct Method became popular in the late nineteenth and early twentieth centuries in private foreign language schools in Europe. In public schools, it was adopted in an unconfident manner, because it was considered difficult in its practical application. The main difficulties mentioned by the teachers referred to their high cost, the difficulty of being used with the high number of students in the groups, the time needed for student learning and also the difficulties of preparing teachers to work with the method (Howatt, 2000). The most important criticisms, however, came from scholars who considered their theoretical foundations to be inconsistent (Brown, 2001). The success of many experiments, they argued, was due more to the particular skills of teachers than to theoretical support. Even so, after a period of decline in the 1930s, this model eventually inspired the movement that made the Audio-Visual Method emerge.

The Audio-Visual Method

The Direct Method never enjoyed the same prestige in the United States as it did in Europe. On the one hand, it was difficult to find teachers native to European languages in the country. On the other hand, given their relative isolation, there was little need for Americans to learn to communicate in other languages (Brown, 2001).

The outbreak of World War II prompted the emergence in the United States of the urgent need to become proficient - especially in oral aspects - in the languages of allied peoples and also of enemies (Howatt, 2000), which paved the way for a true revolution in teaching methodologies languages in the country. To this end, the Direct Method was adapted to give rise to the so-called "Army Method" which, because of its proven effectiveness, became very popular. From the 50's of the twentieth century, with adaptations made to attend students in general, it came to be known as an audio-visual method.

The audio-visual method bases its standardized practices on the conceptions of behavioral psychologists, especially Burrhus Frederic Skinner, for whom learning results from conditioning and habit forming. In addition, the method draws on structuralist studies in linguistics.

Behavioral models of learning follow a series of three stages: stimulus, response and reinforcement (positive or negative). In his 1957 book Verbal Behavior, Skinner transposed the theory of conditioning to the way people acquire their mother tongue. According to the psychologist, language is a type of habit formed by the stimulus-response-reinforcement cycle, and our performance in language learning depends to a large extent on the positive or negative reinforcements we receive from adults while learning to speak.

As the stimulus-response-reinforcement form the central nucleus of the methodology, the audio-visual method relies on memorization and training exercises followed by positive or

negative reinforcement, with the aim of forming in students the "habit" of using the language foreign language in the correct way. Other features of this method are: the intensive use of visual and auditory materials, the exclusive use of the foreign language in the classroom and the absence of grammatical explanations. Both the vocabulary and the structure of the language are presented and practiced step-by-step in a contextualized way, and the purpose of the work is to make each student express themselves without errors in the foreign language (Harmer, 1991).

Although it was considered successful in many contexts, especially military training in the use of foreign languages (Harmer, 1991), the popularity of the audio-visual method declined in the mid-1960s due to the limited power to promote students' communicative skills. We find that language is not built through a habit-forming process, that mistakes are not necessarily bad and detrimental to learning, and that structural linguistics does not deplete the knowledge we need to teach and learn a foreign language (Brown, 2001). In addition, the narrow, repetitive routine of classroom work can make the method tedious after a certain time.

The audio-visual method had the merit of inaugurating the application of formal studies in linguistics and developmental psychology in the formulation and monitoring of the activities of teachers and students in a foreign language course. Also some of its proposals, such as the use of alternative resources for translation and the inductive discovery of grammatical rules, were great contributions in the history of teaching foreign languages. However, like any method, the audio-visual is subject to severe criticism and presents limitations that cannot be ignored. It was the study of these limitations that paved the way for the proposals that followed.

Cognitivism and New Methods

In the context of language teaching and learning, the term cognitivism, also called mentalism, refers to the group of psychological theories that were developed from the works of the American linguist Noam Chomsky, whose theory opposed behaviorism. In 1959, Chomsky published his famous article A Review of B. F. Skinner's Verbal Behavior, in which he explained his rejection of the behaviorist view of language learning based on his model of competence and performance.

Chomsky began his opposition to the behavioral approach by asking the following question: if language is the acquisition of a habit, then how can a child say things he has never heard before? For Chomsky (1959), language is a system of rules, and the acquisition of language consists, in large part, in the learning of that system. Its basic premise was that by learning the finite number of rules in the language, we can then produce an infinite number of sentences. Thus, what a child acquires when learning the mother tongue is not a habit, but a competence in the management of grammatical rules, which allows it to be creative in the use of language, saying things that have never been taught.

The revolution in linguistics led by Chomsky drew the attention of applied linguists and foreign language teachers to the deep structure of the language and coincided with the psychological studies on the affective and interpersonal nature of the learning process (Brown, 2001). Although Chomsky's studies have not been directly applied in foreign language teaching practice, his "generative grammar" has led many practitioners to think of ways to bring the cognitive conception of language learning into classroom procedures. Thus, cognitivism grounded the development of teaching methods that stimulated students to know the underlying structure of language in order to develop the capacity to express their ideas.

Humanistic Approaches

One perspective that has attracted much attention since the beginning of the 1980s in the area of language teaching is that, in addition to teaching the language, it is concerned with educating the student. The so-called humanistic approaches are interested in students as whole beings and are committed to helping them develop as individuals. These approaches aim not only to teach foreign language, but also to develop students' personalities, skills and self-esteem.

In 1978, Gertrude Moskowitz published her *Caring and Sharing in the Foreign Language Classroom*, a book that, by proposing activities that stimulate the well-being and the good memories of the students while practicing different linguistic structures, established a landmark in the humanistic approach to teaching and foreign language learning.

As the importance of affective factors in the process of teaching and learning foreign languages became recognized, research on its application in the classroom multiplied. Many humanistic methods were created and tested, and increasingly attracted the interest of teachers eager for innovations. Although time has shown that they have not always fulfilled the promise of bringing students to the peak of their potential (Brown, 2001), these methods represent an important step in the history of teaching foreign languages, for having introduced ideas about the importance of the interactional and affective aspects in the teaching and learning process that contributed to the development of the communicative approach. Below are briefly described some of the best-known methods that focused their work on student-centered activities, their lives, and their relationships.

- **Community Language Learning (CLL):** This method is based on the Counseling Learning Approach developed by Charles Curran, which in turn was inspired by the Roggerian view of education and was designed especially for adult learners who decide what they want to learn. The contents are selected by the students to each class according to their interests and needs, and the teacher's attribution in CLL is that of facilitator of learning. Described in a simplified way, the work consists of the students asking the teacher how to express in the foreign language what they would like to speak, and using that speech to establish a meaningful discussion with the

classmates and the teacher. Considering the social dynamics established among students as being of primary importance in the learning process, this view of teaching considers students to be a community. By assuming the essentially affective nature of the learning process, the model suggests that teachers and students interact to create an atmosphere of support and trust in the classroom that lessens the anxiety usually associated with the learning process.

- **Suggestopedia:** Created by the Bulgarian psychologist and educator Georgi Lozanov, this learning system is based on the systematized activation of the potential capacities of the human mind (Stevick, 1990). To free students from their limitations, breathing techniques, comfortable surroundings, and soft music induce a relaxed state that creates conditions for students' "experiences" with language. These experiences consist of typical tasks of a foreign language course, such as learning new vocabulary, reading, dialogues, and more. Its contribution to the current state of language teaching is related to the awareness of the influence of environmental aspects on learning. Suggestopedia indicated that a safe and secure learning environment could facilitate learning the foreign language.

- **The Silent Way:** Based more on cognitive than affective foundations, this method proposes a problematizing approach to the learning of a foreign language. According to the Silent Way, learning and building autonomy are facilitated by the use of concrete objects as mediators, by discovery, by creativity and by the need to solve problems in a cooperative way (Stevick, 1990). The teacher should speak in class only the essentials, offering space for student demonstrations. It is possible to recognize here the beginnings of the use of "discovery techniques" and of problematizing activities that are widely used in the communicative approach, as well as the preoccupation with, teacher talking time (TTT) limits, in the classroom.

- **Total Physical Response (TPR):** The well-known TPR was developed by American psychologist James Asher from the premise that memory is activated by physical activity, and also from knowledge about how children acquire language by listening to adults and respond to what they listen with actions (Stevick, 1990). Asher believed that before embarking on the productive skills of language - speaking and writing - students should have enough time to experience their reception - listen and read - and perform certain actions required by the teacher. At a subsequent stage, students, taking possession of speech, would give instructions to each other. The method soon demonstrated its limitations: directivity, which requires the almost exclusive use of the imperative mode, the difficulty of being used with large groups and in long periods of course, its confinement at basic levels and, especially, the difficult transition from the exercise of receptive skills for productive ones. However, given its kinetic character, the activities proposed by TPR, integrated in a broader and integrated context of learning, can be motivating and meaningful, especially at elementary levels. In addition, they include in the learning process the involvement of body movements, an aspect usually left out in classrooms.

Language Acquisition and Learning and the Natural Approach

In the early 1980s of the last Century, research on how people use language focused on the difference between acquiring and learning a language. Stephen D. Krashen, a linguist at the University of California, Los Angeles, characterized acquisition as a subconscious process that results in skill building for language use, while learning would consist of building knowledge about language. In this perspective, the acquisition of language would be more successful and lasting than its learning (Harmer, 1991).

Krashen suggested that learning a second language or a foreign language should occur as closely as possible to the way a child acquires his or her mother tongue. According to the author, the language is not taught to the child. What happens is that she is exposed to the use of the language daily, for many hours, and is also placed in situations of communication with adults. Its gradual construction of competence in the use of language depends on a series of subconscious processes, results of the input that it receives from the outside and the experiences that accompany it.

The concept of input is very important in Krashen's proposal for teaching foreign language. According to him, students should be exposed to a linguistic level a little above what they can produce but still within the limits of their understanding. This is, according to their view, the way parents communicate with their children, tending to adjust their language to the level of understanding of the baby, and making it more complex as the child matures. By promoting this kind of classroom experience, teachers would be facilitating the unleashing of unconscious processes that would lead students to acquire the foreign language.

The work of Krashen inspired his colleague Tracy Terrell in the idealization of the Natural Approach (Brown, 2001), which seeks, through the establishment of a natural environment for the use of the foreign language in the classroom, the spontaneous emergence in students of the development of communication, such as going shopping or having a conversation at a social gathering.

The proposal presented by the Natural Approach is consistent with what happens when exchange students acquire the foreign language in their interaction with the language-speaking community. However, the model demonstrates insufficiencies in its application in the classroom. One of the main criticisms of the model is the difficulty in determining the appropriate level of input for each group of students and the appropriate time when students move from reception to language production (Harmer, 1991). Its contribution to the evolution of foreign language teaching practices, however, consists in the search for the establishment of an atmosphere that sends students to the genuineness of natural communicative situations and that stimulates their

unconscious learning, not as the main foundation of their studies, but as one more tool in the complex task that is the promotion of the learning of a foreign language.

The Communicative Approach

We can affirm that the foundations of the communicative approach began to be constructed with the Notional-Functional Curricula (NFC). The curricula based on notions and functions originated in the works of Van Ek and Alexander (1975) for the Council of Europe, which has been dedicated, since the late 1950s, to promoting the popularization of the study of foreign languages (Trim, 2001). In order to develop their work, the authors started with concepts of notion and function. Notions are contexts or broad situations in which we use language. The functions represent both the objective and the activity performed by the people in the contextual data. Thus, in the general notion of personal identification, for example, we can frame the more specific notions of name, age, address or phone numbers. In this situation, the functions of asking, responding, identifying, confirming and correcting, among others, would be necessary for communication (Brown, 2001).

The most striking feature of NFCs is the use of the notions and functions of language as a criterion for the organization of a study curriculum. The establishment of this criterion represented a paradigm shift, since until then courses and materials were organized around sequences of grammatical topics and lexical groups. The notional-functional approach, as it is also called, soon began to influence in a decisive way the planning of courses and the production of didactic materials for the teaching of foreign languages in the world.

It is important to emphasize that the NFCs were not proposed as a working method, but rather as a foundation for the structure of foreign language curricula. In courses organized according to this principle, a unit of study starts from a situation to propose a very varied combination between activities, such as controlled pronunciation practices and grammar topics, interactive works in pairs or small groups and simulations. Although they did not guarantee the development of communicative competences (Brown, 2001), because they tended to adopt a mechanical practice of certain rigid formulations, NFC-based work laid the solid foundation necessary for the development of the communicative approach.

Another cornerstone of the communicative approach was the set of studies on individual learning styles and strategies developed between the late 1970s and the early 1980s, when researchers and teachers influenced by cognitive studies began to pay attention to individual differences present in their classrooms and in the different styles of learning that each student presented (Brown, 2001).

These observations led to efforts to systematize ways to help students develop strategies that would allow them to make the best use of their own style while at the same time compensating for their under-developed abilities. American researchers Michael O'Malley and Anna Chamot devoted themselves to studying the strategies adopted by second language learners throughout the 1980s, and their work was instrumental in this effort. O'Malley's studies are described and ordered from his 1990 book *Learning Strategies in Second Language Acquisition*. Learning styles are "cognitive, affective and psychological traits that are relatively stable indicators of how individuals perceive the learning environment, interact with it and respond to it" (Brown, 2000). Thus, some people seize and process new information visually; others need to interact with content, and so on. According to students of cognitivism, since teachers know the learning styles of their students, they are better able to plan activities in order to help each group of students to develop their potentialities. Also, if students become aware of the way they learn, they can plan and develop methods of study appropriate to their style.

Strategies are characterized, in the context of teaching and learning a foreign language, as the use of the foreign language as a learning tool itself (Chamot, 1987), or, more specifically, "specific actions, behaviors, steps or techniques that the students use (usually intentionally) to perfect their progress in developing second language skills " (Oxford, 1992-1993, p.18). Developing and learning to use learning strategies are important tools in developing communicative skills. O'Malley and Chamot (1990) categorize the strategies into three groups, which are: metacognitive, cognitive and socio-affective. Metacognitive strategies involve awareness, reflection, planning, evaluation and monitoring of the learning process itself. Cognitive strategies are directed to learning tasks per se, such as repetition, use of keywords, contextualization, and inference. The social-affective strategies have to do with the quality of the interaction with the teacher and with the colleagues.

Research on learning styles and strategies was decisive in the process of shifting the focus on language teaching initiated with humanistic approaches. In the evolution of teacher-centered approaches to approaches in which students assume themselves as protagonists - or at least co-partakers of the action - knowledge of styles and strategies and how to make use of them enabled students to initiate the important learning about learning, one of the goals of the communicative approach.

Thus, between the late 1980s and the early 1990s, the rapid development of approaches that favored the communicative properties of language began, and classroom work started to be characterized by the search for authenticity and meaningful activities that prepare students to act in the real world using the foreign language as an instrument. It was the beginning of the search for what became known as the communicative approach.

The communicative approach, according to Douglas Brown, "is a unified set of principles and beliefs, but based on broad theoretical bases on the nature of language and its teaching and learning" (Brown 2001: 43). Hard to define, this approach results in a broad set of interpretations and practical applications in the classroom. The author offers, for the sake of clarity, six main characteristics of communicative teaching, which are the following:

- The complementarity between the search for formal correction and fluency;
- The search for integration of the elements of communicative competence;
- The involvement of students in spontaneous and genuine interactions, that is, in the pragmatic, authentic, functional use of language with meaningful goals;
- The preparation of students to communicate in the foreign language in the most varied situations outside the classroom;
- Students' understanding of their learning styles and the development of strategies that allow them to learn independently;
- The teacher placed as facilitator and leader of classroom processes, not as the knowledge holder.

These practices and objectives that characterize the communicative approach are the result of the sedimentation of previous experiences with the teaching of foreign languages, while at the same time they are significant advances in relation to them. This approach makes use of many of the underlying principles and classroom procedures consolidated by other methods and approaches, such as discovery techniques for teaching structural content, cooperative work in pairs or groups to practice new language items, and the curriculum organized from contexts and functions. At the same time, the communicative approach is balanced in the sense of avoiding privileging any aspect of communicative competence and also by giving equal emphasis to formal correction and fluency.

Thus, the objectives of this approach include getting students to communicate competently in the foreign language and preparing them to reflect on how they learn and how they can make better use of their learning style. Working with the communicative approach is challenging not only for students, but also and especially for teachers. The professional should not only be proficient in the language, but also be theoretically and technically prepared to make the unexpected decisions that are necessary in a poorly controlled environment such as the communicative process of teaching and learning. Because there is no rigid list of procedures to follow, the teacher needs to develop a reflective and observant profile to make informed choices in course planning and classroom performance.

Another important point to mention is the concern of the communicative approach in making the student, not the teacher, the protagonist of the process. This is not to say that the

teacher has a lesser role in the classroom, but rather that his action is of a different nature from teacher-centered environments. In communicative practices, the teacher provides students with the necessary information and the appropriate situations for a meaningful performance. During the work, the teacher observes his students and decides when and how it is necessary to intervene. Afterwards, it is one of your assignments to provide feedback that can make students aware of their strengths and weaknesses, to help them continue to develop. The evaluation of students' learning outcomes is also a challenge given the complexity of the objectives of the approach and also the importance of feedback in the evolution of students' learning.

As we have seen throughout this brief narrative, in the period of little more than a century between 1880 and 1990, researchers in the teaching and learning process and teachers of foreign languages were involved in the search for a method or approach that would guarantee success in process of student learning. By the end of the 1980s, after the explosion of studies, research and innovations in methodologies for teaching foreign languages throughout the decade, professionals in the field had already accumulated a considerable scope of experience and learning about learning theories and also about the practical work in the classroom.

As each method showed its limitations, the very concept of method - in the sense of an orderly, systematic and prescriptive plan of work to be put into practice in any situation - was questioned, and the search for an ideal working methodology was giving rise to the observation of each group of students and reflections on the choice of practices best suited to their needs and their specific interests.

During the last decade, the goals of researchers and teachers have changed. Abandoning the search for a unique model, they began to direct their efforts to adapt, integrate and make flexible a set of techniques and procedures that, based on valid theories about human learning and development, can account for the specificities of each group of students and from each institutional and social context. Our profession has reached a level of maturity that allows us to recognize the complexity of the task of promoting the learning of a foreign language for students who have individual and peculiar characteristics, learning styles, goals and potentialities.

What is sought today, besides promoting the learning of formal correction and fluency in the foreign language, is to help our students understand the social, cultural and pragmatic characteristics of the language they are studying (Brown, 2001). In addition, we are concerned with their awareness of their learning style and their building of autonomy and strategies. We also seek to involve them in a cooperative work of sharing responsibility for learning.

As it was put in the beginning, we are not sure how to do this work of teaching foreign languages. We have spent the last few decades building, deconstructing and reconstructing

concepts, confronting theories with our practices and experiences, and reflecting on this confrontation. We have become more flexible in our procedures, and have learned to deal with the uncertainties inherent in our profession. And, above all, considering the non-existence of finished answers, we become aware that our reflections and studies must continue. According to Brown (2001), every foreign language teacher today must be aware that it is up to him to develop his own approach to planning and promoting his teaching, and to "reflect on a number of possible methodological options at his disposal to particular context "(Brown, 2001, p.40).

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Reflection of Marginalized Voices in Indian Diasporic Novels

Venu N., M.A., B.Ed., M.Phil.

Ph.D. Reg. No. 00609210082

Lecturer in English

Bukkambudi

Tarikere taluk

Chikmagalur dist. 577145

nvenubkb@yahoo.com

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Abstract

The paper discusses how the modern Indian diasporic novels reflect the life of the marginalized both in India and abroad. Kiran Desai's *The Inheritance of Loss* is selected for this purpose. Desai's novel provides the picture of illegitimate immigrants like Biju in America and at the same time, the parallel story in India provides the picture of the marginalized communities i.e. women, the minority Anglo-Indian Communities, the Ghorkha community and the poor class workers like the cook. The novel makes the readers feel that the freedom we inherited at midnight has become nothing but a loss. This paper also analyses the way the marginalized communities are represented in the diasporic novels namely Salman Rushdie's *Midnight's Children*, Amitav Ghosh's *The Calcutta Chromosome*, V.S. Naipaul's *A House for Mr. Biswas*, Jhumpa Lahiri's *The Namesake*

Keywords: Diasporic novels, India, marginalized voices, Salman Rushdie, *Midnight's Children*, Amitav Ghosh, *The Calcutta Chromosome*, V.S. Naipaul, *A House for Mr. Biswas*, Jhumpa Lahiri, *The Namesake*, identity crises, indentured laborers, gender issues, women exploitation, wife-beating, Bengali diaspora.

The general use of the term 'marginalization' refers to the exclusion of certain groups on the basis of gender, race, culture, and religion. Specifically, in the Indian context, racial exclusion is nonexistent. Hence here it can refer to the religious minorities, cultural minorities, and women in general. These groups had been denied articulating their feeling in the mainstream literary production. Thanks to the recent reforms, they have found a voice. This article discusses how Indian diasporic novels represent the lives of the marginalized people.

The term 'Diaspora' with capital D refers to Jewish in particular as Wikipedia defines the term thus:

"A diaspora (from Greek διασπορά, "scattering, dispersion") is "the movement, migration, or scattering of people away from an established or ancestral homeland"[or "people dispersed by whatever cause to more than one location", or "people settled far from their ancestral homelands"(Wikipedia)

The term when specifically applied to the Jewish Diaspora refers to the Jewish exile from their homeland i.e. the Jerusalem (Israel). Hence their migration as Wikipedia explains goes back to 6th to 7th century B.C. However, in the modern usage of the term, it refers to those who live in other countries either temporarily or permanently. To distinguish the Jewish Diaspora from other diasporas, the former is referred with capital 'D' whereas the latter is referred with the small letter 'd'. The adjective 'diasporic' is used less and the word 'diaspora' is sometimes used both as a noun and an adjective. Here the word diasporic is used instead of using 'diaspora' as an adjective so that it becomes convenient to distinguish both.

The expression 'Indian Diasporic Novels' specifically refers to the novels of those novelists who or whose ancestors are from India and who, at the time of writing their novels, should be living outside the frontiers of India. In this sense, Kiran Desai, Anita Desai, Jhumpa Lahiri, Salman Rushdie, Rohinton Mistry, Bharathi Mukherjee, V S Naipaul, Vikram Seth, Amitav Ghosh, Suketu Mehta, and Kamala Markandeya, among others, are considered some of the prominent Indian diasporic novelists.

In the present paper, Kiran Desai's *The Inheritance of Loss* and Amitav Ghosh's *Calcutta Chromosome* are chosen for studying how the marginalized are depicted in these two novels.

Kiran Desai's *The Inheritance of Loss* presents the picture of illegal immigrants in the U.S.A and at the same time, it presents the bleak picture of South Eastern India. Jemubhai Popatlal Patel, a retired judge lives with his granddaughter Sai in an old house named Cho Oyu in Kalimpong which is a small town near Darjeeling. The judge had a humble early life as he was from a poor and low caste family. Thanks to his marriage with a rich man's daughter, he was able to move to England to study. Right from the beginning his father who owned a profitable business of procuring false witnesses to appear in a court made sure that his son had to get all the best from love to food. However, all these were made at the cost of his sisters' deprivation of anything. It is the common practice in the rural Indian families that spending money on their son's studies happen only at the cost of the fulfillment of their daughters' basic needs. The people don't want to spend more on their daughters' education. Later the judge marries a girl of fourteen and at the time of his departure, he did not even look at his wife's face properly. While moving, he hurriedly half-dressed and undressed his wife and he had an erection.

Right from the beginning, he ill-treated all the women characters. He was unable to understand his mother's affection for him and packed food and some bananas for him in case he feels hungry in the

middle of the journey. But he threw the bundle in the sea. After becoming a member of Indian Civil Service, he treated his subjects very badly. He relished his power over the classes that controlled his families for centuries. His stenographer was a Brahmin, so he made him crawl into his tent while the judge seated on the cot like a king.

He ill-treated his wife Bela, the most beautiful daughter of Bomanbhai Patel. After his marriage with her, he changed her name to Nimi Patel. He is enraged to see that his powder puff was used by his wife. He saw his puff “pounded beneath her two lavender-powdered pink and white breasts” and “from beneath her sad breasts, pulled forth, like a ridiculous flower, or else a bursting ruined heart - his dandy puff”. To teach her a lesson he wanted to break the bed. So “he violently grabbed her.” To stop her attempt to escape from him, he “clamped down on her, tussled her to the floor” and “in a dense frustration of lust and fury”, “he stuffed his way ungracefully into her” (Desai p169) Soon after his consummation, he spent hours cleaning his body with Dettol and soap. When he found her footmark on the toilet seat, “he pushed her head into the toilet bowl.”

Kiran Desai depicts the situation of Indian women characters who live in America. Harish-Harry’s daughter has no feeling or respect for her parents. She does not wear nose-ring as she feels it does not match with her **“combat boots and clothes in camouflage print”**. She does not even hesitate to tell her father that she did not request to be born and they had her for their selfish reasons. They wanted a servant. She even proclaims **“... in this country, Dad, nobody’s going to wipe your ass for free.”** (Desai p149)

Similarly, Lola and Noni are being ill-treated by GNLF men. When she goes to Pradhan the head of the Kalimpong wing of GNLF, he proudly tells her that he has already four wives and mockingly says that she can be his fifth wife. Lola is humiliated and goes. Similarly, Sai is also deceived by her lover Gyan who rejects her. Thus, throughout the novel, women characters are depicted as being marginalized and ill-treated by the male characters. The Judge’s attitude towards his wife is unpardonable. In spite of the fact that it is the dowry from his father-in-law, that realized his dream of completing his ICS exams, he becomes ungrateful not only to her but also to his sisters, his mother and everybody else. He doesn't even seem to have felt the slightest pain for his daughter’s death. The arrival of his granddaughter Sai to his house is also felt like a big hurdle to him.

On the other hand, Biju and his fellow men in America are marginalized because of two reasons. First, they are neither Europeans nor Americans, and secondly, they do not have green cards. Hence, they remain incognito in the American undergrounds moving from one basement to another basement to suffer more. For many, America is like a dream but for the people like Biju, it is a hell. Finally, he resolves to return to India. But here also he becomes a victim, as, at the end of the novel, he is found robbed completely by the GNLF men that he comes home literally stripped off. The cook is also another marginalized character whose feelings have no value for the people living around him. The judge treats him worse than an animal. In his naivety, the cook weaves romantic stories around the judge’s life and in the course of the time, he begins feeling that his stories are true.

Kiran Desai's *The Inheritance of Loss* presents the impact of colonial dominance on the individuals' psych which creates a sort of inferiority complex in them. This quality makes the novel essentially a postcolonial one. The three major characters of the novel, Sai, the Judge, and Biju have direct exposure to either colonial or western dominance. So in a way, it presents the plight of those whom Gramsci calls subaltern. The judge is a subaltern in a way that he comes from a poor caste family and he is the victim of colonial dominance on his psyche the wound of it is so deep that he cannot escape from it. Throughout his life, he can neither become an Indian nor a European. In between the space, he lives like a haunted ghost. It is clearly observed by Sai the very moment she sees at him. She exclaims "Oh, my grandfather more lizard than human". He for her looks old and the powder on his face seems to have distanced from his dark skin to such an extent that it becomes difficult to distinguish the powder and vapor. From his body, the smell of cologne is felt by her. The smell of the powder is little far from the perfume and little close to "a preserving liquid".

The cook is also the victim of identity crises. He has a sense of shame when the judge abuses him. He is the representative of the lower-class people who are being denied of any dignity. It is a common notion among the people that it is the servant who always steals. He unconsciously has accepted this fact. While the police are upside down everything and exposing the cook's poverty, the cook justifies the act of the police because he feels that they need to search everything because it is the servant who steals. He defends the police as

"Were they having to search everything ... naturally. How do they know that I am innocent? Most of the time it is the servant that steals". (Desai p19)

In spite of these kinds of humiliation, the cook is still optimistic about his future. Because he believes that his son is in America and he will make a rich man. He also dreams of marrying his son with a suitable girl who will serve him, and he may lead a comfortable and happy life with his grandchildren, but that dream too becomes a disillusionment at the end of the novel when Biju returns home penniless. He feels disheartened to witness the tragedy in his son's life. Biju has a great American dream of going to America, earning a lot of money and getting a green card, but all these are shattered into pieces at the end of the novel. When he returns India, his native place, he remembers and longs for the peace and happiness that he once enjoyed when he was a child in his homeland, but the land has already lost its innocence. He is robbed completely that he even does not have adequate clothes when he returns to India. In a way, both the cook and the judge's father share a similar optimism of getting comfort, wealth, respect, money and happiness from their children. These never realize in the case of both. The judge's father dreams of his son becoming the judge. Even though his dream has come true, he gets nothing out of that. He is even accused by his own son as a "village idiot". He returns home heavy-hearted after being humiliated by his son.

Apart from that, the novel represents the marginalized community of illegal immigrants in America. It draws the difference between the lower-class illegal immigrants and the upper-class illegal immigrants. The residents of Kalimpong, Mrs. Sen and Lola too have their children working in abroad.

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Venu N., M.A., B.Ed., M.Phil.

Reflection of Marginalized Voices in Indian Diasporic Novels

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Lola's daughter works for BBC as a newsreader. Mrs. Sen's daughter Mun Mun too works in America. Mun Mun works in CNN and Mrs. Sen is proud of that. She often points out that those who have gone to England are feeling sorry for that. The cook knows neither about America nor about England. He is also ignorant of the difference between legal and illegal immigration. Lola and Mrs. Sen's children have a good education and go to foreign countries as legal immigrants. But Biju does not have a good academic record to be qualified for a well-paid job. As Biju goes on a tourist visa and its period is already over, he can neither live peacefully nor return respectfully to India.

Calcutta Chromosome by Amitav Ghosh was first published in 1996 and soon found more than ten impressions. This shows the popularity of the novel. Many critical surveys have been done on this novel, but all concentrated mainly on the post-colonial aspects of the novel rather than postmodernist which, in fact, are inherent in it. This study intends to foreground those postmodernist elements in the novel.

The reinterpretation of the early medical history of malaria research and an imaginary exaggeration of the Indian ingenuity in the process of the research along with the fantastic elements make the novel postmodern. It incorporates some of the elements of a postmodernist novel through extensive use of non-linear narration, rhizomatic structure, plurality, and mystery.

The novel is based on a medical history of the malarial research done by a famous Nobel winning doctor Ronald Ross. The Nobel was conferred upon him for his discovery that described the way in which malaria spreads from one person to another through mosquitoes. The novel, instead of giving the credit of this discovery to Ross as a lone genius, creates an alternative history in which Ross was just a discovered rather than a discoverer because there was a group which already knew this truth, but instead of claiming authorship over this, it allowed Ross to have it for the reason that it was working on a mission which intended to get the technique through which a person could migrate from one body to another body when his old one was decayed and thereby could achieve eternity. It can be achieved with the help of artificially induced malarial parasites. The members of the group had some technical drawbacks because they lacked scientific background and equipment. In order to achieve it, first, they manipulated D.D. Cunningham a British scientist and once they got the best out of him, created a sort of situation which made him to fled out of Calcutta in panic. Ronald Ross then came to Calcutta, now the group headed by a low caste woman named Mangala, entered his lab in disguise. Mangala joined that place as a sweeper woman and her assistant Laakhan entered the lab with the name Lutchman. They guided Ross towards the discovery of Malarial parasites and in the process, they succeeded in getting that technology of interpersonal transmigration that L. Murugan, one of the main characters in the novel calls 'Calcutta Chromosome' which incidentally is the title of the novel.

Mangala, the low caste woman is the central character in the novel. She with the help of her assistant named Lakhaan controls the whole process of malaria research. Here, Ghosh's characters remain incognito in the mainstream process however, they dominate the process. In this way, the novel portrays the marginalized characters as dominant ones.

Salman Rushdie's *The Midnight's Children* is another important diasporic novel to be studied here. His novel was published in 1981 and thereafter it gained worldwide popularity. It presents the lives of the marginalized communities like Muslims and women characters in the novel. It delineates the identity crises and insecure feeling of the Muslims in the communalistic setup. The characters suffer not only due to the oppression and marginalization by the dominant Hindu community, but also due to the fundamentalism, and religious fanaticism in their own community. Tai, an uneducated boatman, is able to drive Dr. Aziz, Saleem Sinai's father out of Kashmir because he hates him for using a Heidelberg bag i.e. a doctor's attaché which in Tai's opinion is made by the skin of a pig which is a prohibited animal according to Islam. Tai feels that a person is made impure just by looking at the bag.

The dream of Aziz and Mian Abdulla to unite Hindus and Muslims also fail because the people from their own community do not want the unity between the Muslims and the Hindus. As a result of this, Mian Abdulla is brutally murdered by the hardcore Muslims and thereby their dream is shattered into pieces.

The insecurity of the marginalized community is represented through the character Ahmed Sinai. His profitable business suffers a loss due to an anti-Muslim communal group named Ravana gang, which paste slogans on the walls claiming that "No Partition or Perdition" and "Muslims are the Jews of Asia. They give a lot of trouble to Muslim businessmen. They burn the Muslim owned godowns in hatred. Soon such a group evolves itself from a communalist group to a well-conceived commercial enterprise. They send anonymous letters to Muslim businessmen demanding huge money in order to let their world unburnt. Ahmed Sinai too receives a letter from them. To save his godown from burning down, he goes to pre-decided spot to pay the money. But unfortunately, his money bag is snatched by the monkeys there. As a result of this, Sinai is unable to pay the money. The Ravana gang burns his shop that makes him become an anti-Hindu.

The lower-class community is represented in the characters Lifafadas and Wee Willie Winkie. Once, Lifafadas goes to a Muslim area with his *Dunia Dekho Machine* to entertain the children. A silly matter on the seniority of peeping through the machine turns communal. As soon as the people come to know that he is a Hindu. They are enraged. They abuse him by calling him using the expression **"Mother raper" "Rapists" "badmash"**; the schoolboys to begin chanting **"Ra-pist! Ra-pist! Ray-ray-ray-pist!" without really knowing what they're saying**". Even this hatred does not spare the educated. They begin using their own expression in their own way,

"So,mister: it is you? Mister Hindu, who denies our daughters? Mister idolater, who sleeps with his sister?" (Rushdie 36)

Similarly, Wee Willie Winkie also suffers a lot. His wife is seduced by Methwold and he cannot do anything for that. The novel also presents the government programs like the Civic Beautification Program which destroy the slums and the residents of the slums become homeless.

Jhumpa Lahiri's *The Namesake* also provides a picture of marginalized gender characters in the form of Ashima and Moushumi. Ashima is married to an unknown person whose name is unknown to her. However, she learns to love her husband slowly and successfully performs her gender role as a homemaker. When her husband dies, she is able to lead the family and control the whole of the family's affairs. At the end of the novel, she resolves to split her time in India and in America. As her own name Ashima means one who has no boundaries, she too has no boundaries. She is able to survive both in America and in India and thereby proves that the marginalized gender, the woman is capable to survive anywhere in the world. Moushumi, another female character is in exact opposition to the character of Ashima. She as a symbol of resistance against her oppressive and conservative upbringing dates with innumerable types of individuals. She dates with the people of a different color, age, and religion. She also hates the traditional role of an Indian Bengali wife hence she resolves never to marry a Bengali groom in her life. However, due to the circumstances, she married Gogol, a Bengali, but their marriage is short-lived. Moushumi develops an illicit relationship with a French man and divorces Gogol.

V.S. Naipaul's novel *A House for Mr. Biswas* presents the picture of a marginalized community in the form of indentured laborers and women characters. The novel also provides a vivid and remarkable description of the lives of indentured laborers in Trinidad. Biswas' maternal grandfather's muttering that all human sufferings are due to Fate and human beings cannot do anything for them expresses his grief for leaving his homeland and immigrating into Trinidad as indentured labor. Here he is destined to suffer from asthma, to become old prematurely and to meet his death inevitable.

The predicament of Bapti's father (Bapti is the mother of Mr. Biswas) represents the sufferings of the indentured laborers. These were the people who were brought to the sugar plantations in Trinidad with the assurance that they would definitely find their 'fortune' in the host country and they would be provided a free return passage once they had completed their indentured tenure. But that did not happen. When observed from the historical evidence and from official documentation over seven percent of mortality occurred within a short span of the indentured laborers' arrival into the new land. A feeling of nostalgia, loneliness, a common desire to go back to their motherland and a sort of frustration for knowing that they will never be able to go back to their homeland are marked features of diasporic sensibility that is found in the character of Bapti's father. V.S. Naipaul here gives an authentic picture of Indo-Trinidadian community. Hence Naipaul himself a member of the community, he is able to articulate it realistically throughout the novel.

The delineation of women characters in a diasporic set up is one of the important aspects to be observed. Mrs. Tusli is an important character in the novel. She manages a traditional Hindu Brahmin family with the help of her husband's brother Seth. Apart from her, all the women characters play their gender roles. For instance, In Tulsi Household the daughters have to sweep the house and cook the food for the members of the family whereas the male members go to the field to work. The wife beating is considered a natural phenomenon. Ajodha's brother Bhandat has the reputation of beating his wife and keeping whores.

Mr. Biswas is against the habit of beating his wife. He feels that he lives in a wife-beating society. Except for Tulsi and Tara, all the women Biswas knows are like Sushila, the widowed Tulsi daughter who takes “the pride of the beatings she had received from her short-lived husband.” (V.S. Naipaul, p. 71) Naipaul here seems to suggest that the women in general due to the way they are constructed to play their gender roles in traditional Indian society which like all primitive societies is male dominated. Due to the way they are brought up, they regard their beatings as a necessary part of their training. Here the novelist directly comments that this wife beating culture is one of the causes of the decay of Hindu society in Trinidad.

Thus, the diasporic novels represent the lives of the marginalized community like the women, lower caste people, illegal immigrants, minority communities and the poor. So, these novels are helpful for the depiction of marginalized culture.

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Plato's Designed Narratives: Contemporary Platonic Scholarship

Dr. S. Sridevi

Associate Professor

PG and Research Department of English

Chevalier T. Thomas Elizabeth College for Women

Chennai 600011

sridevisaral@gmail.com

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Abstract

Plato is one of the greatest philosophers in the western philosophical tradition and he is the first one whose complete works are still available to us. We have very little data on his life and literary activity. As a result, many conflicting theories have been developed by scholars of various times regarding the interpretation of Plato's dialogues and their chronology to the extent it bears on that interpretation. This paper delves into one aspect of Platonic scholarship that studies the literariness in Plato's dialogues, taking illustrations from two of his works. It argues how Platonic scholarship is slowly paying attention to his rhetoric and poetry while studying his comments on the same. This paper aims at studying the platonic writings of Socrates' speeches from the current critical perspective of western scholars and presents sample dialogues. Stephen Halliwell, Annie Mary Bowery, Griswold and Kauffman are some of the leading Plato scholars who view these philosophic writings as dramatic dialogues that are descriptive.

Keywords: Plato, dialogues, designed narratives, Griswold, Halliwell

Introduction

Plato was born around 427 BCE and died around 347 in Athens. He was the ancient Greek philosopher and the most important student of Socrates (c. 470–399 BCE), teacher of Aristotle (384–322 BCE), and founder of the Academy, best known as the author of philosophical works of unparalleled influence. Plato's works are traditionally arranged in a manner deriving from Thrasyllus of Alexandria (flourished 1st century CE): 36 works (counting the *Letters* as one) divided into nine groups of four. Unfortunately, the order of composition of Plato's works cannot be known. Conjecture regarding chronology has been based on two kinds of consideration: perceived development in content and "stylometry," or the study of special features of prose style, now executed with the aid of computers. Considering these aspects, scholars have arrived at grouping of works as early, middle, and late dialogues. These groups can also be thought of as the Socratic works, the literary masterpieces, and the technical studies

(Britannica). Current scholarship on Plato has attempted to re-read this classification and has come to the conclusion that there is actually no development of philosophical constructs that can be historicized. “Howland in “Re-Reading Plato” was the first to bring out and criticize the assumptions underlying the chronology of composition... concerning the development of Plato’s thought.” Later this perspective was taken up by Kenneth Dorter, Charles Kahn and Charles Griswold (Zuckert 3).

Plato did not write treatises, although commentators following Aristotle have tended to present him and his thought as if he had. Because Plato himself does not speak in the dialogues, we discover what Plato thinks – or at least what he wants to show his readers – in his selection of the characters, the setting, and the topic to be discussed by these individuals at that time and place, as well as the outcome or effects of the conversation. Socrates is usually but not always the philosopher guiding the conversation. Because Socrates is not the only philosopher Plato depicts – indeed, in some dialogues (like the *Timaeus* and *Sophist*), Socrates mostly sits and listens to another, possibly superior philosopher presents his arguments – we cannot assume that Socrates speaks for Plato. (Zuckert 5)

Scholars interpret Plato’s works viewing him as a genius who is a thinker and a writer. It is claimed that Plato is the only major philosopher who is also a supreme literary artist. His writings are complex inviting many aspects of interpretation. Plato is seen as “the first author to offer a systematic definition of the goals and methods of philosophy” and also conceived to be “a social reformer and an educator, whose conception of philosophy” has perhaps “entailed a radical transformation of the moral and intellectual culture of his own time and place” and therefore “a perceptive interpretation of Plato’s dialogues calls for attention to his revolutionary cultural enterprise as well as to the literary and philosophical dimensions of his work” (Charles H. Kahn Preface xiii). Currently scholars are engaged in giving more attention to this unique dimension of Plato’s works. Kahn argues that Plato is the only Socratic writer to turn the “popular genre” of dramatic dialogues into a “major art form, in rivalry with the great works of fifth century Attic drama.” Plato used the dialogue form as a device for presenting a “full-scale philosophical world view.” The descriptive descriptions in front of each dialogue is “indirect, ingressive, and incomplete.” Kahn says further:

Since the dialogues are so diverse, both in form and in content, even great scholars have been tempted to suppose that Plato changed his mind as often as he changes the literary presentation of his thought. And the traditional division of the dialogues into early, middle, and late encourages the belief that we can trace Plato’s philosophical development through these successive phases. However, this developmental approach systematically underestimates Plato’s cunning as an

author...It also assumes that what Socrates says is also what Plato thinks. (Preface xiv)

Stephen Halliwell, the British classicist, calls Plato's *Theaetetus* as the most intriguingly designed narrative. The opening part of the dialogue is framed by a conversation between Euclides and Terpsion. Euclides recounts to his friend about his encounter with the Athenian Theaetetus, who had been seriously wounded in battle against the Corinthians and was being taken home to his native city. Euclides remembers the philosophical discussion Theaetetus had with Socrates. He says that he has written it down exactly as it took place – like a dramatic dialogue. He also says that it is an accurate account as he has shown it to Socrates himself has got it corrected once or twice. Interestingly the ending part of the dialogue does not complete this framework. It stands unfinished. Hence the dialogue can't be called a play. Plato's *Theaetetus* comprises a conversation between characters who then listen to the recital of a reconstructed version of a philosophical discussion. As in *Symposium*, this style shows literary intricacy, self-consciousness and a compositional structure. It employs a narrative strategy, a perspective with psychological expressiveness and emotional resonance. Euclides vividly remembers the intellectual discussion between Socrates and Theaetetus. This is a literary layer that Plato has brought in to lend an authenticity (Halliwell 16).

Theaetetus was an Athenian mathematician who had a significant influence on the development of Greek geometry. He was a disciple of Socrates. Plato made Theaetetus the chief subject of two dialogues—Theaetētōs (*Theaetetus*) and Sophistēs (*Sophist*)—the former being the major source of information about Theaetetus' life, including his death in a battle between Athens and Corinth in 369 BCE. Theaetetus made important contributions to the mathematics that Euclid eventually collected and systematized in his *Elements*. A key area of Theaetetus's work was on incommensurables that correspond to irrational numbers in modern mathematics, in which he extended the work of Theodorus by devising the basic classification of incommensurable magnitudes into different types that is found in Book X of the *Elements*. He also discovered methods of inscribing in a sphere the five Platonic solids (tetrahedron, cube, octahedron, dodecahedron, and icosahedron), the subject of Book XII of the *Elements*. (Britannica) Plato constructs the lives of these scholars of his period in a literary style drawing our attention to their works too. *Theaetetus* opens in the following spectacular manner:

Euclid. Have you only just arrived from the country, Terpsion?

Terpsion. No, I came some time ago: and I have been in the Agora looking for you and wondering that I could not find you.

Euclid. But I was not in the city.

Terpsion. Where then?

Euclid. As I was going down to the harbour, I met Theaetetus—he was being carried up to Athens from the army at Corinth.

Terpsion. Was he alive or dead?

Euclid. He was scarcely alive, for he has been badly wounded; but he was suffering even more from the sickness which has broken out in the army.

Terpsion. The dysentery, you mean?

Euclid. Yes.

Terpsion. Alas! What a loss he will be! (Plato *Theaetetus*)

Blondell claims that *Theaetetus* “stands out among Plato’s dialogues for its blurring of the boundaries” and “is self-consciously “Socratic” in the elenctic manner,” making use of “rich scene-setting and characterization, substantial argumentation, and eloquent Socratic speech-making” and “recently, *Theaetetus* has been seen as anomalous among the later dialogues, prompted perhaps by a desire to pay homage to the eponymous interlocutor after his death.” (Blondell 251).

Scholars like Annie Mary Bowery argue that Plato uses narrative devices in a literary style in his *Symposium*. The following is the informal opening scene of *Symposium*:

Concerning the things about which you ask to be informed I believe that I am not ill-prepared with an answer. For the day before yesterday I was coming from my own home at Phalerum to the city, and one of my acquaintance, who had caught a sight of me from behind, hind, out playfully in the distance, said: ‘Apollodorus, O thou Phalerian man, halt!’ So I did as I was bid; and then he said, ‘I was looking for you, Apollodorus, only just now, that I might ask you about the speeches in praise of love, which were delivered by Socrates, Alcibiades, and others, at Agathon's supper. Phoenix, the son of Philip, told another person who told me of them; his narrative was very indistinct, but he said that you knew, and I wish that you would give me an account of them. Who, if not you, should be the reporter of the words of your friend? And first tell me,’ he said, ‘were you present at this meeting?’

‘Your informant, Glaucon,’ I said, ‘must have been very indistinct indeed, if you imagine that the occasion was recent; or that I could have been of the party.’

‘Why, yes,’ he replied, ‘I thought so.’

‘Impossible,’ I said. ‘Are you ignorant that for many years Agathon has not resided at Athens; and not three have elapsed since I became acquainted with Socrates and have made it my daily business to know all that he says and does. There was a time when I was running about the world, fancying myself to be well

employed, but I was really a most wretched thing, no better than you are now. I thought that I ought to do anything rather than be a philosopher’.

‘Well,’ he said, ‘jesting apart, tell me when the meeting occurred.’

‘In our boyhood,’ I replied, ‘when Agathon won the prize with his first tragedy, on the day after that on which he and his chorus offered the sacrifice of victory.’

‘Then it must have been a long while ago,’ he said; ‘and who told you - did Socrates?’ (Plato *Symposium*)

Plato takes great efforts to build a logically accurate discussion to bring Socrates into the dialogic framework. The narrator here is Apollodorus, who repeats to his companion the dialogue which he had heard from Aristodemus and had already once narrated to Glaucon. The scene is realistic and natural moving like a Greek realistic play fitting the content within a certain time framework. The plot is set in a rigid manner - Apollodorus is created as a person who knew Socrates thoroughly, so that when he quotes from memory the speeches of Socrates, it would be convincing to the readers and the students at his (Plato’s) Academy. Apollodorus is conceived as a rigorous critic of people except Socrates and therefore he is expected to remember everything that was spoken by Socrates. Apollodorus claims to quote the exact words of Aristodemus who says Socrates replied in Homeric fashion. Apollodorus and Aristodemus build the character of Socrates as a man lost in deep thought:

Socrates dropped behind in a fit of abstraction, and desired Aristodemus, who was waiting, to go on before him. When he reached the house of Agathon he found the doors wide open, and a comical thing happened. A servant coming out met him and led him at once into the banqueting-hall in which the guests were reclining, for the banquet was about to begin. ‘Welcome, Aristodemus,’ said Agathon, as soon as he appeared – ‘you are just in time to sup with us; if you come on any other matter put it off, and make one of us, as I was looking for you yesterday and meant to have asked you, if I could have found you. But what have you done with Socrates?’

I turned round, but Socrates was nowhere to be seen; and I had to explain that he had been with me a moment before, and that I came by his invitation to the supper.

‘You were quite right in coming,’ said Agathon; ‘but where is he himself?’

He was behind me just now, as I entered, he said, and I cannot think what has become of him. (Plato *Symposium*)

Socrates had retired himself into the portico of the neighbouring house as something hold him back from entering Agathon's house where a banquet was going on celebrating his victory. Earlier in the conversation he and Aristodemus discuss how Socrates refused to go to the feast the previous day and how he has changed his mind now and has dressed up for the occasion and asks Aristodemus if he would go along without an invitation. They discuss the proverb that says, "To the feasts of inferior men the good unbidden go." Socrates says he will change this as taking support from Homer: "To the feasts of the good, the good unbidden go." (Plato *Symposium*)

Socrates feels that Homer outrages the original proverb. "Two go together," says Socrates quoting from Homer. When one enters the enemy's camp, a companion helps, hints Socrates. Homer constructs Agamemnon as a great warrior. He makes Menelaus as a weak warrior. Menelaus comes to the feast of Agamemnon unbidden. Aristodemus feels like Menelaus attending a feast unbidden. Socrates says when two people go together, such situations might become easier to handle.

Very carefully Socrates' character as a philosopher has been conceived by Plato as a literary artist might do. "He has a way of stopping anywhere and losing himself without any reason" (Plato *Symposium*). When the feast is almost half over, Socrates enters. Agathon wants to sit next to him wanting to know what he has been thinking sitting in the portico. The group of men chooses to have a conversation instead of drinking, and the discussion begins. With this elaborate scenic background established the discussion on the idea of love begins. To make that very realistic once again Apollodorus says that Aristodemus does not remember everything that was said by Socrates on that day. Phaedrus claims that love is a mighty god. He quotes Hesiod's *Theogony* : "First chaos came, and then broad-bosomed earth, the ever-lasting seat of all that is, and Love" (Plato *Symposium*).

"Sokrates eschews normal human emotions, reserving the warmth of his feelings primarily for philosophy. This makes him difficult for ordinary people to empathize with, thus depriving mimetic pedagogy of its emotional foundation" says Blondell (107). Plato creates the character of Socrates as "uniquely memorable not only by means of his distinctive intellectual style, but also through various external behaviors." These peculiarities are designed "to serve as outward tokens of Sokrates' individuality, both encourage emotional identification and make him quite easily imitable in a superficial or slavish fashion" which is "exemplified" by the use of characters like "Apollodoros and Aristodemos, who parrot Sokrates' words and copy such idiosyncrasies as his shoelessness." Plato constructs contrasts with these admirers who try "to imitate Sokrates" bringing a comic effect as a differentiation Sokrates is portrayed as a man of

“extraordinary intellect and imagination.” Plato presents the “actual response to the historical Sokrates. Fifth-century comedy already mocked the way students imitated Sokrates’ appearance and mannerisms, and admirers imitated his personal behavior in his lifetime and for centuries afterwards” (Blondell 108).

Plato works like a playwright and the Platonic dialogues have no character called Plato in the discourses. “Plato” is mentioned twice in the entire corpus, once as being absent and once as being present (Griswold 84). The dialogues are fictional in character. They do not read like technical and objective reports of discussions. Some dialogues could not have taken place even when the interlocutors were historical figures. For example, at the *Phaedrus*’ ostensible dramatic date the real *Phaedrus* was not in Athens. Not only are many of the characters entirely fictional, there is clear evidence that even “Socrates” is a fictionalized version of the historical character. Socrates of Plato’s dialogues is presented as being a super-human character. This is evident from *Alcibiades*’ description of him in the *Symposium* as well as from a number of subtle fictions. Plato has Socrates narrate the entirety of the *Republic* from memory fluently. The lengthy *Protagoras* is narrated in its entirety by Socrates who is carefully compared to Achilles, though the comparison is indirect (Griswold 85).

Kahn says that “Plato’s extraordinary success in recreating the dramatic atmosphere of the previous age, the intellectual milieu of the late fifth century in which Socrates confronts the sophists and their pupils.” Plato has created an “art world” all the while working out his philosophy and the men about whom he was writing were “probably all dead when Plato wrote.” For example, “Protagoras ... must have died when Plato was a child, and the dialogue named after him is situated before Plato’s birth.” Plato reflected on ideas that were discussed in his society and “the intellectual world to which Plato’s own work belongs is defined not by the characters in his dialogues but by the thought and writing of his contemporaries and rivals, such as the rhetorician Isocrates and the various followers of Socrates.” (Kahn 2)

Alcibiades promotes the character of Platonic Socrates in the dialogue *Protagoras*:

Now if Protagoras will make a similar admission, and confess that he is inferior to Socrates in argumentative skill, that is enough for Socrates; but if he claims a superiority in argument as well, let him ask and answer-not, when a question is asked, slipping away from the point, and instead of answering, making a speech at such length that most of his hearers forget the question at issue (not that Socrates is likely to forget-I will be bound for that, although he may pretend in fun that he has a bad memory). And Socrates appears to me to be more in the right than Protagoras; that is my view, and every man ought to say what he thinks.
(Plato *Protagoras*)

Platonic dialogues show a “discussion between Socrates and different interlocutors,” tracing his “intellectual and philosophical journey.” Usually the “first person account is not the account of the writer Plato, but of one of his characters” and “Socrates is both narrator of the account and protagonist in the story.” The *Protagoras* begins with the dramatic mode with the meeting of Socrates and an anonymous friend and continues with “Socrates’s account of his meeting with Protagoras” (Collobert VIII).

Socrates conducts himself with dignity and self-control before his death as per Plato’s narration in *The Apology*. The relation between the historical Socrates and the Platonic Socrates is the source of more detailed research in this field of study. The Socrates of Plato’s dialogues is fictionalized, made to present arguments with multiple levels of complexity and meaning—as a performance. Most of the dialogues are linked to each other by internal references. Examples are: the *Apology*–*Crito*–*Phaedo*, and *Theaetetus*–*Euthyphro*–*Sophist*–*Statesman* sequences. Plato thus creates an extended fictional history of the life of Socrates and to that extent lends the corpus a sense of fictional wholeness (Grisworld 86).

“Plato’s success as a dramatist is so great that he has often been mistaken for an historian. Hence the history of philosophy reports Socrates’ thought on the strength of Plato’s portrayal in the dialogues” (Kahn 3). Current Platonic scholarship also continues to research into the dramatic situations Plato creates in the dialogues, called the Platonic ironies. Plato refuses to present ideas as his own. He forces the reader to make up his mind about adopting them. This makes Plato elusive. We do not arrive at any conclusion about his personality. Scholars use his letters as explanations for certain arguments in the dialogues. The texts are open to different kinds of interpretations as even Socrates slowly recedes into the background and no more leads the central arguments in these dialogues. Different schools of philosophers interpreted him according to their doctrines. From the nineteenth century scholars have spent much energy on the chronology of the dialogues, including electronic analysis of stylistic traits. Accordingly, the earlier dialogues are strengthened by the views of Socrates and the later dialogues discuss the works of other philosophers (*Oxford Classical Dictionary* 1155).

There is a “dazzling interplay of unity and multiplicity” which “is generated in part by a series of interlocking and overlapping dualities” in the dramatic dialogues that presents “a tension between “philosophical” content and “literary” form.” A scholar like “Cornford omitted certain dramatic elements from his translations of Plato, whereas Livingstone printed dialectical passages of *Phaedo* in smaller type so that they can be either read or omitted” (Blondell 1).

The dialogues of Plato are “from a literary point of view, the account of a meeting and a discussion between philosophical and non-philosophical characters” though they do not belong to any defined genre and Aristotle says that they are impossible to be classified (Collobert I). “In

antiquity there were several attempts to classify the dialogues, which according to Diogenes Laertius were essentially based on two major categories: narration and drama” and efforts are taken even now by scholars to classify the dialogues now, and Collobert in her extensive study identifies six distinct modes in the dialogues “keeping to the descriptive dimension of these modes” as “the plain diegetic mode, the wholly imitative mode, the mixed mode (the first two modes used in alternation), two composite modes (the diegetico-mimetic mode and the mimetico-diegetic), and the mode created by the mixing of these two composites.” Collobert argues that “Plato follows the prescriptions of Socrates for narrative accounts, because he primarily uses the diegetico-mimetic mode and therefore a good man narrator” (Collobert VI). Plato projects Socrates as the ideal man against whose characters all the others are contrasted – the meeting place of the philosopher and the layman. Further, drawing support from Stephen Halliwell who observes that in establishing his typology Socrates identifies the narrator with the poet, Collobert argues:

We can identify three major categories of narrators:

- (1) The narrator who is the author: (a) an account in the first person, and (b) in the third person (there is no dialogue exemplifying this type of narrator);
- (2) The primary narrator (distinct from the author): (2.1) he is a character in the story, (a) an account in the first person and (b) in the third person: (b’) he has witnessed the events he recounts, or (b’’) he has not witnessed them, (2.2) he is outside of the story: an account in the third person;
- (3) The secondary (internal) narrator who tells a story which he has or has not authored (for example, Socrates or Protagoras). (Collobert VII)

Accordingly, *Theaetetus* has the third type of narrative style as the internal narrators Euclid and Terpsion are launching the dialogue. Similarly, *Symposium* too has a narration setting the background scene by internal characters to open the philosophical discussion – Glaucon and Apollodorus, and mostly uses third person narrative. “The account in the third person (Parmenides, Phaedo, Symposium) offers two possible narrator statuses, which Plato exploited: (1) a character not in the story, and (2) a character in the story” (Collobert IX). The non-philosophers build the personality of Socrates just like how Aristophanes caricatured the character of Socrates in an uncomplimentary manner. It is as if Plato is depicting a counter picture of the philosopher through various other characters.

Zuckert says Plato not only “presented various philosophers in conversation with non-philosophers,” but he gave the philosophers and their “interlocutors specific individual identities,

backgrounds, and views.” Therefore, his philosophical writings are personal and not abstract in the usual manner of such writings. “Some of these individuals are known historical figures; others are not.” Thereby “philosophy is an activity undertaken by a variety of different embodied human beings, coming from different cities and schools, having different views and concerns, talking in different ways to non-philosophers” (Zuckert 1-2).

Conclusion

We have to keep in mind that Plato's Socrates does not know that he is speaking in the context of a written dialogue. There is general agreement that Plato perfected a new form of discourse. The Platonic dialogue is an innovative type of rhetoric. Plato's remarkable philosophical rhetoric incorporates elements of poetry. His dialogues have formal features in common with tragedy and comedy - the use of authorial irony, the importance of plot, setting, the role of individual character and the interplay between *dramatis personae*. His works narrate myths, and use literary devices like imagery, simile, allegory, and snatches of meter and rhyme. In the *Republic*, Socrates calls himself a myth teller (Eric Brown). These are imaginary conversations, imitations of certain kinds of philosophical conversations. The literary dimension of Plato's writings has created a new genre of philosophical literature. Plato's philosophy is embodied in the dialogue form of writing he brought to perfection.

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Occurrences of Sounds /a, a:/ & /e, e:/ and Their Nature of Change in Telangana Telugu

Devune Datturam
dattu.datturam@gmail.com
Central University of Karnataka

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Abstract

Dialectal differences provide the significant data to both synchronic and diachronic changes in sounds of a language. The aim of the present paper is to examine and illustrate the occurrences of vowels /a, a:/ and /e, e:/ in current Telangana Telugu (TT, Hereafter) and the characteristics of their changes by comparing the data of ST. Telugu for the confirmation of the variation that they actually hold. This paper gives brief account of the sound changes in TT from the comparative and historical point of view based on observations and analysis of the data.

Keywords: Telangana Telugu, Standard Telugu, Sound Change, Vowels /a, a:/ & /e, e:/ and Reconstruction.

1. Introduction

Variations shown by the dialects of a language could be observed as a sub-set of the diachronic variation of a language. Thus, a comparative study of the phonetics and phonology of a language may provide valuable insight into historical sound-changes of a language. While there have been many descriptive studies of the Telugu dialects, relatively there have been none that offer a comparative analysis of the sound change.

All over the world, over a period of time the sounds of a languages tend to change and an understanding of sound change is truly important for historical linguistics in general, and this needs to be studied in a scientific manner. Sound change plays an extremely important role in the comparative method and hence also in linguistic reconstruction, and in determining whether languages are genetically related to one another (Campbell, 1998). In a much larger way sound change contributes to the change of a language. In historical linguistics, a word of a protolanguage changes into daughter languages through some stages and it transforms itself into distinct word called cognate. Cognates get shaped in daughter languages according to the different phonological patterns that are inherited. because of these patterns, we spot variation among cognates which in turn support us to identify the sound changes that separated daughter languages from their common parent. Sound changes shape the

history of languages and language families all around the world. It is the same case with the dialects; when words change from its earlier stage of the language to the dialectal varieties, they try to fit into the phonological patterns of the dialects and exhibit some of the differences with the Standard dialect including with the other dialectal varieties.

In Historical Linguistics, sound change is studied in two different ways; Regular and Irregular Sound change. Regular sound change takes place in a given environment systematically and Irregular sound change is also known as sporadic one due to its unusualness; since this sound change does not occur routinely in a given environment (Hock, 1991).

As per the earlier description it is observed that TT also had undergone some changes as compared to ST. Telugu and a detailed study of this kind of sound change of TT has not been studied so far since TT being a vernacular dialect of Telugu. This paper focuses particularly on the sound change in TT with the comparison of ST. Telugu and also accounts for the reconstruction of the changed sounds from the historical point of view.

This paper is organized as follows: Section 2 provides the description of TT and the other major dialects of Telugu. section 3 discusses about the collection of the data and methodology followed, section 4 discusses about the occurrences of /a, a:/ and their changes. Section 5 deals with the occurrences of /e, e:/ and their nature of change. section 6 throws a light on the other aspects of the sound change and section 7 accounts for the historical view of the changed sounds.

2. TT and Other Dialects of Telugu

Telangana is a 24th State in India. In Telangana, Telugu is one of the official languages of the state along with Urdu. Telugu is a Dravidian Language falls under the South Dravidian-II subgroup. “Telugu has four regional dialects as per the survey, which was conducted on the usage of the Telugu vocabulary in basic occupations like agriculture, handloom textiles, house buildings, etc. First one is Northern regional dialect: this includes nine Telangana districts; but here Mahbubnagar mostly goes with the Southern dialect. Second one is South Regional dialect: this comprises of Rayalaseema together with Nellore and Prakasam districts. Third one is Eastern regional dialect: this regional dialect encompassed with the Visakhapatnam and Srikakulam districts; this adjoin the Oriya speaking area. Fourth one is Central regional dialect: It consists of Mid-coastal districts of East and West Godavari, Krishna and Guntur” (Krishnamurti & Gwynn, 1985). TT falls under the northern regional dialect and shows the variation with ST. Telugu along with other regional varieties.

Since, TT being one of the dialects of Telugu was given least preference in research, academic and media writings in united Andhra Pradesh. After formation of the separate state, TT

is gaining its prominence in such domains. This study is a modest attempt to study the actual sounds of TT by comparing the ST. Telugu to see the level of variation among them.

Places from Where Data Has Been Collected in TT

- Basar is a village in Nirmal District and referred as (BSR, hereafter).
- Dowdepalli is a village in Luxettipet and referred as (DPL, hereafter).
- Kaleshwaram is a village in Bhoopalpally district and referred as (KLM, hereafter).
- Jogipet is a village in Medak district and referred as (JPT, hereafter)
- Narmetta is a village in Jangaon district and referred as (NRMT, hereafter)
- Pakhal kothguda is a village in Warangal district and referred (PKG, hereafter)
- Aswapuram is a village in Bhadradi-Kothagudem district and referred as (AP, hereafter)
- VM Banjara is a village in Khammam district and referred as (V.M.B, hereafter)
- Mella Chetuvu is a village in Suryapet district and referred as (MCR, hereafter)
- Peddavura is a village in Nalgonda district and referred as (PDVR, hereafter)
- Ammupally is a village in Mahabubnagar district and referred as (AMPL, hereafter)

And Standard Telugu referred as ST. Telugu and Dravidian Etymological Dictionary is referred as DED.

3. Methodology

3.1. Data

The data used for this study was collected from eleven different places of Telangana. The data collection was done through the field visits based on the 1500 DED word list. There are total eleven monolingual illiterate informants (from 55-65 age range) are administered for the study to avoid the influence of other languages and ST. Telugu; among them six are male and five are female informants who hails from the different social backgrounds. But in this paper only 89 words had been chosen for the study of the vowel sounds /a, a: and e, e:/.

3.2. Methodology

The goal of the study is to identify the changes that took place in the vowels /a, a: and e, e:/ in word initial medial and final positions in TT by comparing the ST. Telugu to see the level of variation among them and tries to throw the light on historical background of these changed sounds. This study follows regularity and irregularity hypothesis, comparative method to show the sound change and diachronic approach is followed to account for the reconstruction of changed sounds from historical point of view.

4. Occurrences of /a, a:/ and Their Nature of Change

4.1. Occurrences of /a, a:/ Word Initially

Sets from 1-10 shows that there is no change is observed in /a- , a:/ word initially in all the dialects.

Sl. No	DED Word	Gloss	DED Entry	BSR	DVPL	KLM	JPT	NRMT	PKG	AP	VMB	MCR	PDVR	AMPL	ST
1	aṭuku	‘to join’	43	a	a	a	a	a	a	a	a	a	a	a	a
2	aḍḍamu	‘mirror’	125	a	a	a	a	a	a	a	a	a	a	a	a
3	anu	‘to say’	737	a	a	a	a	a	a	a	a	a	a	a	a
4	avi	‘those things’	1	a	a	a	a	a	a	a	a	a	a	a	a
5	a:kali	‘hunger’	2005	a:	a:	a:	a:	a:	a:	a:	a:	a:	a:	a:	a:
6	a:ku	‘leaf’	284	a:	a:	a:	a:	a:	a:	a:	a:	a:	a:	a:	a:
7	a:ḍu	‘to play’	290	a:	a:	a:	a:	a:	a:	a:	a:	a:	a:	a:	a:
8	a:ru	‘to dry’	346	a:	a:	a:	a:	a:	a:	a:	a:	a:	a:	a:	a:
9	a:vu	‘cow’	283	a:	a:	a:	a:	a:	a:	a:	a:	a:	a:	a:	a:
10	a:viri	‘vapor’	334	a:	a:	a:	a:	a:	a:	a:	a:	a:	a:	a:	a:

4.2. Occurrences of /a, a:/ Word Medially

In the Correspondence sets 11-15 no change is observed in /a/ due to the fricativization of preceding /c/ to /s/ except in ST. Telugu, which has the alteration process between /a/ and /ɛ/. Along with /c/ and /ts/. e.g., *tsaḍuvu/ceḍuvu* ‘to study’. Sets 16 and 17 follow the same fricativization process where /c/ changes to /s/ due to which /a:/ remains the same in all the dialects except in ST. Telugu, where /a:/ and /æ:/ alternates along with /c/ and /ts/. e.g., *ca:vū/tsa:vū* ‘death’. In sets 18 and 19, All the dialects remained the quality of palatal, due to the change in /c/ > /ʃ/ except in ST. Telugu when followed by /a/ in the second syllable, due to which all the dialects involved in exhibit change from /a:/ to /æ:/ without any fail. e.g., *ʃæ:pa < ca:pa* ‘mat’ and in ST. Telugu /a:/ alternates with /æ:/ along with /c/ and /ts/. e.g., *tsa:pa/cæ:pa* ‘mat’. Sets 20 and 21 display the alternation between /a/ and /ɛ/ along with the alteration of /ʃ/ and /dz/. e.g., *Jerugu/dzarugu* ‘to pass’. Sets 22 and 23 does follow the same in display of the alternation between a:/æ: due to the preceding /ʃ/dz/ alternation. e.g., *ʃæ:ru, dza:ru* ‘to slide’ in all the dialects.

Sl. No	DED Word	Gloss	DED Entry	BSR	DVP L	KL M	JPT	NR MT	PKG	AP	VM B	MC R	PDV R	AM PL	ST
11	caccu	‘to die’	2002	a	a	a	a	a	a	a	a	a	a	a	a/ε
12	caḡuvu	‘to read’	1920	a	a	a	a	a	a	a	a	a	a	a	a/ε
13	cali	‘cold’	1990	a	a	a	a	a	a	a	a	a	a	a	a/ε
14	cappa	‘tastless’	1926	a	a	a	a	a	a	a	a	a	a	a	a/ε
15	callu	‘to sprinkle’	1969	a	a	a	a	a	a	a	a	a	a	a	a/ε
16	ca:vu	‘death’	2002	a:	a:	a:	a:	a:	a:	a:	a:	a:	a:	a:	a:/æ:
17	ca:ṭu	‘cover, shelter’	2014	a:	a:	a:	a:	a:	a:	a:	a:	a:	a:	a:	a:/æ:
18	ca:pa	‘mat’	2024	æ:	æ:	æ:	æ:	æ:	æ:	æ:	æ:	æ:	æ:	æ:	a:/æ:
19	ca:ra	‘line’	2047	æ:	æ:	æ:	æ:	æ:	æ:	æ:	æ:	æ:	æ:	æ:	a:/æ:
20	ḡalubu	‘a cold’	1991	a/ε	a/ε	a/ε	a/ε	a/ε	a/ε	a/ε	a/ε	a/ε	a/ε	a/ε	a/ε
21	ḡarugu	‘to pass’	1950	a/ε	a/ε	a/ε	a/ε	a/ε	a/ε	a/ε	a/ε	a/ε	a/ε	a/ε	a/ε
22	ḡa:ḡu	‘redness’	2010	a:/æ:	a:/æ:	a:/æ:	a:/æ:	a:/æ:	a:/æ:	a:/æ:	a:/æ:	a:/æ:	a:/æ:	a:/æ:	a:/æ:
23	ḡa:ru	‘to slide’	2048	a:/æ:	a:/æ:	a:/æ:	a:/æ:	a:/æ:	a:/æ:	a:/æ:	a:/æ:	a:/æ:	a:/æ:	a:/æ:	a:/æ:

4.3. Occurrences of /a, a:/ word finally

Long vowels /a:/ doesn’t occur in word final position in TT. Sets 24 to 28 display the change from /a/ to /jə/ word finally in all the dialects except in ST. Telugu when preceded by front vowel /i/ in the preceding syllable. e.g., *piṭṭjə* < *piṭṭa* ‘bird’.

Sl. No	DED Word	Gloss	DED Entry	BS R	DVP L	KL M	JPT	NR MT	PKG	AP	VM B	MC R	PD VR	AM PL	ST
24	ravika	‘a sort of bodice’	4238	jə	jə	jə	jə	jə	jə	jə	jə	jə	jə	jə	a
25	usirika	‘embolic myrobala n’	71	jə	jə	jə	jə	jə	jə	jə	jə	jə	jə	jə	a
26	o:pika	‘patience’	781	jə	jə	jə	jə	jə	jə	jə	jə	jə	jə	jə	a
27	maJjiga	‘butter milk’	3781	jə	jə	jə	jə	jə	jə	jə	jə	jə	jə	jə	a
28	Piṭṭa	‘bird’	3418	jə	jə	jə	jə	jə	jə	jə	jə	jə	jə	jə	a

5. Occurrences of /e, e:/ and Their Nature of Change

5.1. Occurrences of /e, e:/ Word Initially

It is evident from the sets 29-34, and 41-43, whenever a word begins with /e/ and /e:/ in all the dialects, there is process of prosthesis at the very beginning of the word by adding /j/ word initially. e.g., *jeguru* < *eguru* ‘to fly’. But It is not the case with all the words, words which begins with /e/ word initially and happens to have /a/ in the next syllable then word initial /e/ changes to /ε/ regularly and this sort of change is seen in the correspondence sets from 35 to 40 in all the dialects except ST. Telugu. e.g., *eṇḍa* < *eṇḍa* ‘sunshine’. Second vowel of 36-49 sets, /u/ and /a/ get dropped word medially therefore trisyllabic word becomes disyllabic and then /a/ being as a second vowel follows the /e/ and triggers the change. e.g., *εṭla* < *eṭula*. As per the data it is convinced that TT retained the archaic sound form of earlier Telugu as compared to ST. Telugu in 44 and 45 sets, which has entry with /j/ in DED rather than /e/. /ja:/ of earlier period changed to /e:/ in ST. Telugu but remained as it is in the given sets of the above-mentioned dialects. e.g., *ja:ṭa* ‘ram’ and *ja:ḍa:ḍi* ‘year’.

Sl. No	DED Word	Gloss	DED Entry	BS R	DV PL	KLM	JPT	NR MT	PKG	AP	VM B	MC R	PD VR	AM PL	ST
29	eguru	‘to fly’	352	e	e	e	e	e	e	e	e	e	e	e	e
30	eṭṭu	‘to lift up’	681	e	e	e	e	e	e	e	e	e	e	e	e
31	eḍḍu	‘ox’	698	e	e	e	e	e	e	e	e	e	e	e	e

32	eḍḍi	‘fool’	677	e	e	e	e	e	e	e	e	e	e	e	e
33	engili	‘defiled by contact with mouth’	666	e	e	e	e	e	e	e	e	e	e	e	e
34	enimiḍi	‘eight’	670	e	e	e	e	e	e	e	e	e	e	e	e
35	eṇḍa	‘sunshine ,	738	ε	ε	ε	ε	ε	ε	ε	ε	ε	ε	ε	e
36	eṭula	‘how’	4228	ε	ε	ε	ε	ε	ε	ε	ε	ε	ε	ε	e
37	eḍama	‘left, left hand’	381	ε	ε	ε	ε	ε	ε	ε	ε	ε	ε	ε	e
38	elaka	‘rat’	710	ε	ε	ε	ε	ε	ε	ε	ε	ε	ε	ε	e
39	eruka	‘knowled ge’	265	ε	ε	ε	ε	ε	ε	ε	ε	ε	ε	ε	e
40	erra	‘earth worm’	701	ε	ε	ε	ε	ε	ε	ε	ε	ε	ε	ε	e
41	e:ṭu	‘a blow, stroke’	731	e:	e:	e:	e:	e:	e:	e:	e:	e:	e:	e:	e:
42	e:ḍucu	‘to cry, weep’	240	e:	e:	e:	e:	e:	e:	e:	e:	e:	e:	e:	e:
43	e:gu	‘to go, proceed’	740	e:	e:	e:	e:	e:	e:	e:	e:	e:	e:	e:	e:
44	e:ṭa	‘ram’	4229	ja:	ja:	ja:	ja:	ja:	ja:	ja:	ja:	ja:	ja:	ja:	e:
45	e:ḍaḍi	‘year’	4230	ja:	ja:	ja:	ja:	ja:	ja:	ja:	ja:	ja:	ja:	ja:	e:

5.2. Occurrences of /e, e:/ Word Medially

No change is observed in the sound form /e/ since it is followed by high vowel /u/ in the next syllable in the correspondence sets from 46-51; but in sets 48 and 49 remains unchanged due to the vowel harmony since /a/ being as second member changes to /u/. e.g., *beḍuru* < *beḍaru* ‘to be afraid’. Correspondence sets from 52 to 60 it is observed that whenever word begins with palatals like /c/ and /ʃ/ as a first member and short vowel /e/ happened to be the second sound of the word then there is a change in the short vowel from /e/ to /ε/ and also change is seen from /c/ > /ʃ/ due to palatalization in all the dialects except in ST. Telugu. e.g., *ʃeḍu* < *ceḍu* ‘to be rotten’ and *Jerri* < *Jerri* ‘centipede’. It may assume that due to the mutual influence between /c/ and /e/; /c/ changes to /ʃ/ and /e/ changes to /ε/ in above sets whereas in ST. Telugu *e* > *ε* after the palatal *ceḍu* < *ceḍu* ‘to be rotten’ and *Jerri* < *Jerri* ‘centipede’; and /e/ to /ε/ change is also seen in the

sets, 58 and 60, when /e/ is followed by /a/ in the next syllable. e.g., *takkēḍa* < *takkeḍa* ‘a balance’ in all the dialects. In set 63, word medially /e/ and /s/ influence each other due to which /e/ changes to /ɛ/ and /s/ changes to /ʃ/. e.g., TT. *paḍifemu*, ST.Te. *paḍisemu* < *paḍisemu* ‘a cold’. In Set 64 /e/ occurs only in five dialects which correspond to /o/ in other seven dialects. e.g., *ronḍu* < *reṇḍu* ‘two’. This is the lone item, where this kind of change is observed and considered as a sporadic one. Correspondence sets from 65-71 all the dialects involved in exhibit long vowel /e:/ word medially without any change due to the following high vowels /u/ and /i/.

The correspondence sets from 72 to 75 display the change from e: to æ: in all the dialects except in ST. Telugu due to the /a/ in the next syllable. e.g., *mæ:ka* < *me:ka* ‘goat’. Sets 76 and 77 are different from 70 and 71, where /ve:/ of 76 and 77 changes to /ja:/ word initially due to the following /a/ in the next syllable in all the dialects except ST. Telugu. e.g., *ja:pa* < *ve:pa* ‘neem’, whereas in 70 and 71 remains unchanged due to the following of high vowels like /u/ and /i/ in the next syllable.

Sl. No	DED Word	Gloss	DED Entry	BS R	DV PL	KLM	JPT	NR MT	PKG	AP	VM B	MC R	PD VR	AM PL	ST
46	gelucu	‘to win’	1641	e	e	e	e	e	e	e	e	e	e	e	e
47	ṭeccu	‘to bring’	2526	e	e	e	e	e	e	e	e	e	e	e	e
48	ṭeracu	‘to open’	4246	e	e	e	e	e	e	e	e	e	e	e	e
49	beḍaru	‘to be afraid’	4425	e	e	e	e	e	e	e	e	e	e	e	e
50	mekku	‘to eat greedily’	4166	e	e	e	e	e	e	e	e	e	e	e	e
51	meṭṭu	‘to plaster with mud’	4156	e	e	e	e	e	e	e	e	e	e	e	e
52	ceḍu	‘to be rotten’	1614	ɛ	ɛ	ɛ	ɛ	ɛ	ɛ	ɛ	ɛ	ɛ	ɛ	ɛ	ɛ
53	ceda	‘termite’	1296	ɛ	ɛ	ɛ	ɛ	ɛ	ɛ	ɛ	ɛ	ɛ	ɛ	ɛ	ɛ
54	cekku	‘to cut of break’	2266	ɛ	ɛ	ɛ	ɛ	ɛ	ɛ	ɛ	ɛ	ɛ	ɛ	ɛ	ɛ
55	cerugu	‘to winnow’	1679	ɛ	ɛ	ɛ	ɛ	ɛ	ɛ	ɛ	ɛ	ɛ	ɛ	ɛ	ɛ
56	ceviṭi	‘deaf’	1645	ɛ	ɛ	ɛ	ɛ	ɛ	ɛ	ɛ	ɛ	ɛ	ɛ	ɛ	ɛ
57	ceruvu	‘artificial lake’	1648	ɛ	ɛ	ɛ	ɛ	ɛ	ɛ	ɛ	ɛ	ɛ	ɛ	ɛ	ɛ

58	ṭakkeḍ a	‘a balance’	2437	ε	ε	ε	ε	ε	ε	ε	ε	ε	ε	ε	ε
59	Jerri	‘centipede’ ,	2299	ε	ε	ε	ε	ε	ε	ε	ε	ε	ε	ε	ε
60	Jalleḍa	‘sieve’	1959	ε	ε	ε	ε	ε	ε	ε	ε	ε	ε	ε	ε
61	vekkili	‘hiccough’	4412	e	e	e	e	e	e	e	e	e	e	e	e
62	verri	‘madness’	4536	e	e	e	e	e	e	e	e	e	e	e	e
63	paḍise mu	‘a cold’	3189	ε	ε	ε	ε	ε	ε	ε	ε	ε	ε	ε	ε
64	reṇḍu	‘two’	401	o	o	o	o	o	o	e	e	e	e	e	e
65	ce:ru	‘to join’	2312	e:	e:	e:	e:	e:	e:	e:	e	e:	e:	e:	e:
66	ṭe:ku	‘take tree’	2842	e:	e:	e:	e:	e:	e:	e:	e:	e:	e:	e:	e:
67	pe:ru	‘name’	3612	e:	e:	e:	e:	e:	e:	e:	e:	e:	e:	e:	e:
68	pe:nu	‘head louse’	3643	e:	e:	e:	e:	e:	e:	e:	e:	e:	e:	e:	e:
69	ṭa:be:l u	‘tortoise’	4232	e:	e:	e:	e:	e:	e:	e:	e:	e:	e:	e:	e:
70	ve:ḍi	‘heat, warmth’	4540	e:	e:	e:	e:	e:	e:	e:	e:	e:	e:	e:	e:
71	ve:ru	‘root’	4554	e:	e:	e:	e:	e:	e:	e:	e:	e:	e:	e:	e:
72	me:ḍa	‘house with two of more floors’	3930	æ:	æ:	æ:	æ:	æ:	æ:	æ:	æ:	æ:	æ:	æ:	e:
73	me:ka	‘goat’	4174	æ:	æ:	æ:	æ:	æ:	æ:	æ:	æ:	æ:	æ:	æ:	e:
74	me:na	‘maternal relationshi p’	4189	æ:	æ:	æ:	æ:	æ:	æ:	æ:	æ:	æ:	æ:	æ:	e:
75	le:ṭa	‘young’	248	æ:	æ:	æ:	æ:	æ:	æ:	æ:	æ:	æ:	æ:	æ:	e:
76	ve:pa	‘neem tree’	4551	ja:	ja:	ja:	ja:	ja:	ja:	ja:	ja:	ja:	ja:	ja:	e:
77	ve:ṭa	‘hunting’	4547	ja:	ja:	ja:	ja:	ja:	ja:	ja:	ja:	ja:	ja:	ja:	e:

5.3. Occurrences of /e, e:/ Word Finally

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Devune Datturam

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Occurrence of /e, e:/ doesn't exist in TT. Sets from 78 to 89 all the dialects except ST. Telugu agree in display the change in the sound form from /e/ to /jə/ word finally. e.g., *gorrjə* < *gorre*.

Sl. No	DED Word	Gloss	DED Entry	BS R	DV PL	KLM	JPT	NR MT	PKG	AP	VM B	MC R	PD VR	AM PL	ST
78	saJJe	Holcus spicatus'	1888	jə	jə	jə	jə	jə	jə	jə	jə	jə	jə	jə	e
79	gaJJe	'small bell, tinkling ornament'	1610	jə	jə	jə	jə	jə	jə	jə	jə	jə	jə	jə	e
80	ginne	'cup, bowl'	1291	jə	jə	jə	jə	jə	jə	jə	jə	jə	jə	jə	e
81	gore	'sheep'	1485	jə	jə	jə	jə	jə	jə	jə	jə	jə	jə	jə	e
82	borre	'hole, burrow'	3765	jə	jə	jə	jə	jə	jə	jə	jə	jə	jə	jə	e
83	sutte	'small hammer'	2197	jə	jə	jə	jə	jə	jə	jə	jə	jə	jə	jə	e
84	ette	'beehive'	2874	jə	jə	jə	jə	jə	jə	jə	jə	jə	jə	jə	e
85	tole	'cradle'	2870	jə	jə	jə	jə	jə	jə	jə	jə	jə	jə	jə	e
86	gudise	'hut, cottage'	1379	jə	jə	jə	jə	jə	jə	jə	jə	jə	jə	jə	e
87	arise	'sweet meat made of rice'	178	jə	jə	jə	jə	jə	jə	jə	jə	jə	jə	jə	e
88	do:se	'a kind of cake'	2920	jə	jə	jə	jə	jə	jə	jə	jə	jə	jə	jə	e
89	garite	'spoon, ladle'	1063	jə	jə	jə	jə	jə	jə	jə	jə	jə	jə	jə	e

6. Other Aspects of Sound Change

It is evident from the data that there is a change in the syllabic structure, and one may suspect the sound change due to the structural changes that happened in the words. There are 55 disyllabic words, 31 trisyllabic words and 3 polysyllabic words.

Dropping of vowel word medially is very common phenomenon in all these dialects as per the data. But here, omission of the vowel word medially results in sound change in set numbers 36-39, where a trisyllabic word becomes disyllabic by dropping the /a/ and /u/ word medially therefore /a/ in the final syllable becomes the second one and triggers the change of /e/ to /ε/.

All the omission will not help in such change until a trisyllabic of this kind has a vowel /a/ in the final syllable. e.g., *enimidi* ‘eight’ though it has gone through the same process of omission, but no change is observed in /e/ due to the /i/ next syllable.

And sometimes vowel harmony blocks the change in /e/ when followed by /a/ if /u/ occurs as third vowel in a word. In the sets like; 48 and 49 though they have /e/, which is followed by /a/ but still no change is observed in /e/ due to the /u/ of the final syllable, which changes the /a/ to /u/.

7. Historical View of the Sound Change

Word medially There is fluctuation between /a/, /ε/ and /a:/ /æ:/ after palatal sounds and shall be reconstructed to /*a/ and /*a:/ accordingly since it is considered as conditioned change due to the preceding palatal in the sets from 11-23. In sets, 24-28 /*a/ shall be reconstructed because it is learned that *a> jə is a phonetic change due to preceding front vowel.

In TT *e and *e: may be reconstructed accordingly word initially, medially in all the correspondence sets since /ε/, and /æ:/ considered as phonetic change. though [ja:] is appeared in TT either it could be considered as the retention of archaic form or may be conditioned change due to the following vowel /a/ in the next syllable in sets 44 and 45. Similar view holds with the retention of /jə/ word finally in 78-89 sets; in all its occurrences in disyllabic words, final -e is the result of the change *-ija>-e (Ranganadhacharyulu,1987). It is difficult to say that *-e changes to -jə in TT in word final position since there is no phonetic condition and the direction of change, which is opposite to the earlier one from *-ija> -e thus we may assume to conclude that the retention of /jə/ is seen in 78-89 sets in TT by just dropping vowel /i/ of *ija. Set 64 shows the sporadic change from /e/ to /o/. But in the sets 76 and 77 [ja:] is a phonetic change and shall be reconstructed to [ve:].

Conclusion

Any word for that matter has to undergo some changes to fit into the phonological patterns of dialect or the language that inherited. This paper observed that the more fluctuation takes place between a/ε and a:/æ: in ST. Telugu than TT. And the change from /a/ > /jə/ is more common in TT whereas in ST. Telugu /a/ remained unchanged word finally. Changes from /e/ > /ε/ is observed word initially in TT whereas in ST. Telugu witnesses no such change. Retention of archaic form

/ja:/ is seen in TT whereas in ST. Telugu it changes to /e:/. Change from /e/ > /ε/ is seen equally in both TT and ST. Telugu when preceded by palatal and sibilant /s/. sporadic change is seen from /e/ > /o/ in six dialects of TT whereas other dialects retained the /e/ along with ST. Telugu. /e:/ changes to /æ:/ in TT but such change is not seen in ST. Telugu. word initially /ve:/ to /ja:/ change is observed in TT but not in the case of ST. Telugu. TT retained the archaic form *ija > jə but in ST. Telugu it changes to /e/ word finally.

This paper gives only a preliminary account of sound change with a focus on TT by comparing the ST. Telugu for the observation of the level of variation among them. More intense research into the sounds of TT shall lead to many more interesting facts of the sound change.

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Study of Factors That Influence Pathein University Undergraduate Students' English Reading Motivation

Naw Cho Thet Aung, M.A.
Assumption University, Bangkok, Thailand
chothetaung@gmail.com

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Abstract

This study attempts to identify the underlying factors that influence Pathein University undergraduate students' English reading motivation and to understand Pathein University undergraduate students' reading habit and the amount reading. The population was 180 English major students from Pathein University. The instruments used to gather the data was the questionnaire using 5 Likert scale adapted from Komiyama (2013) based on Wigfield and Guthrie's (1997) *Eleven Dimensions of Reading Motivation*. In addition, semi structured interview was also used to select students, so areas which need clarification could be explained clearly. The findings of this study showed that the undergraduate students of English major from Pathein University have 'high' motivation towards English reading. The findings also indicated that 'socialization and good grades' have no motivating effect to the students. There are few pedagogical implications in this study. Among them are the role of teachers and the institution to foster students reading motivation not only in English but also other languages. Parents are also recommended to do their part to inculcate the love for reading at home as this is the first place where the reading habit can be developed.

Keywords: Pathein University, Undergraduate Students, English Reading Motivation, reading habit, dimensions

Introduction

Reading plays a vital role in one's success in academic life. It is viewed as a crucial skill for foreign language learners to improve their language ability. Nunan (2003) defined reading as a fluent process of readers combining information from a text and their own background knowledge to build meaning. As reading is an effortful activity that students often choose to do or not to do, it therefore needs motivation. Researchers have long recognized that motivation cannot be neglected in understanding how second language reading works. As motivation tends to be one of the reasons that influence students' attitude with regards to reading, this area

therefore can be regarded as an important topic to be discussed specifically in language pedagogy.

When it comes to individual differences in reading literacy, students' reading behavior is a prominent explanatory variable (Cunningham & Stanovich, 2001), and reading behavior is often seen as one cause of low reading literacy (Watkins & Edwards, 1992). This is therefore important to understand the importance of reading motivation because in the long run, it is believed that reading can increase the automaticity of the processes needed for comprehension (e.g., decoding skills or practice in an effective use of reading strategies may both free resources for higher comprehension processes; Perfetti, Landi, & Oakhill, 2005).

Statement of the Problem

A reading knowledge of a foreign language is often important to academic studies, professional success, and personal development in many parts of the world. This is particularly true of English as many professional, technical and scientific literatures are published in English today. In fact, it is frequently the case that the ability to read in English is required of students by their subject departments, often assessed by a test of reading comprehension. All that is needed by learners of English as a Foreign Language (EFL), as well as of other foreign languages is reading ability. Unfortunately, not all students possess the motivation to read. One task teacher's face is to understand what motivates individual students to reach their different comprehension level. For teachers therefore, fostering the love for reading is crucial to promote reading literacy (Gambrell, 1996). Roger (2012) stated that a lack of reading motivation affects the students' reading engagement. Therefore, lack of motivation might lead to a decline in reading that influence students reading achievement which is necessary to all academic subjects.

Significance of the Study

There are different reasons why this particular research is being chosen. First, Kintsch & Rawson (2005) argued that reading could lead to an increase in prior knowledge because of the information the learners gain from different text. Therefore, the more prior knowledge the learners have, the more retrieval knowledge is readily available to support text comprehension. For this reason, once students are motivated to read, this might lead to an increase of students' development in reading comprehension that could lead to vocabulary development.

Second, reading has a tendency to influence a student's self-esteem and self-efficacy because it can boost students' cognitive activities which help to extend students vocabulary by learning new word meanings from the reading context. Thus, students who are motivated to read develop their reading skills faster and become efficient and competent readers. Compared to undergraduate students, graduate students are forced to read and their motivation level to read is

assumed to be high. Therefore, investigating the motivation level of undergraduate students might be more beneficial and worthwhile than graduate students.

Third, reading has a prominent position in Second language learning. According to Sweeney (1993), there are three reasons for ensuring the importance of reading in Second language learning, these concerns with reading techniques, language acquisition and motivation. Therefore, once the factors are recognized, it can be easier for the teacher to help students improve their reading literacy. As Guthrie (2008) posits, student's motivation is integral to reaching comprehension and achievement.

Fourth, although motivation has been studied extensively, there has been limited attention given to the role of motivation in reading development. In fact, there is a lack of current research on the topic of young adult literacy in general, as well as, a lack of research regarding adult reading motivation (Cassidy et al., 2010; National Research Council, 2012; Schutte & Malouff; 2007). Furthermore, debate exists regarding the impact of extrinsic motivation on individuals' intrinsic motivation to read (Chen & Wu, 2010; Deci et al., 1999; Gurland & Glowacky, 2011; Huang, 2011; Marinak & Gambrell, 2008; Smith & Westberg, 2011; Thompson et al., 2008).

Fifth, the importance of motivation in L1 reading development suggests the need to thoroughly explore the potential impact of motivation on L2 reading behaviors and outcomes. This need seems particularly prominent in English for Academic Purposes (EAP) contexts where students are often under tremendous pressure to become highly proficient in L2 readers. Therefore, identifying students L2 reading motivation might be an indication to their L1 reading motivation.

Sixth, providing young adults the opportunity to voice the influence of factors on their reading experiences has offered insight on the topic to aid with motivating individuals to read. Additionally, findings from this study could be used in developing and designing effective reading programs for young adult. Because findings from studies reveal that intrinsic reading motivation declines for adolescents and that extrinsic motivation has been shown to stabilize as early as fourth grade, it is important to better understand these factors and their long-term effects on readers as students or learners reach adulthood (Paige, 2011; Pecjak & Kosir, 2008).

As motivation tends to be one of the reasons that influence students' attitude with regards to reading, this area therefore can be regarded as an important topic needs to be discussed specifically in language pedagogy (Kormos & Csizer, 2010). As Gambrell, (1996, p.15,) stresses 'teachers value motivation as it often makes the difference between learning that is superficial and shallow, and learning that is deep and internalized,' being able to investigate and understand students' reading motivation can be an important process, therefore teaching reading can be

fostered to students' learning, and in the future, teachers and educators will be able to better understand students drive to read. To date, very few studies have been conducted based on understanding students reading motivation in the context of Myanmar young adult students.

More importantly, as there was no previous research emphasis on this study at Patheingyi University, the findings therefore would be beneficial for the University administrator/principal, lecturers and students at large. It would also bring advantages to the future researchers. By conducting this research, it can be a tool to help students to understand the importance of reading literacy not only in the English classroom but also as other source of entertainment at home, such as reading for pleasure.

As reading is regarded as a process of decoding, thus this moves from the bottom to the top of the system of language. As well as, this study can motivate other Universities in Myanmar to underline the importance of reading and English reading motivation as other factors to foster learning autonomy.

Review of Literature

Theorists within the field of motivation have presented justifications for students who become motivated to complete tasks such as reading. Many researchers interested in motivation focus on students' sense of efficacy beliefs about their ability. Intrinsic motivation is necessary for learning and is also an identified goal of education in general (Pulfrey et al., 2013; Spinath & Steinmayr, 2008; Spinath & Steinmayr, 2012). An intrinsically motivated student will be enthusiastic toward reading, read more, and therefore demonstrate a tremendous level of comprehension (Schiefele, et al., 2012; Taboada et al., 2009). Sources of intrinsic motivation include positive reading experiences, books regarded as pleasurable, realizing the personal importance of reading, and interest in the topic of reading (Becker et al., 2010).

Wang and Guthrie (2004) stated that intrinsic motivation is critical to successful reading. Students who are engaged and intrinsically motivated to read are stated to have high satisfaction with their reading involvements. Therefore, they engage in reading more often, which leads to improved learning, increased reading skill, and higher academic achievement (Becker et al., 2010; Froiland et al., 2012; Lepper et al., 2005; Mol & Bus, 2011; Senn, 2012). The extent and amount of their reading far surpasses than students who are not intrinsically motivated (Putman & Walker, 2010; Wang & Guthrie, 2004). Those who perceive themselves as competent become increasingly more intrinsically motivated (Guay et al., 2010). Therefore, it is believed that the advancement of this form of motivation is associated with an increase in reading comprehension (Becker et al., 2010; Miller, 2012; Putman & Walker, 2010).

On the other hand, extrinsically motivated students have a tendency to be cautious on the reward and recognition in reading instead of learning from texts (Guthrie & Humenick, 2004; Lepper et al., 2005; Wang & Guthrie, 2004). Unlike intrinsic motivation, extrinsically motivated students participate in an activity for its potential to help them earn a good grade, please a teacher, or achieve the respect of peers (Froiland, 2011). The focus is on superficial learning outcomes; therefore, these students will not actively participate in classroom learning (Crow & Small, 2011; Law, 2008). Student attention is distracted from the text, greatly reducing text comprehension (Wang & Guthrie, 2004).

One and only focus on extrinsic motivation can considerably reduce intrinsic interest as well as the pleasure for learning alone (Crow & Small, 2011; Lepper et al., 2005). Such motivation has a significant negative effect on the intrinsic motivation to perform tasks that would be viewed as interesting (Crow & Small, 2011). Guthrie and Humenick (2004) maintained that students who depend upon teachers, peers, or methods other than themselves to provide the benefits of reading are considered to be extrinsically motivated because these sources are all considered to be external in nature.

Three of the evident theories of motivation related to this study are “self-efficacy theory, self-worth theory, and achievement goal theory”. Many researchers interested in motivation focus on students' sense of efficacy and beliefs about their ability (e.g., Bandura, 1977; Eccles et al., 1983; Nicholls, 1990). Schunk and his colleagues demonstrated that student's sense of efficacy relates to their academic performance, and that training students both to be more efficacious and to believe they are efficacious will improve their achievement in different subject areas such as math and reading (Schunk, 1991; Schunk & Zimmerman, 1997). An important implication of this work for motivation to read is that when students believe they are competent and efficacious at reading they should be more likely to engage in reading.

Renandya (2015) assumed that students with a sense of self-worth recognize the importance of having the ability to read well. They know that they would be respected, valued, and are loved by others as people. Students become more motivated when they feel good about themselves as a result of their being able to complete a task (Morgan et al., 2008; Seifert, 2004). Because of this they are likely to do things that intensify their personal value and worth and avoid face-threatening activities as these can weaken their self-worth. This self-worth theory of motivation (Covington, 1998) is particularly relevant for adult learners of English who often have to participate in potentially face-threatening activities.

On the other hand, a primary feature of achievement goal theory is the determination of goals. Achievement goals are the reason many students engage in a task (Spinath & Steinmayr,

2012; Was, 2006). The basis of achievement goal theory is that behavior is tied to the need to complete specific tasks. Task-mastery goals portray students' keenness to improve ability and understand instructional material (Schiefele, et al., 2012). Students focus on learning material by securing new skills, attempting to comprehend their work, strengthening their confidence, and mastering or achieving the task at hand (Ames, 1992; Was, 2006). Students believe that effort leads to success or mastery. Students with a goal of task mastery invest time in learning tasks through a variety of strategies and prefer challenging work (Fitch, 2013). They are viewed as self-regulating and self-determining, which in turn, foster cognitive development (Seifert, 2004).

The Aim of the Study

- To identify the underlying factors that influence Patheingyi University undergraduate students' English reading motivation.
- To understand students reading habit and their reading amount.

Method

Participants

A total of 180 undergraduate students whose age ranges between 16 to 20 years from the English Department of Patheingyi university, Myanmar, were selected for the study. The number of male students and female students were 40 and 140 respectively.

Material

Motivation for Reading in English Questionnaire given by Komiyama (2013) was used to assess the reading motivation. However, some of the statements were modified and added to the MREQ to suit the context of the study and then the questionnaire was verified and validated by the three experts. The modified questionnaire consists of total 40 questions and were divided into 8 dimensions namely, (1) Curiosity, (2) Involvement, (3) Challenge, (4) Competition, (5) Recognition, (6) Compliance, (7) Social, (8) Grades. There were 5 items for each dimension.

Procedure

The study takes a form of mixed method, (Explanatory Design) that can be used to obtain both quantitative and qualitative data in order to get a holistic understanding of the research topic. The researcher distributed the questionnaires among the undergraduate students whose age range between 16 to 20 years. The participants were required to state their perceptions on reading motivation in English by ticking in the box. The box has corresponding values of 5-point Likert scales. The criteria range from 5 to 1, with the interpretation of 5= Strongly Agree, 4= Agree, 3= Neutral, 2= Disagree and 1= Strongly Disagree.

The possible total mean score was 5.00 and the level of motivation was determined on the basis of the total score. The score between 1.00-1.50 was considered as a Very low motivator, 1.51-2.50 as a Low motivator, 2.51-3.50 as Neither high nor low motivator, 3.51-4.50 as a High motivator and 4.51-5.00 as a Very high motivator. After the quantitative data collection, the researcher made appointments with 10 students who were randomly selected for the follow-up interview.

Data Analysis

Collected data were statistically analysed in order to identify students' English reading motivation. Then, the follow-up interviews were conducted to gain insights and understand students' response. Through analyzing the interviews with the ten participants, the researcher firstly looked at the transcriptions and identified those that were relevant to answer the research questions. Secondly, the researcher went through the audio file and transcribed all the relevant parts. The data collected from the interviews were used to support the interpretation of the quantitative data being analyzed.

Findings and Discussion

The aim of the study was to identify the factors that influence Patheingyi University undergraduate students' reading motivation.

Table 1: Summary of the findings of Year1 and Year 2 English major Students' English reading motivation at Patheingyi University

Factors of English reading motivation	N	Mean	SD	Motivation Level	Statistical Interpretation
Curiosity	180	3.76	.86	Agree	High motivator
Involvement	180	3.68	.83	Agree	High motivator
Preference of challenge	180	3.86	.78	Agree	High motivator
Competition	180	3.70	.97	Agree	High motivator
Recognition	180	3.67	.95	Agree	High motivator
Compliance	180	3.68	.90	Agree	High motivator
Social	180	3.38	.98	Neutral	Neither high nor low motivator
Grades	180	3.35	.97	Neutral	Neither high nor low motivator
Total	180	3.63	.90	Agree	High motivator

Table 1 illustrated the overall mean scores and the standard deviation of the eight factors of reading motivation which are *Curiosity, Involvement, Preference of challenge, Competition, Recognition, Compliance, social preferences and Grades*. Based on the interpretation, *Social* and *Grades* factors are considered to be ‘neutral’ among the eight factors which means these factors have ‘neither high nor low motivating factors’ to students while the six factors are considered high motivators to students English reading motivation in which *Preference of challenge* as a factor is considered as main contributing factor. It was followed by the other two intrinsic factors, *Involvement* and *Curiosity* with .83 and .86 respectively. As indicated in the result, students tend to be motivated to read English reading materials differently, some tend to be intrinsic and others extrinsic.

Reading Habit and Reading Amount

Table 2: Percentage of students categorized by reading habits.

English Reading Habit	Number	Percentage
Only when teacher ask	74	41.1
Weekends, holidays	52	28.9
Whenever I have time	36	20.0
Every night before I sleep	18	10.0
Total	180	100.0

Table 2 illustrated the findings of students’ English reading habits. Out of 180 students 74 of those or 41.1% stated that they read, “Only when teacher ask”; 52 students or 28.9 of the students read on “Weekends, holidays”, followed by 20% or 36 students, “Whenever I have time” and 10% or 18 students read, “Every night before I sleep”.

The result indicated that the amount of time students spent to read tend to be influenced by the number of books they have and their reading habit.

Table 3: Frequency of average reading hours spent for class

Hours spent reading (per week)	Frequency (school reading)	Percentage
1-5 hours	81	45.0%
6-10 hours	39	21.7%
11-above	60	33.3%
Total	180	100%

Table 4: Frequency of average reading hours spent for pleasure

Hours spent for reading (per week)	Frequency (reading for pleasure)	Percentage
1-5 hours	113	62.8%
6-10 hours	53	29.4%
11- above	14	7.8%
Total	180	100%

Table 3 and 4 presented the percentage of students according to the average hours of reading in English students spent for their study and reading for pleasure. According to the table, 45% of the students spent one to five hours reading in school, while 62.8% spent the same amount of time on reading for pleasure. Moreover, when 21.7% of the students spent 6 to 10 hours to read for academic purposes, 29.4% spent up to 10 hours for reading for pleasure. In contrast only 33.3% of the students spent more than 11 hours per week reading in school while 7.8% spent the same amount of time reading for pleasure.

Discussion

To become lifelong literacy learners, students must be motivated to engage in literacy activities. Possessing the cognitive skills necessary for reading itself is not enough. An indication that reading motivation is multidimensional comes from the analysis on the mean scores, which showed that students endorsed some dimensions of reading motivation more strongly than they did others. Both intrinsic (e.g. curiosity, involvement, challenge) and extrinsic (e.g. competition, recognition) dimensions were included among the high motivators. The least prominent motivators are social and grades. Thus, most students do not seem to be highly motivated to read for social interaction as well as for earning good points.

It is important to create a shared experience centered on reading. Over time, providing a stimulating instructional environment with classroom and instructional practices may lead to an increase in generalized intrinsic reading motivation. By using books as a vehicle for sharing, it can be a contribution to interpersonal connections and friendships, which are positively associated with one's well-being.

As noted in an article of National Endowment for the Arts, (2007), leisure reading, especially among adolescents, has declined over the last 20 years. However, as the second objective of this study was to examine the students' reading habit and reading amount, the result

indicated that the students seemed to enjoy leisure reading than reading for school. This result can be supported by the survey done as these students suggested that ‘grade’ was not one of the motivating factors why they read.

Providing material that appeals to students would also encourage them to engage in voluntary reading, which is positively associated with increased academic achievement. In other words, if the teacher wanted to increase the amount of time students spend engaged both in classroom reading and voluntary reading, it is essential that they offer reading material that is interesting to students and it will promote learning. Besides, learning can be more meaningful when the students have a sense of control over their learning.

In addition, the result presented above provides some guidelines for schools and teachers in developing classroom instructional programs designed to increase motivation to read for academic and leisure purposes. If the students are provided to access to reading material and appropriate incentives, it can be helpful to promote increased leisure reading, especially when the reading material selection is such that students find it interesting, offers opportunities for learning, and provides for autonomous experiences.

Summary and Conclusion

The aim of the present study was to identify the factors that influence undergraduates’ English reading motivation. A total number of 180 students (40 males and 140 females) from English Department of Patheingyi University were randomly selected for the current study. The subjects were provided with the questionnaire, which was validated by three experts. The questionnaire included 40 questions.

The first objective of the study was to determine the factors that influence the students’ English reading motivation. The analysis of mean scores on eight dimensions showed students’ motivation are ‘high’ in terms of ‘curiosity’, ‘involvement’, ‘challenge’, ‘competition’, ‘recognition’, and ‘compliance’ and neutral with regards to ‘social’ and ‘grades’ factors. These findings suggest students read for both intrinsic and extrinsic reasons, especially in English. One aspect that indicated in this study is that, if topics interest and challenge students reading ability, they are likely motivated to read because of the ‘curiosity’ factor.

The second objective of the study was to understand the students’ reading habit and reading amount. The result illustrated that students who own more books and reading materials tend to spend more time reading. The result also indicated that that majority of the students read more English reading for ‘personal pleasure’ than for school. This result can be supported by the survey done as these students suggested that ‘grade’ was not one of the motivating factors why they read.

The Implication of the Study

First, teachers need to explore and select the best reading options for the students. Through this reading process teachers should be able to assess individual students reading ability which help them to consider what reading materials they need that are likely suited to the students. An interactive and collaborative reading method can be used to motivate students who have no passion in reading connect to the rest of the class. The fact that the teacher is a reader can be part of the solution to motivating reluctant readers, because the best way to introduce students to the pleasure of reading is to interact with them as a reader as well as a teacher.

By being a role model of a reader, teachers can build a reading community with their students, a community of people who are enjoying and sharing English reading and are making it a part of their lives. Teachers who can demonstrate the joy and value of reading are likely to be a good motivator in fostering reading motivation among student. As a teacher, knowing what kind of readings student like can guide them to gauge their reading motivation depending on the format they choose, and it will help them to take control over their reading and learning experiences.

Second, as students are becoming adults, knowing their own learning interest will help them what reading materials they will find. In order to do so, they (students) need to take initiative to read. As no matter how many books, magazines and other reading materials they buy, if they will not start reading, teachers, parents and anybody else effort will be wasted.

Third, having a large number of a variety of text is important with regards to reading motivation. If students can pick books that interest them, they are likely to open the book and read it. However, having a large library is not enough if students are not aware of what is in the library. Showcasing different reading and colorful materials at vicinity of the library which expose to students immediately might temp students to go into the library and start browsing these books.

In sum, the present study demonstrated conclusively that we must think about students' English reading motivation as multifaceted, rather than as a single thing. Students should not be characterized as either motivated or not motivated to read. Instead, they are motivated to read in English for different reasons or purposes, and it is important to distinguish among them.

Future Research

First, a correlational study comparing level of motivation and college level could offer further insight regarding young adult reading motivation. Besides, comparing incoming freshman

responses with graduating senior responses might also offer interesting findings concerning the effect of assigned reading on overall reading motivation among young adults. Longitudinal studies could examine the probable development of reading motivation and increasing interests among participants in high school, college, or both.

Future research that focuses on developing interests and their potential effect on reading motivation could offer further insight in the area of reading motivation as educators develop curriculum and implement best teaching practices in the context of ELT. It is also recommended to find the English reading motivation of the EFL learners by using different instruments. The other researcher also can observe reading in relation to variables such as aptitudes, and learning strategies. This research expectedly can help further researchers in doing observations related to motivation of Myanmar EFL learners. Hopefully, this study can contribute to the other similar studies which deal with second language acquisition and learning.

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Passivization in Hmar

Marina Laltlinzo Infimate, Ph.D. Scholar

Department of Linguistics, North-Eastern Hill University
Shillong, Meghalaya-22
marinfy89@gmail.com

Dr. Saralin A. Lyngdoh

Assistant Professor
Department of Linguistics, North-Eastern Hill University
Shillong, Meghalaya-22
saralyngdoh@gmail.com

Abstract

The paper is a preliminary analysis of passivization in Hmar, a Tibeto-Burman language spoken in North-East India. Passivization as a valence decreasing operation is found in Hmar and is marked periphrastically. In this paper, we show that the promotion of the transitive object to a passive subject is a result of agent defocusing in the language. The basic and non-basic passive constructions have the same underlying function: to defocus the agent argument. However, they are seen to differ in the strategies they employ. The relation of object topicalization and reflexive constructions with the passives is also briefly discussed.

Keywords: Hmar, Passivization, Grammatical relations, Agent defocusing, Valence reducing

Introduction

Hmar belongs to the Kuki-Chin subgroup of the Tibeto-Burman language family (Lewis et.al 2013). The Hmar, with a population of approximately 98,550 speakers (2011 census), are found in the North-Eastern states of Assam, Manipur, Mizoram, Meghalaya, and Tripura although they are considered to be mainly concentrated in the Churachandpur, Tipaimukh and Jiribam sub-divisions of Manipur (Dena, 2008). Hmar is recognized as a Scheduled Tribe by the Government of India in 1956 (Thiek, 2013).

Morphologically, Hmar is mostly agglutinating and partly isolating in nature. It is a tonal language and identifies three lexical tones: level, rising and falling. Hmar is a verb final language having SOV as its basic word order. Hmar is also characterized by its rich agreement system and its ability to drop NP arguments. It is an ergative language with an accusative pattern in its verbal agreement.

Relevant Literature

Passivization as a syntactic process is characterized by the change in its argument structure and is generally described as involving defining features such as object promotion, agent suppression or deletion, detransitivization of verbs, as well as the syntactic and morphological modification of the verb forms (Shibatani, 1985; Tallerman, 1998; Givón, 2001; Keenan and Dryer, 2007). It functions as a means to foreground and background elements (Keenan and Dryer, 2007). While some scholars believe that the major function of the passive construction is to foreground the object argument (Aikhenvald, 2015), others claim that the demotion or defocusing of the agent phrase is the primary function of passivization (Shibatani, 1985; Givón, 2001; Blevin, 2003). Passive construction in languages may be classified into morphological and periphrastic types (Keenan and Dryer, 2007). It is also characterized on the basis of its morphosyntactic and discourse function (Payne, 1997). The prototypical passives are seen to involve properties such as derived intransitives, the promotion of the transitive object to the passive subject, the demotion of an agent argument to peripheral function or its omission and the presence of a formal marking of passivization (Tallerman, 1998; Aikhenvald, 2015).

The Nature of Passives in Hmar

Hmar has periphrastic passives expressed by a copular verb and a non-finite form of the active transitive verb. The derived passive subject in Hmar lacks the case marking of its corresponding actives and remains absolutive. This is because the ergative case of a subject is reserved for the agent argument of the transitive verb (Tallerman, 1998). In Hmar passives, it is the copula verb that marks agreement with the derived subject.

The language allows two types of periphrastic passives: i) passives involving the copula *ni?* with a bare non-finite form of the main verb and ii) passives involving the copula *um* with a participial postpositional *-in* suffixed to the main verb. This is illustrated in the following examples.

1. (a) *ethel-in lek^habu a-la:k* (Active)
Ethel-ERG book 3Sg-take
‘Ethel took the book’
- (b) *lek^habu t_{fu} (ethel) la:k a-ni?* (Passive)

Book DEF ethel take 3Sg-COP
 'The book was taken (by Ethel)

- (c) *lek^habu t̥u (ethel) la:k-in a-um* (Passive)
 book DEF ethel take-PASS 3Sg-COP
 'The book was taken (by Ethel)'

Baruah and Bapui (1996) claim that the passive constructions in Hmar do not show typical verbal markings of a passive and thus lacks "passive proper" (pp.140). They provide two passive alternations as given below.

2. *màzù cú mè:ɲé that á ni?*
 rat is cat kill it is
 'the rat is killed by the cat'

3. *màzù that-tu cù mè:ɲé á ni?*
 Rat (killer) is cat it is
 'the killer of the rat is the cat'
 (the rat is killed by the cat)

(Baruah and Bapui, 1996, pp. 141)

While (2) is a passive, (3) is an example of agentive nominalization and cannot be characterized as a passive. Moreover, the distinction between the two structures can be made in terms of their occurrence as a topic and their agreement marking. It may be noted that *á* which occurs with the copula *ni?* is glossed as 'it'. However, it is a subject agreement marker since it agrees with the subject in terms of person and number. Contrary to the claim that the verbal forms in Hmar do not change for active or passive realisations (Baruah and Bapui, 1996), the language can be seen to use non-finite verbal forms in passive constructions.

In a passive construction in Hmar, the erstwhile agent is either deleted or demoted to an oblique or secondary argument. The demotion to the agent argument is indicated by the lack of its ergative marking. Moreover, the demoted agent strictly occurs in the clause medial position. In the active counterpart, the ergative case marked agent can occur either in the clause initial or clause medial position. The omission or demotion of the agent argument results in the intransitivity of the clause and the remaining core argument, the patient/theme object, becomes the subject of the passive structure. The derived subject occurs with an obligatory definite marker *t̥u* marking it as a topic argument. The case of the patient/theme object does not change and remains in the absolutive case. In Palmer (1994), the presence of passives in ergative languages is debated since the absolutive S=P is the primary grammatical relation and there is no subject promotion involved. However, the promotion of the patient/theme object to the subject

in Hmar can be indicated in terms of agreement in which it is the derived subject, not the agent, which agrees with the copula. Palmer (1994) attributes this feature to the accusative verbal agreement in ergative languages. In the following examples it may be seen that first person and second person object agreement markers in the active constructions (4a) and (5a) is *mi* and *ʈe* respectively. When the active structure is passivized, the patient/theme object agreement occurs in the nominative, as exemplified in (4b) and (5b), indicating the promotion of the patient/theme object as the passive subject. It may be noted that the pronouns in both examples are put in parenthesis as they are optional and can be dropped.

4. (a) *nunu-in (kei) a-mi-hal*
 Mother-ERG me 3Sg-1Sg-scold
 ‘Mom scolded me’
- (b) *(kei ʈu) nunu hal-in ka-um*
 I DEF mother scold-PASS 1Sg-COP
 ‘I was scolded by mom’
5. (a) *tʰaŋa-in (naŋ) a-ŋu ʈe*
 Thanga-ERG you 3Sg-see 2Sg
 ‘Thanga saw you’
- (b) *(naŋ ʈu) ŋu i-ni?*
 You DEF see 2Sg-COP
 ‘You were seen’

From the above examples, it may be observed that the promotion of an object argument to a subject status occurs as a result of the agent demotion or omission in the language. This demonstrates the agent defocusing function of a passive structure in Hmar. In Shibatani (1985), the function of passive constructions is considered to be primarily that of agent defocusing.

Basic Passives

Passive constructions are most commonly and productively derived from transitive verbs in Hmar. The passives in Hmar do not generally involve the overt expression of the agent NP although semantically the involvement of some agent is implied. Agentless passives are typically employed when the agent is unknown, irrelevant, indefinite or is recoverable from the context (Shibatani, 1985). In Hmar, the agent is often omitted when an active is transformed into passive as it is irrelevant or can be recovered from the context. The omission of the agent argument reduces the valence of the predicate, thereby making it syntactically intransitive.

6. (a) *biekin tuola? meeting an-nei*
church outside meeting 3Pl-have
'They held a meeting outside the church'
- (b) *biekin tuola? meeting nei a-ni?*
church outside meeting have 3Sg-COP
'A meeting was held outside the church'
7. (a) *a bat a-t^huŋ t^hei nɔ leiin, in a-zɔr*
3Sg.GEN debt 3Sg-repay able NEG because, house 3Sg-sell
'Since he could not clear his debts, he sold the house'
- (b) *a bat a-t^huŋ t^hei nɔ leiin, in t^hu zɔr a-ni?*
3Sg.GEN debt 3Sg-repay able NEG because, house DEF sell 3Sg-COP
'Since he could not clear his debts, the house was sold'
8. (a) *suoka-in (kei) a-mi-ŋɔl*
Suoka-ERG me 3Sg-1Sg-reject
'Suoka rejected me'
- (b) *(kei t^hu) ŋɔl-in ka-um*
I DEF reject-PASS 3Sg-COP
'I was rejected'
9. (a) *madam eli-in vala a-rem*
Madam eli-ERG vala 3Sg-punish
'Madam Eli punished Vala'
- (b) *vala t^hu rem-in a-um*
Vala DEF punish-PASS 3Sg-COP
'Vala was punished'

Owing to the fact that the intransitive subject and the transitive objects are both in the absolutive case, the passive constructions in Hmar can function as derived intransitives in which the event or state may be said to occur spontaneously without any involvement of an agent being implied. They may also be categorized as "passives without object promotion" (Shibatani, 1985, pp.834) since the passive structure can be treated as a basic intransitive clause with the theme/patient NP being the original intransitive subject. The following examples are illustrative.

10. *inkʰɔm ʈu ʈan a-ni?*
 Service DEF start 3Sg-COP
 ‘The service was started’
11. *lala ʈu ɲu a-ni?*
 Lala DEF see 3Sg-COP
 ‘Lala was found’
12. *in ʈu ɾe-in a-um*
 House DEF cleaned-PASS 3Sg-COP
 ‘The house was being cleaned’

Non-Basic Passives

Passives with agent phrases are considered to non-basic as they are not integral to the formation of passive structures (Keenan and Dryer, 2007). Moreover, passives with agent phrases are comparatively less in Hmar. The language permits agent phrases syntactically if the agent is important to the context and needs to be specified. In passive constructions that involve agent phrases, the agent phrase is generally unmarked. As mentioned earlier, the oblique status of the agent phrases can be understood by their position of occurrence and the lack of the ergative case marking. The demoted agent takes the absolutive case and functions as the secondary object.

13. *zakuo ʈu lali ʈʰui a-ni?*
 Shirt DEF lali stitch 3Sg-COP
 ‘The shirt was stitched by lali’
14. *mazu kʰa za:ma tʰat a-ni?*
 Rat DET zama kill 3Sg-COP
 ‘The rat was killed by Zama’

Although the expression of agent arguments in the passive structures is grammatical in the language, it results in a marked structure and is therefore, less preferred by the speakers. In passive constructions that involve an overt agent, the language may employ morpho-syntactic devices to indicate its demotion to a peripheral role. In Hmar, it is quite natural for the passive verb to take a relative prefix *i-* when the agent is syntactically expressed. The passive subject, which is the patient of an otherwise active clause, is given more relevance or prominence as a topic by the relative prefix on the verb when the agent argument is expressed.

15. *lek^hat^hɔn ʔu lala i-ziek a-ni?*
 Letter DEF lala REL-write 3Sg-COP
 'The letter was written by lala'
16. *adam le evi ʔu pat^hien i-siem an-ni?*
 adam and eve DEF God REL-make 3Pl-COP
 'Adam and Eve were created by God.'
17. *lala ʔu ɖɔn i-vuok-in a-um*
 lala DEF john REL-beat-PASS 3Sg-COP
 'Lala was beaten by John'
18. *t^hiŋ hai ʔu tɕipui i-muttɕuk-in an-um*
 Tree Pl DEF wind REL-blow.fall- PASS 3Pl-COP
 'The trees were uprooted by the wind'

It is seen from the above examples that the agent phrases are usually unmarked when they appear in passive structures. However, there are passive constructions in which the language allows the agent phrase to be optionally marked with a genitive pronominal indicating its demotion to an oblique role. It may be literally translated as the agent argument being the owner of the event described by the passive verb.

19. *lek^hat^hɔn ʔu ɖɔn-a ziek a-ni?*
 letter DEF john-3Sg.GEN write 3Sg-COP
 'The letter was written by John (Lit: The writing of the letter belongs to John)'
20. *t^hiŋ hai ʔu tɕipui-a i-muttɕuk-in an-um*
 Tree PL DEF wind-3Sg.GEN REL-3Sg-blow.fall- PASS 3Pl-COP
 'The trees were uprooted by the wind (Lit: The uprooting of the tree belongs to the wind)'

Passives of Ditransitives

Passives in Hmar which generally operate on transitive verbs may also be formed on ditransitive verbs. In passives of ditransitives, deletion of the agent argument is preferred as the presence of the agent phrase results in a marked structure. In Keenan and Dryer (2007), it is found that languages show variation with respect to which of the two ditransitive objects may function as the derived subject. Hmar allows both the recipient and patient/theme object of the ditransitive verb to serve as the derived subject of its passive counterpart.

21. (a) *sendoŋ-in ethel poisa a-pek* (Active)

Sendong-ERG ethel money 3Sg-give
 ‘sendong gave the money to Ethel’

(b) *ethel tfu poisa pek a-ni?* (Recipient Subject Passive)
 ethel DEF money give 3Sg-COP
 ‘Ethel was given the money’

(c) *poisa tfu ethel pek a-ni?* (Theme Subject Passive)
 money DEF ethel give 3Sg-COP
 ‘The money was given to Ethel’

22. (a) *lalnun-in a nu lek^ha a-t^hon*
 lalnun-ERG 3Sg.GEN mother paper 3Sg- send
 ‘Lalnun sent a letter to her mother’

(b) *a nu tfu lek^ha t^hon-in a-um*
 3Sg.GEN mother DEF paper send-PASS 3Sg-COP
 ‘Her mother was sent a letter’

(c) *lek^ha tfu a nu (kuoma?) t^hon-in a-um*
 paper DEF 3Sg.GEN mother DAT send-PASS 3Sg-COP
 ‘A letter was sent to her mother’

Passives are known to have a detransitivizing effect on transitive verbs as a result of agent suppression. However, in passives of ditransitive verbs seen in (21b,c) and (22b,c), the verb occurs with two syntactic arguments and appear to be transitive. The two arguments are obligatory for the structure to be grammatical. Following Shibatani (1985), the characterization of passives as a detransitivizing process is not entirely correct as the passivization of ditransitive constructions in Hmar remains transitive with the recipient and theme arguments functioning as either syntactic subjects or objects of the passive verb.

Passive-like Constructions

In Hmar, the topicalization of the object argument in active constructions may have a passive interpretation. When the object is topicalized, it moves to the clause initial position and is followed by the definitive marker *tfu* indicating its status as a topic or focus element. The ergative-agent occurs in non-topic position allowing us to focus on the object as a primary argument. Topicalization of the object is one of the functions of the passive and is perhaps why the topicalization of the object argument in the active constructions can have a passive meaning in Hmar despite the lack of any morphosyntactic indication of its passive nature.

23. *lala ʈu kʰɔtlaŋ-in an-enkɔl*
 Lala DEF village-ERG 3Pl-to take care
 ‘The community is taking care of Lala/Lala is being cared for by the community’
24. *tʰiŋ ʈu tʃi-in a-muttʃuk*
 Tree DEF wind-ERG 3Sg-blow.fall
 ‘The wind uprooted the tree/ The tree was uprooted by the wind’
25. *dartʃalaŋ ʈu (kei-in) ka-deŋ.koi*
 Mirror DEF I-ERG 1Sg-throw.break
 ‘I broke the mirror (by throwing)/The mirror was broken by me’

Similarly, reflexive constructions involving an inanimate theme subject can also function as passives in Hmar. The correlation between reflexive and passive structures is discussed in Shibatani (1985) and Palmer (1994). The verb, understood to be in the past or present indicative mood, takes a reflexive prefix and is syntactically and semantically intransitive. The presence of an agent argument is neither expressed nor implied. The reflexive constructions in Hmar may be used in expressing “stative passive” (Palmer, 1994, pp.138) and it may also function as passives indicating spontaneity of events (Shibatani, 1985; Palmer, 1994).

26. *in kʰa kum tam a-n-kal*
 house DET year many 3Sg-VR-lock
 ‘The house was locked for many years’
27. *gate a-n-kʰa:r*
 gate 3Sg-VR-close
 ‘The gate is closed/The gate was closed’
28. *ʃui a-n-tan*
 rope 3Sg-VR-cut
 ‘The rope is broken/ The rope was broken’
29. *ka zakuo a-n-ek*
 1Sg.GEN shirt 3Sg-VR-tear
 ‘My shirt is torn/My shirt was torn’

Conclusion

In Hmar, passive structures are periphrastic indicated by a copula verb and the non-finite form of the main verb. Agent omission is basic to the passive structures in Hmar, thereby reducing the valence of the predicate. The agent defocusing makes it possible for the erstwhile transitive object to function as a subject, evidenced by the nominative agreement marking on the copula. In passive constructions that involve expressed agents, the demotion of the agent argument does not involve the prototypical oblique marking found in passives. Its oblique status is reflected by the change in its original case and its occurrence in a non-topic clause medial position. The language also employs a relativizing prefix and genitive pronominal as an agent defocusing strategy when the agent is expressed. Ditransitive construction can undergo passivization in Hmar and allows both the patient/theme and the recipient argument to function as the derived subject. The suppression of the agent in the passives of ditransitive verbs in Hmar reduces the valence of the predicate but does not seem to syntactically affect the transitivity the verb. Active constructions with object topicalization and reflexive constructions in Hmar can have a passive function as they seem to share one or more features of a passive construction.

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Abbreviations

1	First person
2	Second person
3	Third person
COP	Copula
DAT	Dative
DEF	Definitive
DET	Determiner
ERG	Ergative
GEN	Genitive
NEG	Negative
P	Patient
PASS	Passivizer
Pl	Plural
REL	Relativizer
S	Subject
Sg	Singular
VR	Verbal reflexive

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New Paradigms for Women's Identity in Githa Hariharan's
The Thousand Faces Of Night

Dr. Preeti, M.A., M.Phil., Ph.D.

Dept. of English

C.D.L.U. Sirsa

preeti.boora23@gmail.com

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Abstract

Identity presupposes the acceptance of individuality. It is to have the right over the body and mind. Society as such is a collection of individuals who are free, independent and willing to come together to form a society. As Indian society is a patriarchal one, women do not have this kind of identity because they were not treated as individuals. According to Simone De Beauvoir, in the patriarchal system, the woman is:

Defined and differentiated with reference to man and not he with reference to her; she is the incidental, the inessential as opposed to the essential. He is the Subject; he is the Absolute- she is the Other. (16)

This work looks closely at *The Thousand Faces of Night* published by Githa Hariharan which takes a gender centered platform. In this analysis, the author tends to look primarily for ways in which Hariharan's narrative deconstruct binary oppositions underlying mainstream assumptions about identity, culture and sexuality. *The Thousand Faces of Night* represents a variety of female characters, with varied wishes and frustrations, desires and agony, searching for self-identity or self-liberation. Hariharan's female characters revolt against considering marriage and motherhood as ultimate goals of an 'ideal woman.' They truly represent contemporary Indian women who are bringing about a silent revolution. Here, they stand with the third wave of feminism strongly advocating individual liberation. Issues raised by Hariharan are social, cultural and ethical. The vision Hariharan has for womankind is of empowerment. The protagonist finally disowns her status of 'other' finally to return to her mother or her roots to rediscover her true identity.

Keywords: Githa Hariharan, *The Thousand Faces Of Night*, Identity, culture, sexuality, liberation, myth, ideal woman, feminist theories.

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Commonly observed behavioural traits associated with women and men are not caused by biology, rather, they are culturally learned or acquired. In her book *The Second Sex*, Simone de Beauvoir states that

One is not born, but rather becomes, a woman. No biological, psychological or economic fate determines the figure that the human female presents in society; it is civilisation as a whole that determines this creature. (295)

To counter the biological determinism, feminists have argued that behavioural and psychological differences have social, rather than biological causes. As Beauvoir states, “social discrimination produces in women moral and intellectual effects so profound that they appear to be caused by nature” (5). Existentialism proposes that one exists first, and through one’s acts, one becomes something. She reasoned that an individual has absolute control over her fate, and neither society, nor organized religion should limit our freedom to live authentically. But since men have claimed the category of self, of subject, for themselves, women are relegated to the status of the ‘Other’. Consequently, the category of women has no substance except as an extension of male fantasy and fears. And since all cultural representations of the world around us have been produced by men, women must ‘dream through the dream of men’. Thus, a woman is required to accept her status of other, ‘make herself object’ and ‘renounce her autonomy.’ Simone de Beauvoir has developed the concept of woman as ‘the Other’, who does not fit in the paradigm of men. In her revolutionary book, *The Second Sex*, she mentioned.

the situation of woman is that she is a free and autonomous being like all human creatures- nevertheless finds herself living in the world where men compel her to assume the status of the other (29).

The feminist movements in the west had some influence on the women's movement in developing countries like India. Yet, feminism as it exists today in India, has gone beyond its western counterparts. About the position of women in east Anand K. Coomaraswamy states

... the oriental woman is what she is, only because our social religious culture has permitted her to be and to remain essentially feminine. Just as the diagnosis has to be our, so must the prescriptions be. Whatever works towards the empowerment of women in the West may not necessarily succeed in our context. (101)

In the realm of fiction, it has heralded a new era and has earned many laurels abroad. Indian woman writers have started questioning the prominent old patriarchal domination. Today, the works of Kamala Markandaya, Nayantara Sahgal, Anita Desai, Githa Hariharan, Shashi

Deshpande, Kiran Desai and Manju Kapur and many more have left an indelible imprint on the readers of Indian fiction in English. A major development in modern Indian fiction is the growth of a feminist or women centered approach, that seeks to project and interpret experience from the point of a feminine consciousness and sensibility. As Patricia Meyer Specks remarks:

There seems to be something that we call a women's point of view on outlook sufficiently distinct to be recognizable through the countries. (37).

The plight of women is similar throughout irrespective of religion and class. Economically, women might not be equal to men, socially they are deprived of power and culturally they are not given similar treatment.

Through the study of women characters in her novels, Githa Hariharan provides us with a peek into the Indian tradition and culture and the position of women in the Indian society. It is about the journey of Indian women through tradition to modernity in search of self-identity. It also discusses the ways out. It tells us how the characters, mythological and modern cope with passive victimhood. *The Thousand Faces of Night* represents a variety of female characters, with varied wishes and frustrations, desires and agony, searching for self-identity or self-liberation. Hariharan's female characters revolt against considering marriage and motherhood as ultimate goals of an 'ideal woman'. Here, they stand with the third wave of feminism strongly advocating individual liberation. Issues raised by Hariharan are social, cultural and ethical. The vision Hariharan has for womankind is of empowerment.

The novel *The Thousand Faces of Night* is woven around three generations of women- Devi, Sita and Mayamma. It brings forth the idea how despite the generation, background and the education that an Indian woman attains, her fate is to fall back into the century old customs if not more to a small extent. All these, women are connected by their quest for identity, unhappy marriages and disgruntled ambitions. They all symbolize the endless struggle of womanhood. Through these feminine characters, Hariharan attempts to highlight their individual position in this society, their encounter with bitter realities and their reactions to those circumstances. While presenting it she subtly displays their individual quest for identity.

Sita, Devi's mother, emerges as a symbol of sacrifice, dogged silence and mute acceptance of the realities of life. As a young daughter in law of a conservative family, she gives up the dream of becoming an accomplished veena player. She channelizes all her strength to become a good wife and mother. When her husband, Mahadevan leaves for Africa, she looks after the household to the best of her abilities. She endures Mahadevan's death in the most stoic manner. She gets Devi married with a well settled boy, Mahesh. But Devi's unexpected elopement with Gopal shatters her emotionally. Since then, she decides to live for herself and try to fulfil the motto of her life

‘being the ideal woman’. She cleans her veena which symbolizes her decision to live life as per her own wishes and to realize her unfulfilled desires.

Devi, the protagonist, undergoes an identity crisis, even after following the norms set by the society. She constantly faces the dilemma of tradition versus modernity, dilemma of cultures western versus eastern, dilemma of mind (knowledge) versus heart (true knowledge) and dilemma of being a ‘good girl’ versus ‘bad girl’. Devi plays the role of (objectified) suave young charmer in Dan’s life, host and homemaker waiting for her husband, Mahesh who comes home as a guest, and a muse for Gopal, the musician. She is unable to imagine herself complete in any of these roles. She realizes that all the three men in her life- Dan, Mahesh and Gopal had their own identities and she was expected to fuse herself in their identities. The Hindu society in which she grew up demanded her to be a virtuous woman and a ‘good girl’ to merge herself with the identity of the man in her life. She has a problem when she becomes aware that men rule the world, in a patriarchal society like India. So, she leaves her husband and boyfriend and violated “the law of threshold” (Lal 12). She also finds that here, in India, females are raised in the world with different expectations. As soon as Devi realizes this, she promptly comes out of it, to find her own identity and individuality.

Mayamma is the old caretaker in Mahesh's house. She got married at a very early age at twelve, that too, to a large family with a useless drunkard. Her cruel mother-in-law blames Mayamma for not conceiving. Finally, she gives birth to a child after ten years of long struggle. Eight years later, her husband disappears by taking all the money from the house. If the tortures meted out to her were not enough, even her son proves to be nothing better than an animal. Thus, Mayamma appears to be a victim of fate. Her son’s death releases Mayamma from all emotional and ethical bonds and propels her to create a new place for her. She devotes herself to her new master and wants to be treated with love and dignity as a human being.

Women in the Indian society have always lived under the protection of husband or children and felt safer in these confined relationships. This very confinement has made them slaves as they have taken shelter and dependence in them, whether it is Mayamma, Sita or Devi. They are the victims, the losers at the hands of patriarchal structure. Hariharan's women characters are trapped between traditions, old values, myths and modernity and have become the victims of gross gender discrimination of male dominated society. Baba, Devi's father- in- law says

The housewife should always be joyous adept at domestic work, neat in her domestic wares and restrained in expenses. Controlled in mind, word and body, she who does not transgress her lord, attains heaven even as her lord does. (*The Thousand Faces of Night* 71)

Githa Hariharan is presenting women in challenge against their conditioning and predicaments to get own choice and self. It is advocated to break conventional relation and

maintain a reciprocal relationship between man and woman. She agrees completely with feminist ideologies and supports and suggests a changed system where women have greater control of their lives. She advocates individual rights and freedom over their body. However, questions have been asked and alternatives have been suggested. The silent revolution has begun. Within a few years the quest for self will become the quest of the nation where the myths would be re-written, and the rules of the power-game and society will be changed.

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Jayanta Mahapatra's Poetic Skill: Symbols and Images

Dr. Sridevi P Thashnath, M.A., M.Phil., Ph.D.

**Principal
Indian School Darsait
Muscat
Sultanate of Oman**

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Abstract

This paper is an attempt to picturize the poetic skill of Jayanta Mahapatra reflected through symbols and images in his poetic world. Jayanta Mahapatra, who writes in free verse, irregular stanza pattern, uses the colloquial tone and he wants to explore the uncertainties and the intricacies of life. It also explains how he has adopted certain techniques to explore such themes as love, death, exploitation of women and projected the 'images of women in his poetry are unique as they exist without emotion and identity.

Keywords: Jayanta Mahapatra, Poetic Skill, Symbols, Images, Exploitation, Self-Identity, Emotional Sufferings, Man-Woman Relationship, Passionate.

Jayanta Mahapatra adopts certain techniques to explore the themes of love, death, exploitation of women. Like Eliot, measuring life with his coffee spoons, Mahapatra measures the silence in his poetry with symbols like rain, sleep and stone. Truly speaking, to establish the relationship between men and women, he brings in a number of images in his poetic world. The Images of women in Mahapatra's poetry are unique as they exist without any emotion. They exist without identity. They are not individuals.

Jayanta Mahapatra is said to have adopted the narrative technique to bring in the images of women. He generally narrates in the first person. The poet or the narrator will narrate everything. The women are known for their silence. Silence is the symbol of Mahapatra which he utilizes for portraying the images of women. He also makes use of the symbol of 'stone' to expose the passivity of women and also he makes use of typical Indian images like 'hives' and 'bees'. Mahapatra's poetry may not always be simple and sensuous but it is evocative. Contemporary situation forms the bedrock of his poetry. His preoccupation with the present-day life and society together with the past history and tradition has been expressed in two ways, by posing questions to himself and to the world. With the sole intention of exploring the relationship between man and woman which is wrought with the exploitation of woman in a male dominated society, he pictures the women as passionless tools who passively accept everything. They are victims and mere tools to satisfy the needs of the men. Women do whatever the world will let them do. Women are never referred to in the first person, but only in the impersonal third person. First person narration is vivid in most of his

poems. The narrative flows like a river carrying the odds and evens which echo the theme, song of life.

‘I’ plays a vital role in Mahapatra’s poems. This ‘I’ refers to the narrator who is a man. In his poems, it is the male personae that views women. Whenever the poems do not have first person narrators, the poet takes on the role of an observer of a commentator. In the poem entitled “Hunger”, the poet-protagonist speaks in the first person and is tortured by the desires of flesh. The fisher man – father speaks a few words, but the daughter is never allowed to speak. She is a passive, helpless tool and a victim of male lust. While presenting women as nameless creatures, he does project them as ‘silent creatures’ thereby achieving the eloquence through silence. They exist not only without names but also without voice. The very same image of another woman is well portrayed in the poem *The Whore House in a Calcutta Street*. Here also, the woman is passive and a mere money earning machine. The protagonist does not speak in the first person. But the experience is narrated by the poet. The whore, as a typical image of woman in Mahapatra’s poetry, is silent. She is passive and not an active sharer of the guilt. Hunger and male exploitation have driven her into the flesh trade. She too accepts it with stoic resignation.

Jayanta Mahapatra, like most of the Indian writers, writes in free verse. The stanza pattern is irregular, and the tone is colloquial. The poem *The Whore House in a Calcutta Street* is in a conversational tone and the poet invites a man to come to the whorehouse to realize his dreams and fantasies:

“The faces in the posters, the public
hoardings and who are there all together” (P.19)

He wants to identify himself and explore the uncertainties and the intricacies of life. To achieve his aims, he poses certain questions to himself and also to his characters. In a poem entitled “Women in Love” he asks certain questions to the women:

“Women, what things you would make
me remember.
What would you make me do” (P. 27).

Mahapatra explores the secret meaning and significance of love through innocent childlike questioning. By posing questions, like “can love grow old and tubercular with age?” he tries to solve the riddles and intricacies of love. As Mahapatra has put it, “Today’s poem utilizes a number of images and symbols to form a whole, leaving the reader to extricate himself with the valid meaning or argument from them” (42). He also believes that “a great poem let us embark on a sort of journey or voyage through symbols and attentions to encompass the human condition.

Jayanta Mahapatra writes:
“Perhaps I begin with an image or a

Cluster of images or as image leads to another, or perhaps the images belonging to a sort of group... The image starts the movement of the Poem” (Syal, P. 203).

His images are drawn “from two worlds – the exterior world of phenomenal reality and the surrealistic world. The way these two worlds are related is equally significant. The image for Mahapatra is not merely the primary pigment of poetry” (Lewis 62). It is almost his characteristic way of reacting to experience, ordering it and recording it. It becomes in his work ‘a single language, sometimes so hard for others to read or guess’ (P.57). He is not interested in nature as Wordsworth and others do. But he is preoccupied with the human conditions. To expose the human condition, the forces of nature supply him apt metaphors. The poet describes nature in human terms as in the “Petals open like stiffened muscles / of your belief” (Peace, 1). Sometimes, the concrete is made abstract as in the poem, “The Night Fall”:

“Those giant trees that fought the wind
Like beliefs” (Waiting, P.3)

Also, the illumined hills are described as

“dazzling that carved that Sunset
in my pain” (Evening in a Rain of Rites, P.37).

He uses animal imagery to describe the nature of human terms. ‘Astral bodies are described in animal terms as in the moon running white among the cloud / like a jackal,

“Orion Crawls like a spider in the sky”
(Relationship, P.11).

Even the inanimate things take on an animal character: “The clock / stabling in a Cobra’s tongue across the air” (Relationship, P.19). Animal imagery is also useful in characterizing human responses:

“My memories are rats scampering in the
Dark” (Relationship, P.12)

and my longing sits.
“Silent like a grew owl” (Summer, P. 219)

A reverse strategy is to find “human virulent boils of pot on dead women and children” (Relationship. P.10) and crows “their uncommitted beaks” (Close the Sky, P.19). The poet handles the animal imagery to depict human responses and also to describe the astral bodies in human terms.

Inanimate things are portrayed as if they are having animal character. They are also endowed with attributes of living beings. Hence a rock has ‘tensed muscles’ (Relationship, P.9):

“Main street

Pounding hugely like to leaning art”

(The Blind Beggar, P.10)

The poet wants to establish the relationship between man and nature and likewise places have their sign in terms of human expression in phrases like “Konarka of the Soul” (Performance, P.13). Images of diseases are frequent in his poetry when he tries to express his anguish and takes the weapon of the imagery of diseases. In a story at the start of 1978 (Waiting, P.56) Rain is a regenerative symbol recurs frequently in a number of poems. Rain is a favourite metaphor for Mahapatra. His rain poems, “In a Night of Rain”, “A day of Rain “After the Rain” deal with the metaphor of rain more effectively. The rain accelerates desire in man and woman for physical union. If rain fuels the desire in man for sexual union, it also gives hope for a better tomorrow. Rain is not only a symbol but also a metaphor of life. He loves it as he loves his own life:

“In the end

I come back to the day and to the rain”

(In the fields of desolate Rise)

Mahapatra realizes himself as he brings in the imagery of rain. Not only questions but also silence is prevalent in Mahapatra’s poetry. Silence is an effective medium through which he can depict many things in life. As Ayyappa Paniker says on the use of silence in Mahapatra’s poetry in general and on the poem “Hunger” in particular:

“Silence, incidentally, is a word that gets endlessly repeated, one might say consecrated in Mahapatra’s poems. But nowhere has he made silence more eloquent than in this poem. The young man does not speak; even the fisherman speaks in a matter of fact line which has the ominousness of silence” (P.122).

Thus, Mahapatra’s images are suitable and controlled. They play a vital role in his poetry.

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A Psychoanalytic Deconstruction of Arundhati Roy's *The God of Small Things*

Priya Saravanan, M.A., M.Phil.

C.T.T.E College for Women (Affiliated to the University of Madras)

Perambur

Chennai-600 011

priyaasaravanan@hotmail.com

privasaravanan001@gmail.com

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Abstract

This paper analyses Arundhati Roy's novel *The God of Small Things*, under the light of Post Structuralism by employing Jacques Derrida's idea of deconstruction. Deconstruction denotes the idea of breaking down the contextual meaning by studying the text closely to look through the other possibilities, where it discloses the meaning that is buried deep within the constructed context. To deconstruct the text is to locate the circumstances in the novel that sets the basic binary principle and to subvert or dismantle its secured substructure of the plot line framed by the author. Roy presents the Passion and the Reason as a binary pair in the novel, while with preconceived notions the readers tend only to focus on the hierarchical binary 'passion'. The aim of the study is to prove the dominance of the exposed hierarchical binary in the novel that will subsequently fall dependent on the other hidden binary dual in the text. Hence, the study targets on the other unexposed binary dual 'Reason' over the exposed binary dual 'Passion'. Drawing upon the French psychoanalyst Sigmund Freud's books *The Interpretation of Dreams*, *Beyond the Pleasure Principle* and *The Ice Berg Analogy*, this research analyses Esthappen's tangled attraction towards his twin sister Rahel by applying oedipal complex formulated by Freud.

Keywords: Arundhati Roy, *The God of Small Things*, Psychoanalytic Deconstruction, Oedipal Complex, Tangled attraction, Goddess

Arundhati Roy's *The God of Small Things*, a post-colonial novel that revolves around a pair of dizygotic twins (two egg twins) and their traumatic past that ruined their lives and kept them apart for twenty-three years. The novel focuses on the lives of two innocent children that had been spoiled by the brutal rawness of the society and its ruthless norms. The novel ends with them reuniting as adults. This paper will analyse the novel from a psychological perspective by doing a deconstructive reading of the novel.

Arundhati Roy is not just a novelist but also an actor, non-fiction essayist and a political activist. Being a native writer, she knows India from inside about all its political, cultural and caste conflicts. She has her own peculiar way of using English words. She shows readers that each of us has

our own language, that which makes us different from the rest. Roy with her debut novel *The God of Small Things* (1997) created an imprint on the literary history of Indian English literature. This semi-autobiographical work, that mainly focuses on Roy's childhood experiences in Ayemenem, her family home, earned her a place in *The New York Times*' best seller list and won the Man Booker Prize Award in the same year. Followed by the success of her first novel she has written many essays, television serials and documentaries. In her late thirties Roy was one of the most celebrated writers of India.

This paper will analyse the novel *The God of Small Things* this Sigmund Schlomo Freud the German Psychologist and the founder of psychoanalysis, introduces the Oedipus complex in his work *Interpretation of Dreams* (1899). In his psychosexual analytic theory, he draws five basic development stages in every individual from their childhood. The Oral stage, Anal stage, Phallic stage, Latency period and Genital stage.

The Oral Stage, from birth to one year, in the first stage and the libidinal position is in their mouth. They get pleasure biting, suckling and chewing, in this stage the child is completely dependent on their mothers. When the child gets fixated in this stage after growing up they can be orally aggressive or orally passive. They could develop habits such as smoking, biting etc. Anal Stage is the second stage from one to three years. In this stage the pleasure comes from learning to use their bladder and splinter muscles. At this stage the children are no longer completely dependent on their parents. The third stage is the phallic stage which is from three to six years; the erogenous zone here is the Genitalia. This is a crucial stage in one's childhood. In this stage the child gets to know about its gender. Freud believed that this is the stage where the child gets attracted to its opposite sex parent and develops the castration anxiety.

The fixation in this stage for boys leads to Mother Fixation and for girls it is termed as Electra complex or Father Fixation as suggested by Carl Jung. The Latency period is the fourth stage from the age of six to puberty and in this stage the sexual drive for a person is dormant and psychological peace. The Genital Stage is the fifth stage that starts from puberty till the end. As a grown-up individual in this stage, he or she is sexually mature. Fixation in this stage can lead to unfulfilled sexual life, impotence etc.

In each stage of the development the libidinal position of the body changes which was characterized by the erogenous zone, the source of sexual drive. Freud believed that human beings possess the instinctual libido, so when the child in any way experiences an imbalance in the development stage, it has a high chance of getting anxiety, and as an adult he or she would suffer from neurosis, or hysteria, or personality disorders. To avoid anxiety, the ego gets involved as the defence mechanism and the child gets fixated. As the result, it affects the ability of the person to form relationships and it also exerts a strong influence on one's personal behaviour.

Whether a particular obsessive attachment is a fixation, or the defensible expression of love is at time is debatable. Fixation to intangible (i.e., ideas, ideologies, etc...) can also occur. The obsessive factor of fixation is also found in symptoms pertaining to Obsessive Compulsive

Disorder, which psychoanalysts linked to mix of early (pregenital) frustrations and gratifications. (Fenichel 305).

Literature abounds with works capturing the above human psychology. *Oedipus Rex* (or Oedipus Tyrannus) by Sophocles is a tragic Greek play about a king named Oedipus, who killed his father and married his mother. This is the original model based on which the theory of Oedipus complex was formulated by Freud in psychoanalysis. This signifies the emotional urge and thought that was kept hidden in the mind of an individual through dynamic repression in the unconscious mind. Some more famous works in the history of literature the works with such complexities are Apollo the mythical reference from the Greek mythology, *Hamlet* by William Shakespeare, *Sons and Lovers* by D.H. Lawrence.

This paper analyses the novel *The God of Small Things* using the above psychoanalysis as well as through the deconstructive theory propounded by the French philosopher Jacques Derrida. In the late 1960s, there was a great paradigm shift in the literary critical theories, from structuralism to post structuralism. The movement that emerged in France, began with Derrida's lecture "Structure, Sign, and Play in the Discourse of the Human Sciences" at Johns Hopkins University in the year 1966. Many of the post structural thinkers such as, Roland Barthes, Julia Kristeva, Jacques Derrida, Jacques Lacan, and Michel Foucault who previously supported structuralism later become more sceptical about the concept. Drawing from both Ferdinand de Saussure's linguistic theories and Claude Levi-Strauss' Anthropology, Derrida's Deconstruction challenges the basic ideas of structuralism that claims to know the absolute 'Truth', and the 'Author Centric' representation of the text.

The critical perspective of post structuralism is that, it strongly argues that there is no single 'meaning' in the text and it differs from person to person, and it is Reader centric, while deconstruction completely rejects the idea of language being in the centre. In post structuralism, the 'meaning' is fragile. *Discourse, deconstruction, genealogy, and intertextuality* are the fundamental concepts that post-structuralism discusses about. The primary principles of the post structuralism state that the transcendental signifier is absolutely absent, and most of the human beliefs are inhabited by the transcendental truths like philosophical, scientific, cultural, etc. The concept of truth is nothing but the output of relationships among signs. Although the connections between the signs contribute for the creation of contextual meanings, those relationships are not fixed or fully visible. The text reveals the trace of its own uncertainty. The careful reading of the text, logocentric view of the binaries and value interpretation of the text is purely contingent. There is nothing outside the text; it shifts critical attenuation from the author. In Derrida's words: "Il'y a pas de hors-texte" (There is no outside- text) (Derrida 173).

Derrida had written over forty books all of them are hypothetical and subtle. In his book *Of Grammatology* (*De la Grammatologie*, 1967), is referred as the corner stone for Deconstructive criticism. The book discusses twelve writers including Claude Levi Strauss, Ferdinand de Saussure, Jean Jacques Rousseau, Martin Heidegger etc. It was first translated in English by an Indian scholar Gayathri Chakravoty Spivak in 1976.

Derrida denounces the concept of absolute truth and objectivity asserting that the notion of the structure of a text is not stable. The 'Difference' dilutes the meaning of the text, he explains it with examples to make clear to the readers with words like "to differ" or "to defer". These words have two potential meanings, first one is to differ from something, the second one is to wait, to hold on and check or to delay. Thus, he proves that the meaning of a word is regularly in the state of arbitration and defence. He says that "Difference" destroys "Logocentrism", and the idea that objective truth can be obtained by the given signs in the text can be deceiving. Derrida also remarks about the duplicity of binary constructions, the interpretation that one is superior to the other. He argues that one cannot prevail without the other, thus, the text has no transcendental truth like structuralism declares, he concludes.

Derrida, in his work *Of Grammatology* frequently uses the terms like 'deconstruction', 'aporia', and 'logocentrism'. Deconstruction demands the readers to read the text without the influences of preconceived notions of the others, instead to give it a close reading to understand the prospect truth that was underestimated or hidden in the opposite. He deconstructs a set of basic binary pairs such as Masculinity over Femininity, Reason over Passion, Profit over Generosity, High culture over Low culture etc. He then uses the word *Aporia*, a Greek Word, which means puzzlement or impasse, a condition that humanity must accept and to visit constantly and to handle the confused state of mind that neglects, or not willingly accepts, the truth that might be entombed. One of the primary motives of Derrida's criticism was a thinking that he named "Logocentrism", with which he understood an excessive devotion to reason and unambiguous definition that has been tied down by a faith in the language. According to the Cambridge Advanced Learner's Dictionary and Thesaurus, Deconstruction is the "Detailed examination of a text in order to show there is no fixed meaning but that it can be understood in a different way by each reader".

Roy's *The God of Small Things* is set in Ayemenem, a small-town village that is located in Kerala. With the third person narration, the novel shifts between the present and the past. It is May, a sweating hot month in Ayemenem the narrator introduces, Rachel one of the Twins, when she is returning to her home town after knowing about Esthappen's (the other Twin's) arrival through Baby Kochamma's previous letter. Rahel and Esthappen belong to an anglophilic South Indian bourgeois family that consist of the twins-Rahel and Esthappen, Ammu (their mother), Chacko, Mammachi, and Baby Kochamma.

After her separation from her husband Ammu moves to Ayemenem, her home town. Although her mother Mammachi (Grandmother) likes them there, she always takes the side of Chacko, her son. Chacko likes the children on a very superficial level, and Baby Kochamma their Grand Aunt never liked Ammu nor the children. She has always been bitter towards their behaviour she calls them Satan. Growing up under such circumstances the children grow up feeling isolated and unwanted that makes them emotionally weak and forces them to doubt their own Self Image. In this situation Velutha an untouchable servant of the family, shows them the fatherly love that they long for. Being Ammu's childhood friend she likes the fact that Velutha acts like a father-figure for her children. Since Ammu herself feels deserted and unloved she also eventually gets attracted to Velutha.

In this situation, on his request Chacko's ex-wife Margaret and daughter Sophia, visit Ayemenem from London. Already being secluded and criticised the twins consider Sophia as a threat for the love that they receive from Ammu and Velutha. This can clearly visible when Rahel asks her uncle

"Chacko, Is it necessary that people HAVE to love their own children most in the world?"
"There are no rules," Chacko said. "But people usually do."
"Chacko, for example," Rahel said, "Just for *example*, is it possible that Ammu can love Sophie Mol, more than me and Estha? Or for you to love me more than Sophie Mol, for example?"
(Roy 118)

Even though Sophie Mol likes her cousins, the twins preferred to maintain a safe distance from her and the family. Thinking of escaping the house they prepared a hideout in Akkara, an old hut which is closer by the river Meenachal. "'Because Anything can Happen to Anyone,' Estha Said. 'it's Best to be Prepared.'" (Roy 198). When the twins are running away, Sophie Mol insists on going with them in the boat. "The Boat that Ammu would use to cross the river. To love by night the man her Children loved by day." (Roy 202). When crossing the river, unfortunately the tiny boat that they row collapses, pushing the three into the river, unlike the twins who know how to swim, Sophie Mol drowns.

Baby Kochamma, wanting to take revenge on Velutha, files a false complaint against him, claiming that he Molested Ammu and abducted the children. The local police beat up Velutha brutally as the kids watch them from their hiding spot. When the station Inspector Thomas Mathew asks, Baby Kochamma for the victim or the witness to file FIR on Velutha, Baby Kochamma, threatens the children with Sophie Mol's death, and asks Estha to agree to whatever the police say. The twins forced to choose between their mother and her lover, they obviously choose Ammu over Velutha. "'Save Ammu.' Save us. Save our mother." (Roy 319). "The Inspector asked his question. Estha's mouth said Yes. Childhood tiptoed out. Silence slide in like a bolt. Someone switched off the light and Velutha disappeared" (Roy 320).

Jean Jacques Rousseau, one of the most prominent figures among French philosophers in the eighteenth century, gave birth to modern philosophy, basing his arguments under the key idea of how the civil society contaminates Humanity. In his work *Discourse on the Sciences and Arts* (1750), he says, "When there is no effect, there is no cause to seek. But here the effect is certain, the depravity real, and our souls have been corrupted in proportion to the advancement of our sciences and arts toward perfection" (Qtd in *The Political Philosophy of Rousseau* 218). Starting from Pappachi, Baby Kochamma, Chacko and to an extent Ammu, all are more conscious about the society and its norms.

After the deaths of Velutha and Sophie Mol, the family splits up. Ammu was asked to leave the house by Chacko for having an affair with the untouchable servant. As for the twins, "it had been decided that one twin could stay in Ayemenem. Not both. Together they were trouble. *nataS ni right seye*. They had to be separated." (Roy 302). Therefore, Estha was sent to Calcutta to live with his

father. He never sees his Ammu after that. Ammu dies of poverty in a small lodge when she was thirty-one. The church refused to bury Ammu on many accounts.

Left behind, Rahel, with each passing day grew more indifferent with the world around her “In matters related to the raising of Rahel, Chacko and Mammachi tried, but couldn’t. They provided the care (food, clothing, fees), but withdrew the concern.” (Roy 15). Rahel remained a problematic child in all her schools that she attended. She always invited troubles and was expelled from schools for being rebellious; bothering her seniors and teachers: “in each of the schools she went to, the teachers noted that she: (a) Was an extremely polite child. (b) Had no friends.” (Roy 17). Not only did this condition of Rahel, stop with her school but also continued in her college: “the other students, particularly the boys, were intimidated by Rahel’s way-wardness and almost fierce lack of ambition. They left her alone. She was never invited to their nice homes or noisy parties. Even her professors were a little wary of her- her bizarre, impractical building plans, presented on cheap brown paper, her indifference to their passionate critiques.” (Roy 18). All through her life, she fights a constant battle in maintaining her own self-image, she feels unloved and isolated. The series of traumatic events that shakes her personality and mental behaviour is clearly visible. As mentioned above the fixation in the latency period leads to sexual dissatisfaction and a loose behaviour.

Rahel then married Larry McCaslin, whom she met in Delhi when pursuing a course in architecture. “He (Larry) held her (Rahel) as though she was a gift. Given to him in love. Something still and small. Unbearably precious. But when they made love he was offended by her eyes” (Roy 19). Larry was of course annoyed by the look that she had in her eyes but was unable to fathom what the look in her eyes meant.

What Larry McCaslin saw in Rahel’s eyes was not despair at all, but a sort of enforced optimism. And a hollow where Estha’s words had been. He couldn’t be expected to understand that. That the emptiness in one twin was only a version of the quietness in the other. That the two things fitted together. Like stacked spoons. Like familiar lovers’ bodies.” (Roy 19-20)

After Larry and Rahel separate, she works in an Indian restaurant as a waitress in New York for a few months and then she works as a night clerk in a gas station for few years. Rahel, almost all of her growing up years, she misses a part of herself, living a dead life, careless, in exile from her own self.

Jacques Marie Emile Lacan, another renowned French psychoanalyst, created a very significant impact on philosophy and psychoanalysis since Freud. He examined the ego, the id, the castration anxiety, the self-identity, and language subjective insight. As a post structural critic, he inspired many French thinkers, around 1960s and 70s. His thoughts have had a remarkable influence on the literary criticism. Lacan draws from *Wunsch*, the Freudian concept of ‘Desire’ that examines the true reason behind one’s desire, but this is obtainable only if the desire is expressed. Lacan writes that “it is only once it formulated, named in the presence of the other that desire appears in the full sense of the term” and moreover this identification of desire “is not a question of recognizing something which would be

entirely given. In naming it, the subject creates; bring forth, a new presence in the world” (Qtd. *An Introductory Dictionary of Lacanian Psychoanalysis* 37). The Psychoanalyst thus instructs patients “to bring desire into existence” (Qtd *Foundation of Literary Criticism- II*, 288) this discourse somehow brings out the true reason behind one’s desire but, whenever the discourse tries to expose the entire truth about the desire, it is never revealed.

This is the same with the twins’ situation, the most debated incest scene in the novel, although one could still argue that what had happened between them is just a momentary thing. “Nothing that (in Mammachi’s book) would separate Sex from Love. Or Need from Feeling.” (Roy 328). The desire here is expressed via Esthappen’s twin sister Rahel. Even after the twenty-three years of separation she is the one who understands him better than anyone else in the novel.

Lacan in *The Signification of the Phallus* differentiates Desire from need and demand. Need is a basic biotic sense, that is expressed in demand. Ultimately demand handles a dual function. On the one side, it creates need, and on the other, it also causes a demand for love. Even after the need gets appeased or fulfilled, the demand for love stays unfulfilled. Now the remaining is called desire. “Desire is neither the appetite for satisfaction nor demand for love, but the difference that results from the subtraction of the first from the second” (Qtd *Foundation of literary criticism- II* 288). He also says that “desire begins to take shape in the margin in which demand becomes separated from need” (Lacan, 222). Therefore, the desire can never be gratified.

Thus, according to Lacan’s theory of desire Rahel is the one who articulates the desire and creates the need by provoking Esthappen. “TWENTY –THREE YEARS LATER, Rahel, dark woman in a yellow T-shirt, turns to Estha in the dark. ‘Esthapappychachen Kuttappen Peter Mon,’ she says. She whispers.” (Roy, 327). To Rahel, Estha is the only person with whom she feels complete, her only sanctuary where she will find the love that she aches for all through her life. He had always been ubiquitous in her life like Ammu’s ‘Faraway man’, even during her intimate moments with Larry.

Her love for Esthappen is unconditional and nameless - no one saw Esthappen like Rahel did, “Except perhaps that no Watcher watched through Rahel’s eyes.” (Roy 328). After twenty-three years, when she saw Esthappen “Rahel watched Estha with the curiosity of a mother watching her wet child. A sister a brother. A woman a man. A twin a twin.” (Roy 93). Her love for Estha gets crystalized and it takes the shape of desire, what follows next is the impulsive emotion that was activated instantly without consciousness. This is what Lacan means when he says the subject formulates, creates, names and brings forth ‘desire’.

In Esthappen's case the things that he happened to experience in his childhood change him into a different person altogether. He became silent and with abnormal social behaviour, he never talked to anyone. From the day he left Ayemenem, his Ammu and Rahel he started talking less. No one exactly knew when he had stopped taking.

Once the quietness arrived, it stayed and spread in Estha. It reached out of his head and enfolded him in its swampy arms... It stripped his thoughts of the words that described them and left them pared and naked. Unspeakable. Numb. And to an observer therefore, perhaps barely there. Slowly, over the years, Estha withdrew from the world. (Roy 11, 12)

The narrator of the novel calls him “the little man with spoiled puff” for a reason, although he is a little boy when he knows better than everyone in the novel, he takes responsibility for what had happened to Ammu, Velutha and Sophie Mol. He feels the guilt that is eating him alive throughout his life. Twenty-three years later, when Rahel meets the other part of herself, her twin brother Estha, he no longer talked, no one cared, and no one could understand the way he communicated except for Rahel who does not need words to understand Estha. ““Watch! Baby Kochamma said. She seemed excited. ‘He’ll walk straight to his room and wash his clothes. He’s very over clean...he won’t say a word!’” (Roy 90).

Thus, it is seen that both Esthappen and Rahel are fixated. While Esthappen is fixated in the third stage, Rahel is in the Latency period which is the fourth phase of the psychosexual developments. If an individual remains fixated in this developmental phase, they are more likely to have unsatisfied sexual life. Rahel missed her brother ever since the elders had decided to split them up.

When Rahel saw her twin brother after twenty-three years, Estha no longer talked. Baby Kochamma said that he had become abnormally silent and over-clean. As Estha in the novel rightly said, anything can happen in a day. Anyone can die. Estha from being an active kid, the things that he had experienced in his early stage of childhood have turned him into a very silent person with Obsessive Compulsive Disorder (ODC).

Freud in 1915 used the ‘Iceberg Analogy’ to describe the workings of mind. “The mind is like as iceberg it floats with one seventh of its bulk above water” (Qtd eNotes). He divided the mental structure into three parts. Conscious or Ego, the mental process that the person is aware of, like the tip of an iceberg; Preconscious or Super ego, are the things that an individual is currently unaware of but can be easily brought into consciousness when tried, that lies right below the conscious mind and above the unconscious; Unconscious or Id, this part of the mind comprises of the deep hidden thoughts of the person that are not accessible to the conscious mind, the deep root of the iceberg that cannot be predicted.

Id or unconscious mind is the first developed, basic mental process of an individual. This process works on the basis of Pleasure Principle and acts as the storage place. The pleasure principle is concerned with avoiding pain, receiving immediate gratification; it consists of the basic biological instinct and the primary urge for sexual satisfaction. Ego or Conscious mind develops after the unconscious or Id in an individual. This works on the reality principal, diplomacy between the id and the social norms. This is the superficial side of an individual, who is bound by the societal norms. This is the part that thinks rationally and maintains defence mechanism. Superego or the pre-conscious, this is the last process that develops at the age of five or above. This is the stage where a person thinks of

the consequences of what is wrong and right. The ego often jumps between Superego and Id. All these three processes that take place in the mind of an individual are unconscious. He or she is not aware of the processes.

Freud, after dividing the working process of the mind, came up with the concept called Defence Mechanisms. People possess the unique range of defence mechanism individually. Ego or the conscious mind of an individual gets involved when the person is feeling vulnerable about something, it takes necessary steps to defend one from feeling worse. But human beings are never consciously aware about the process of self-defence. When they become aware of exhibiting these sets of self-defence techniques, it stops being the defence process. When the Conscious mind of the person is dealing with the tremendous amount of anxiety, chances are the individual might manifest some behaviour, which is based on what is dormant and hidden in the id or the unconscious.

Some of the defence mechanisms identified by Freud are: Repression, that pushes the thoughts into the deep to our unconscious mind; Denial, not accepting the ego threatening truth; Regression, going back to the old comforting form of behaviour; Rationalization, comforting oneself with the beneficial result of an unwanted better outcome; Intellectualization, the individual think in the more academic way of looking at it by separating oneself from emotionally getting involved, an unemotional study of an issue; Displacement, redirecting one's anger or hurt through other person, this is also called kick-the-dog syndrome; Projection, believing that the feelings one has toward someone else are actually held by the other person and directed at oneself; Reaction Formation, expressing the opposite of how one truly feels; Sublimation, this can be a healthy option, focusing on the different goal after the failure.

These are some of the defence mechanisms that can be used by the ego to protect oneself from the conscious level damage. So, anything that threatens our ego gets pushed down to the unconscious level of our brain. But psychological issues occur when the ego is defeated by the trauma that an individual experience. It is the projection of the ego's inability to dodge the anxiety. Freud used various methods get into a person's mind. Through Hypnosis, Dream interpretation - he said, "Dreams are the royal road to the unconscious" (Qtd. Cleantis). Free association is having them to talk and keeping up a random conversation with the patients. Psychoanalysts also use projection test, giving them a picture and asking about its theme. These are some of the ways to access one's unconscious state of mind.

Freud in his psychoanalytic theory focuses mainly on the ego or the conscious of the person, repressing the trauma that they have experienced in the early stages of their lives, into the unconscious regions of their mind. The majority of the children who experienced trauma, the battle-scarred veterans who had seen so many loses and holocaust survivors experience the imbalance in their ego, the damage that they gone through is beyond repair. Their ego is unable to deal with the process of repressing the experiences into the unconscious mind and it intrudes in the day to day activities leaving lasting effects on the person's personal behaviour.

Modern researches show the exact working process of one's unconscious mind as well as Schemas which accordingly controls interpretation and perception; aligned processing in the midst of vision and thought flow; inherited memories; and emotions that trigger immediately without conscious. Roy, in her novel, often uses Dreams, and Thoughts as tools to make readers clear about the unconscious condition of the mind of the characters. All the major characters in the novel are affected psychologically in various ways – not to mention that this is also a semi-autobiographical work. Therefore, many of the characters in this novel are in fact Roy's real-life characters. Ammu dreams of the one-armed man, that is clearly Velutha.

Estha - the – Accurate replied. 'She dreams a lot.' If he touched her, he couldn't talk to her, if he loved her, he couldn't leave if he spoke, he couldn't listen, if he fought, he couldn't win. Who was he, the one-armed man? Who could he have been? The God of loss? The God of Small Things? The God of Goose Bumps and Sudden Smiles? Of Sourmeal Smells – the steel bus –rails and the smell of the bus conductor's hand from holding them? (Roy 217)

Rahel also dreams about a faceless fat man that symbolically represents Chacko's words to Ammu. He said that he would break every bone of Ammu's body if she stayed in the house any longer. After that incident for several years Rahel would dream of "A fat man, faceless, killing beside a woman's corpse. Hacking its hair off. Breaking every bone of its body. Snapping even the little ones. The fingers. The ear bones cracked like twigs. Snap snap the soft sound of breaking bones. A pianist killing the piano keys. Even the black ones." (Roy 225). Freud in his book *Beyond the Pleasure Principle*, mentions that for a neurosis patient, through the form of Dream, their mind always plays back the situation or the traumatic incident that it had experienced previously, from which they happen to wake up with different battles and this shocks people far less.

For Estha happen it is a parallel processing of vision and thought: "The Orangedrink Lemon drink Man could walk in any minute. Catch a Cochin – Kottayam bus and be there. And Ammu would offer him a cup of tea. Or pineapple squash perhaps. With ice. Yellow in a glass." (Roy 194). This is the outcome of Estha's encounter with the Lemon drink man, who physically molests him outside the talkies near the refreshment counter. While Baby Kochamma's is different from the others, she grows up in the situation where she has to be very cautious about everything. Being disturbed by their childhood traumas, all the chief character in the novel are partly the victims of their past. Thus, it is evident that Roy in her novel employs many psychological elements sequentially to make the readers emotionally connect with the plot line and its characters.

The twins in the novel, Estha and Rahel, grow up having no father figure beside them. As the result these two children, probably would have never experienced the castration anxiety like that which other unexceptional kids go through on their third developmental stage between the age of Three and Six. Freud says that the phallic stage plays a major role in developing the child's mental health, considering that is the stage where the person's ego unlocks something called defence mechanism to protect the self from feeling depressed. Repression is one of the defence mechanisms, an unconscious

emotional action that pushes the crisis down to the id or the unconscious mind, that is unacceptable by the Ego or the conscious mind of an individual.

This third developmental stage that acquires the idea of defence mechanism by the Ego is the second developmental mental process after the id or the unconscious mind. This stage is a crucial development in a child, and it plays a very important role in building up the psyche of the child, paving the way for a healthy adulthood, physically and mentally into a strong personality. Thus, the children who are fixed in the third stage of their developmental process are called mother fixated or father fixated. Those individuals have the high chance of getting drawn to the person who resembles their parent. In Estha's case it's Rahel. His Sister.

On following Derrida's post structural deconstruction theory, which instructs readers to give a close reading of a text in order to find the binary dominance that was pre-installed in the work. It denotes the idea of breaking down the contextual meaning that is buried deep within the constructed context. To deconstruct the text is to locate the circumstances in the novel that sets the basic binary principle and to subvert or dismantle its secured substructure of the plotline framed by the author. Roy presents the passion and the reason as a binary duo in the novel, while with preconceived notions the readers tend only to focus on the hierarchical binary 'Passion'.

The interwoven identity and insight that they both have between them is an important stand point: "Esthappen and Rahel thought of themselves together as Me, and separately, individually, as We or Us." (Roy 2). After the Madras Mail Incident for twenty-three long years, Rahel never wrote to Estha, not even to notify him about their Ammu's death, she clarifies, saying that "There are things you can't do – like writing letter to a part of yourself. To your feet or hair or heart" (Roy 163-64). This is very crucial to understand the vastness of their separation.

After the separation, when Rahel saw Estha, she followed him to his room that was once Ammu's. "The room had his secrets. It gave nothing away. Not in the disarray of rumpled sheets, nor the untidiness of a kicked off shoe, or a wet towel hung over the back of a chair. Or a half-read book. It was like a room in a hospital after the nurse had just been" (Roy 91). The bond that Estha and Rahel shared was out of ordinary, they knew each other so well just like one knows the back of one's hand. After studying him for the good fifteen minutes, she saw him as a stranger. "A dark brown man in pale honey clothes. Chocolate with a twist of coffee. High cheekbones and hunted eyes. A fisherman in a white – tailed bathroom, with sea-secrets in his eyes" (Roy, 92). The Esthappen that she knows as her twin brother 'The Little Man with spoil puff' is no more. This is the crucial point where Rahel realises how far Esthappen had gone to keep his emotions buried, where no one could access them.

The following incidents can be seen as Rahel's efforts to mend her brother's insecurities. Esthappen had always been the mother's boy from the beginning, was both guilty and grief-stricken about his mother's state and his ensuing separation from Ammu. Roy, on the one hand repeatedly reinforces the image of Ammu through Rahel, on the other hand Rahel is the only one who could empathise with Esthappen, "Except perhaps that no watcher watched through Rahel's eyes" (Roy 328).

She even goes beyond the twin bond that they both share and sees him as her son who needs to be cherished. “Rahel watched Estha with the curiosity of a mother watching. Her wet child.” (Roy 93). There are plenty of instances in the novel where Estha perceives Rahel as his mother that he lost. “It was his fault that the faraway man in Ammu’s chest stopped shouting. His fault that she died alone in the lodge with no one to lie at the back of her and talk to her. Because he was the one that had said it” (Roy 325). He strongly believes that he is the one who is solely responsible for his mother’s death and feels miserable for what he had done to her.

As both, the author Roy and as the narrator Rahel, they desperately try to mend the image of ‘Ammu and Rahel’ in Estha’s mind in all the given opportunities. In every image and symbol, the author never seems to forget about bringing in the image of ‘Ammu’. After leaving Baba, Ammu goes to the nearest goldsmith in Ayemenem and melts down her wedding ring and makes that into a thin bangle with a two headed snake for Rahel. When Rahel chooses to approach Estha for the first time after the separation, this bangle is the first thing that Roy presents the readers to acknowledge the existences of ‘Ammu’ in the episode. “A thin, gold, serpent-headed bangle glowed like a circle of orange light around her wrist. Slim snakes whispering to each other, head to head. Her mother’s melted wedding ring. Down softened the sharp lines of her thin, angular arms” (Roy 92). Roy then goes on to compare Rahel’s appearance with ‘Ammu’s’ “At first glance she appeared to have grown into the skin of her mother. High cheekbones. Deep dimples when she smiled. But she was longer, harder flatter, more angular than Ammu had been. Less lovely perhaps to those who liked roundness and softness in women. Only her eyes were incontestably more beautiful” (Roy 92). For the second time the author stresses Ammu’s presence by associating Rahel’s image with Ammu.

Roy, as a narrator continues to emphasise Rahel’s resemblances to their mother, this time through Estha. When Estha notices Rahel for the first time after years, she looked attractive, her features reminded him about their mother and his past.

A nagging sound started up in his head. The sound of passing trains. The light and shade and light and shade that falls on you if you have a window seat. He sat even straighter, he could see her. Grown into their mother’s skin. The light glint of her eyes in the dark. Her small straight nose. Her mouth, full lipped. Sometimes wounded-looking about it. As though it was flinching from something. As though long ago someone – a man with rings-had hit her across it. A beautiful, hurt mouth. Their beautiful mother’s mouth, Estha thought. Ammu’s mouth. That had kissed his hand through the barred train window. First class, on the Madras Mail to Madras. (Roy 300)

Estha visualizes, his mother (Ammu) in every aspect of Rahel’s physical features, with her she bought all the things that Estha could relate to his ‘Beautiful Ammu’. “Their beautiful mother’s mouth, Estha thought. Ammu’s mouth. That had kissed his hand through the barred train window. First class, on the Madras Mail to Madras.” (Roy 300). To the readers it seems strange that he always compared Rahel, his twin sister with his mother and not once with Rahel’s childhood appearance.

TWENTY –THREE YEARS LATER, Rahel, dark woman in a yellow T-shirt, turns to Estha in the dark. ‘Esthapappychachen Kuttappen Peter Mon,’ she says. She whispers. She moves her mouth. Their beautiful mother’s mouth. Estha, sitting very straight, waiting to be arrested, takes his fingers to it. To touch the words it makes. To keep the whisper. His fingers follow the shape of it. The touch of teeth. His hand is held and kissed. (Roy 327)

In this scene he once again brings back the memory of the railway station, the window seat, his Ammu, her beautiful lips, the lips that had kissed his hand through the window. Rahel, perfectly knowing what he aches for, kisses his hand that traced her lips, just like her Ammu did in the station the last time where Estha saw his mother. Moreover, the phrases that Roy frequently uses for both Rahel and Ammu commonly like “Old. A viable die-able age.” (Roy 92), “once again they broke the love laws. That lay down who should be loved. And how. And how much.” (Roy 328) are lines that symbolises ‘Ammu’ and highlights her presence often in all the things that Rahel does to Estha like their mother. In other words, that is exactly how Estha perceives Rahel, like his ‘Ammu’, their mother.

On analysing the circumstances that prevailed in the novel, it can be observed that the twins both Rahel and Estha try too hard to hide their emotions, and grow up withdrawn from the outside world. They keep everything to themselves. Applying Freud’s theory of psychosexual analysis, Rahel was fixated in her fourth developmental stage and this might have caused her to be always sexually displeased with her partner. As far as Estha is concerned, there is a high chance of him being mother fixated and affected by Oedipal complex, and this could also be one of the reasons that he was so obsessed with cleaning and the cause of his Obsessive Compulsive Disorder (OCD) remaining absolutely mute and disconnected with the outside world. This novel can be taken as one of the many examples of children who are growing up in the abnormal situations with traumatic past, suffering its great influence as it impacts the shaping of their personality as adults.

To conclude, Estha’s tangled attraction toward the Goddesses (Ammu and Rahel) of the novel, can be partly viewed as an Indian Hamlet or Paul Morel, in the early English play and novel respectively. Hamlet, who saw Ophelia as an alternate option for his mother, but never really cared about breaking Ophelia’s heart or Paul Morel who abandoned his lover Miriam for his Mother. In comparison to these characters, Estha also felt his mother’s (Ammu) presence in Rahel, who is in fact his sister, has a very close resemblance to Ammu. “And the air was full of Thoughts and Things to Say. But at times like these, only the Small Things are ever said. Big Things lurk unsaid inside.” (Roy 142).

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Priya Saravanan, M.A., M.Phil.

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Priya Saravanan, M.A., M.Phil.

C.T.T.E College for Women (Affiliated to the University of Madras)

Perambur

Chennai-600 011

priyaasaravanan@hotmail.com

priyasaravanan001@gmail.com

A Comparison and Contrast of the Words Stress Patterns in Urdu and English

Dr.Sakeena Khan, Ph.D.

Lecturer

Department of English

Najran University, Najran, KSA

riseandshine8324@yahoo.com

Abstract

In second language learning, pronunciation plays a vital role, to acquire a perfect pronunciation, the importance of stress patterns should not be overlooked. The present research aims at a contrastive study of the word stress patterns in English and Urdu, which would disclose the difference between the two languages. It has been perceived that speakers of Urdu face difficulties in learning the word stress patterns in English and therefore they speak English with wrong stresses on words by which the meaning is not expressed to their listeners properly. Also, English speakers find it difficult to speak Urdu with proper accent. No systematic study of the word stress patterns in Urdu has yet been done. This is an area which needs proper investigation. This study will help the Urdu speaking learners and teachers who have been facing difficulties in teaching pronunciation.

Keywords: Second Language Learning, Syllable Structure and Word Stress.

Introduction

A syllable is a cluster of sounds with one peak of prominence in a word. There may be as many syllables as there are peaks of prominence. Peaks of prominence are created by vowel sounds, which correspond with pulmonary chest pulses. In a polysyllabic word, some of these peaks of prominence are loud while others may be low. This depends upon the amount of force exerted on the articulation of a particular peak carrier (i.e. a vowel). This loudness is relative because it occurs in a phonetic environment of other peaks. This loudness is known as stress.

Theoretically, all languages have the feature of stress because the chest pulse concept applies to the articulation of sounds in a similar fashion. However, in certain languages stress is distinctive and hence phonemic because it carries differentiation of meaning and follows the principle of 'complementary distribution'. Stress is phonemic in English whereas it is not so in Urdu, though contrasted loudness of peaks of prominence may be heard in Urdu, which is very often used for emphasis.

A syllable is a small sound sequence containing a peak of prominence. If a word or phrase contains a number of peaks of prominence it is generally found that the degrees of prominence at various peaks are unequal. Some of the peaks get greater prominence than others. That is to say, some of the syllables of a word or phrase are heard more distinctly than others. There are three sound attributes, which apply to both English and Urdu. These are length, stress, or intonation or a combination of these. These attributes increase or decrease the prominence in the peaks formed in a group of syllables constituting a word or a phrase. In the present study, the term stress is used to denote the degree of force of utterance and is independent of length and intonation. For example, stress without intonation can be heard in English in clergymen's intoning the prayers in a church service. But in spoken English used for interactional purposes the role of intonation is of distinctive importance.

Thus, syllables which are pronounced with a greater degree of breath force than the neighbouring syllables in a word or sentence are said to be *stressed*. Those syllables, which are pronounced with a relatively small degree of breath force, are said to be *unstressed*. Daniel Jones's suggestion is, of using the terms, stressed and unstressed rather than designating different degrees of stress in a particular utterance. However, in a polysyllabic word, two distinct stresses are perceived. In a word like opportunity /ɒpə'tjʊnɪtɪ/ there is a strong stress on the third syllable. But there is an equally strong, but lower in pitch, stress on the first syllable as well. The nomenclature of primary stress and secondary stress to the relative loudness or softness of the two syllables in a particular word can be seen like this /ɒpə'tjʊnɪtɪ/. Thus, two degrees of stress --- primary and secondary --- are to be recognized both for spoken and pedagogical purposes.

Literature Review

A.C. Gimson, (1994) while discussing stress or 'accent' on English words, has made a generalized remark about the pattern of stress in English at the word level: "The accentual pattern of English words is fixed, in the sense that the main accent always falls on a particular syllable of any given word, but free in the sense that the main accent is not tied to any particular situation in the chain of syllables constituting word." "The accentual shape of a word, in terms of the degree of prominence associated with its parts, is a reality for both the speaker and the listener; but the speaker's impression of the factors which produce such a pattern of varying prominence, may differ from the actual auditory cues by which the listener perceives the prominence pattern." Stress has been defined as the degree of force with which sound or syllable is uttered. "It is essentially a subjective action. A strong force of utterance means energetic action of all the articulating organs; it is usually accompanied by a gesture with the hand or head or other parts of the body; it involves a strong push from the chest wall and consequently strong force of exhalation; this generally gives the objective impression of loudness." Jones (1963) argues that "cases do occur where a strong stress fails to give much carrying power to a sound, and therefore, fails to make it objectively prominent."

Strong stress without strong force of exhalation and consequent loudness is not often found in English. The same is the case with Urdu.

A.C. Gimson, (1994) while expressing the loudness says that stressed syllables are normally louder than the unstressed syllables because of the extra breath force. Greater loudness is carried principally by voiced sounds, in which greater amplitude of variation of the vocal cords, together with the reinforcing resonance of the supra-glottal cavities, results in acoustic terms, in a relatively greater intensity. This strong intensity and the loudness perceived by the listener results from the relatively greater breath effort and muscular energy expended on the articulation of a sound by the speaker.

Daniel Jones (1963) has asserted that “the foreign student is obliged to learn the stress of each word individually.” He has to learn, for example, that the main stress falls

on the first syllable in	‘photograph	/’fɔ:təgrɑ:f/
on the second syllable in	pho’tography	/fə’tɒgrəfi/
on the third syllable in	photo’graphic	/fəʊtə’græfɪk/

Some phoneticians like A.C. Gimson believe that no syllable is really unstressed in English unless it contains one of the vowels /ə, I / or the monophthongal reduction of əʊ to [o] or /u/ or a syllabic consonant. These phoneticians maintain that when /e,æ,ɔ:, ʌ / and the long vowels and falling diphthongs occur in weak positions, they are pronounced with secondary stress. Thus, for them the following words will have secondary stress on their second syllable.

concrete	/’kɔ:ŋkri:t/
schedule	/’ʃeɪdju:l/
mundane	/’mʌnɪdeɪn/
fortnight	/’fɔ:tnaɪt/
portmanteau	/’pɔ:tɪməntəʊ/

Daniel Jones does not agree with this view and feels that words which contain /ə, I, ɔ:, u/ are less prominent than /e, æ, ʌ/ because of the prominence they derive from stress or ‘a special push of the chest wall’. He submits that these vowels have considerable prominence because of their ‘inherent sonority’ or ‘their carrying power’, meaning thereby that they can be heard at a greater distance when pronounced with the same length, stress, and voice-pitch. Daniel Jones (1964) states: “The relative sonority or carrying power of sounds depends on their inherent quality (timbre) and must be distinguished from the relative ‘prominence’ of sounds in a sequence; prominence depends on combinations of quality with length, stress and (in the case of voiced sounds) intonation. When length and stress (degrees of push from the chest wall) are constant and the intonation is level, the sounds defined as vowels are more prominent than the sounds defined as consonants. ‘Open’ vowels are

mostly more prominent than ‘close’ vowels; voiced consonants are more prominent than voiceless consonants.” G.N. Leech & M.H. Short (1981) states: “The pragmatic analysis of language can be broadly understood to be the investigation into that aspect of meaning which is derived not from the formal preparation of words and constructions but from the way in which utterances are uttered.” Goldsmith (1990) says that only the content of rhyme not the onset is useful in determining stress in a syllable. These rhymes are then organized into simple constituents called feet. The feet combine to form a prosodic word. The principles of stress foot establishment will need to have access to syllable weight if they are to place stress feet correctly in these systems, known as quantity-sensitive systems. As found earlier that Urdu establishes a stress distinction involving weight of syllable. Hence Urdu can be termed as quantity sensitive language. MacCarthy (1978) discuss the stress-timing of English language as a problem for speakers of other languages to correctly pronounce English. English is a stress-time language and Urdu and Hindi native languages are syllable-time languages; therefore, Urdu/Hindi speakers show different stress patterns. Pooja Kalia (2017) attempted to conduct a study on "English language teaching in India: Trends and Challenges” Her study revealed that a. the students are over dependent on the teacher as the teachers generally spoon feed the students. b. the students are bored, inattentive and unmotivated to study English as a language. c. there is lack of participation and barrier of hesitation. d. over crowded classes and clear cut aims of teaching English is also one of the problem. G. Vijay (2014) attempted to conduct his study on "Constraints Of Teaching English In Engineering Colleges." His study revealed that a. teachers face a difficult task when students are not motivated to learn English. Teachers face challenges such as irrelevant syllabus, lack of motivation etc c. teachers need to continuously improve their communicative skills in English. Alan Cruttenden (1997) has used grammatical categories to make general statements on stress pattern in English. They are (I) verbs and adverbs. Primary accent stress falls on the penultimate syllable when the final syllable contains a short vowel in an open vowel or followed by only one consonant: For Example:

sur'render	/sə'rendə/
'palish	/'peII/
as'tonish	/əs'tɒnI/

Methodology

Phonemics generally forms the basis of most of the phonological approaches. They attempt to probe at the formation of phonemes. In simple terms phonemics is the minimal distinctive unit of sound in a language. Phonemic analysis has been carefully used for the phonological analysis of English spoken by speakers of Urdu language in Western U.P. and Delhi. In the process of analysis special focus has been given to segmental phonemes as well as supra-segmental phonemes.

Choice of Speakers: The corpus of the data for analysis was selected from the first-year undergraduate students of the faculty of Arts, Aligarh Muslim University, Aligarh. Twenty-five (25) undergraduate students speaking Urdu as their mother tongue, coming from the different areas of Western UP and Delhi were chosen as informants. Students of Science, Technology, and other courses were not taken into account because their competence in the English language is at great

variance from that of the Arts students. Moreover, these Arts students mostly come from the rural areas of Urdu and Hindi speaking regions. Hence selection as informants for the present research was felt to be more meaningful. These informants who had been speaking Urdu as their first language were identified because they had some sort of uniformity in their speech utterances as well as diversity because of the regional differences of their previous schooling. Their number was deliberately limited not exceeding 25 students.

Choice of Materials

- (i) In order to be able to grasp the violation or neglect of the socio-cultural component in an interactive speech act, a detailed questionnaire was prepared.
- (ii) A word list including simple words, compound words and words involving functional shift of stress for analyzing the stress patterns of Urdu.

Recording: The recording was made on the Phillips Tape recorder, in the Department of English, AMU, Aligarh, UP. Firstly, the informants were asked to read the lists given to them silently to make the informants well aware of the given text. Before recording their speech, they were asked to mention their name and class and then asked to read the word lists as they spoke those words in their daily conversation.

The following framework for listing the various characteristics of forming syllables and using word stress patterns were recorded. These categories were then reshuffled and rearranged in order to investigate the general patterns.

- (a) Recognition of peaks of prominence in syllable formation.
- (b) Various possible consonant clusters in syllable, initial and final positions.
- (c) Stress on monosyllabic, disyllabic and polysyllabic words.
- (d) Functional shift of stress

Students were encouraged to read the given word lists for analyzing the word stress patterns and syllable structures. Later, these recorded materials were tabulated so as to arrive at a generalization as to which area(s) presented great difficulty to these informants.

Choice of Models: At the Aligarh Muslim University, Urdu-speaking students, officially or as the common perception is, use a variety of Urdu which is highly coloured by the regional dialects. This dialectal colouring is quite marked among the Urdu speakers coming from rural areas and lower, uneducated families. But this situation is different so far as students from educated traditional Muslim families are concerned. This, in fact, is not an insurmountable problem for a research scholar, except that the researcher has to be cautious in selecting his informants. Another variety of spoken Urdu is literary Urdu which is used only on formal occasions by the distinguished, users. Such occasions are Lectures, Seminars, Citations or literary discussions in academic and other sophisticated circles. Since such users of Urdu are not to be counted for purposes of interactive

language teaching, they can safely be left aside. Hence, to limit the scope of the present study, literary users of Urdu are not taken into consideration.

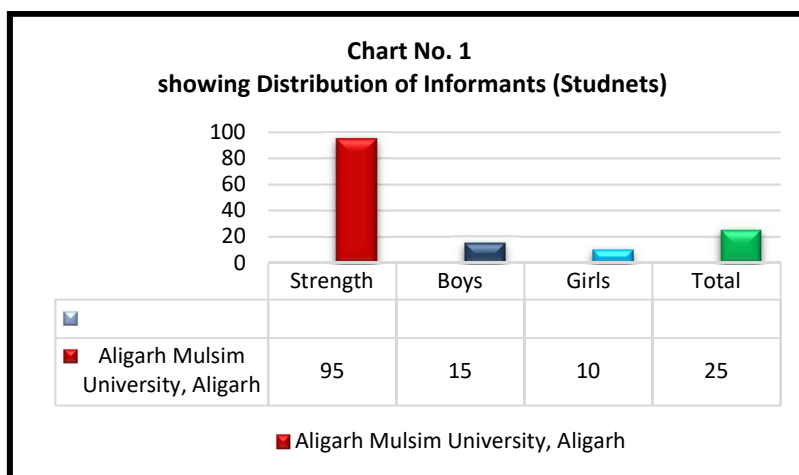
The real problem to be faced is the choice of the variety of spoken English to be taken up for comparison and contrast with Urdu. First comes the suggestion from erudite, westernized experts that the only choice is R.P. (Received Pronunciation). RP is a variety of the spoken form of English used in Southern England where the English language is used in a sophisticated form by the educated upper class English-men. Whether RP actually exists is another controversial point which is beyond the scope of this study. In fact, RP is an abstract form, drawn from the speech habit of people of Southern England.

The proposed plan was to analyze and describe the word stress patterns in Urdu and compare those of English with a view to suggesting certain remedial measures to improve Urdu speakers use of English word accent and also English Speakers use of Urdu word stress patterns.

We have provided questionnaire to 95 students in Aligarh Muslim University, Aligarh, only 25 students have returned the questionnaire. The details of the informants are shows in the following table & Chart.1.

TABLE NO. 1
TABLE SHOWING DISTRIBUTION OF INFORMANTS (STUDENTS)

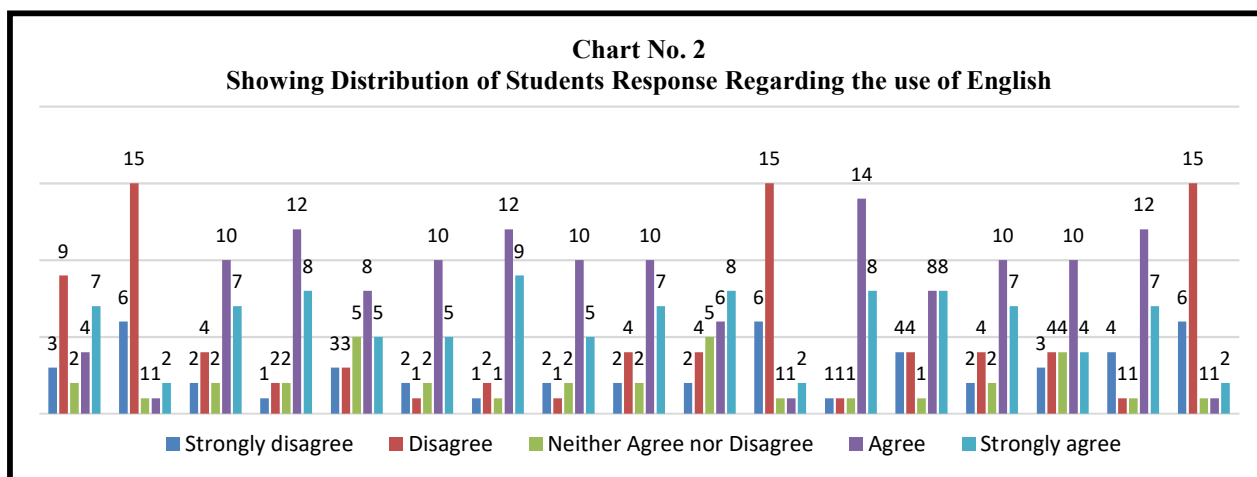
S.No.	Name of the University	Strengt h	Informants Size			Percentage of Informants
			Boy s	Girls	Tota l	
1.	Aligarh Mulsim University, Aligarh	95	15	10	25	26.31%



The questions and possible responses in the questionnaire were stated in a manner assumable to rapid, unambiguous coding and processing. We have shown here only part I and part V of the questionnaire as examples. The other parts of the questionnaire were not shown to avoid the length of the paper. See the following charts.

TABLE NO. 2.
SHOWING DISTRIBUTION OF STUDENTS RESPONSE REGARDING THE USE OF ENGLISH.

	I think English is a very difficult language	I learn English because my parents force me	I want to learn English because my English is very	My English is poor because I came from Hindi medium background	I think my pronunciation of English is poor because I have been taught like this.	British English pronunciation is easier than American English pronunciation.	I face language problems regarding English as a medium of instruction.	I hesitate to speak English in classroom.	I feel that writing is complex skill to acquire effectively.	I get stressed about taking test and examination in English.	Teachers speak British English rather than American.	I speak English at my college.	I think my pronunciation of English is poor because I have been taught like this.	My English teachers' pronunciation is easy to understand.	I face difficulties in speaking with native speakers.	Teachers speak only English in the classroom.	I think that English is necessary for me.
Strongly disagree	3	6	2	1	3	2	1	2	2	2	6	1	4	2	3	4	4
Disagree	9	15	4	2	3	1	2	1	4	4	15	1	4	4	4	1	5
Neither Agree nor Disagree	2	1	2	2	5	2	1	2	2	5	1	1	1	2	4	1	1
Agree	4	1	10	12	8	10	12	10	10	6	1	14	8	10	10	12	12
Strongly agree	7	2	7	8	5	5	9	5	7	8	2	8	8	7	4	7	3
Total	25	25	25	25	25	25	25	25	25	25	25	25	25	25	25	25	25



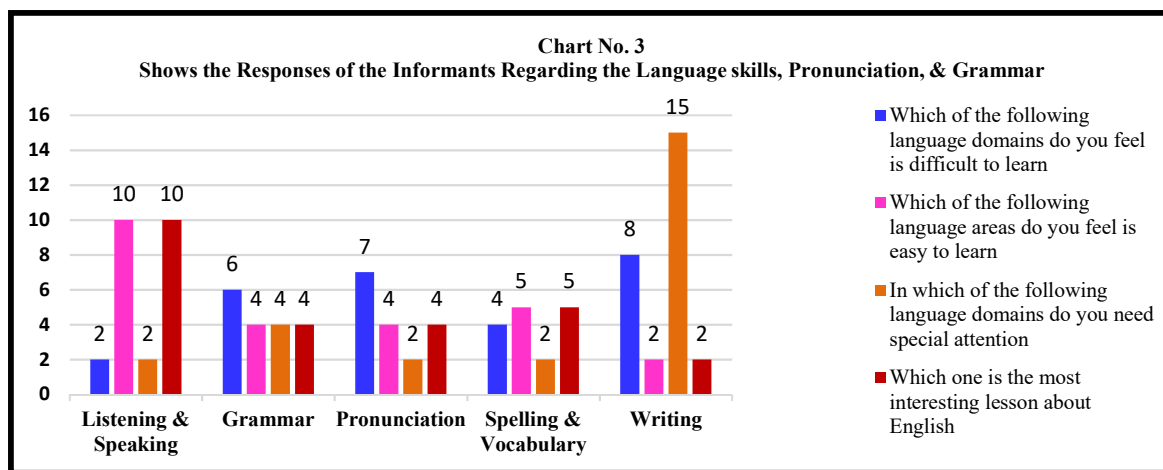
The consolidated data of the informants' is shown in the above table and chart. The responses of the informants were discussed discretely in respective segments viz. problems related to the use of English, thinking about English, why English is poor or good, British English or American English, etc. 36% students mentioned that English is a very difficult language. 60% students reported that their parents do not force them to learn English. 40% agreed that they learn English because their English is very poor. 40% students mentioned that their teachers' pronunciation is good to understand. 48% of them reported that their English is poor because they came from Hindi background while 48%

mentioned that their English is good because they came from English medium background.60% students reported that British English pronunciation is easier than American English pronunciation. 84% of them disagree that their teachers speak British English rather than Americanand60% agreed that English is necessary for them.

The following table mentions the data of the informants' related to the difficulties they face in different domains of English, viz. Listening & Speaking, Pronunciation, Grammar, Spelling & Vocabulary, Writing etc. All these details were discussed separately.

TABLE NO. 3.
SHOWS THE RESPONSES OF THE INFORMANTS REGARDING THE LANGUAGE SKILLS, PRONUNCIATION, & GRAMMAR

Language Skills	Which of the following language domains do you feel is difficult to learn	Which of the following language areas do you feel is easy to learn	In which of the following language domains do you need special attention	Which one is the most interesting lesson about English
Listening & Speaking	2	10	2	10
Pronunciation	6	4	4	4
Grammar	7	4	2	4
Spelling & Vocabulary	4	5	2	5
Writing	8	2	15	2



The consolidated data regarding language skills of the informants' is highlighted in the above table and chart. The responses of the informants were discussed separately. 8% students mentioned that listening and speaking is difficult for them, 40% reported that listening& speaking is easy while only 8% of them need special attention in this domain and 40% of them say that it is very interesting for them. As far as grammar is concerned 24% students mentioned that Grammar is difficult for them, 16% reported that it is easy for them while other 16% need special attention in this domain and 16% reported that it is a very interesting subject. 28% students reported that pronunciation is difficult for them, 16% said that it is easy while around 8% of them need special attention in this area

and 16% of them feel pronunciation very interesting for them. Spelling & Vocabulary is difficult for 16% students on the other hand 20% reported it difficult while 8% students need special attention in this subject and 20% said that it is a very interesting area. Writing is more difficult than speaking that is why around 32% students reported that writing is difficult for them while 8% mentioned it easy for them. 60% said that they need special attention and 8% felt that writing is an interesting subject.

Word Stress in English

Word stress means producing one syllable of a multisyllabic word with greater emphasis (stress) than the other syllables in the word. The following factors are to be taken into account in determining the relative prominence of a syllable. It is to be noted that it is chiefly the pitch change which marks a stressed syllable.

Pitch Change – Pitch change as well as pitch height determine the stress pattern of words. e.g. the stress pattern of /'ɒbdʒɪkt/ object (noun) and /əb'dʒɪkt/ object (verb) are differentiated by their pitch patterns. Pitch changes may create stress prominence at the word level or within a phrase. It can be demonstrated in a diagrammatic form as follows:



In the above diagram the final pitch accent is normally known as primary stress. A pitch accent on an earlier syllable which is usually less prominent is known as secondary stress.

Quantity and Quality— Pitch change and loudness are the principal function in stress, no-doubt, but the quality and quantity of the vowels are also important in stress, e.g. long vowels and diphthongs usually create prominent peaks than short vowels. Certain vowels in English, when unstressed, are least prominent and are called REDUCED VOWELS as opposed to other FULL vowels.

Stress has clearly marked degrees of prominence in English. Primary stress is marked by the last major pitch change in a word, e.g. 'examination' as shown in the above diagram. Secondary stress is marked by a non-final pitch change in a word or longer utterance. A minor prominence produced by the occurrence of a full vowel, containing no pitch change at the final syllable, a non prominence syllable, containing no pitch change and one of the vowels /ɪ, u, ə/, is the least stressed. It is the position of the primary stress which contributes most to a word's stress pattern. There are some working rules for setting the primary stress on a syllable in a word. e.g. primary stress is to fall on ante-penultimate syllable in a polysyllabic word ending in 'ate' in spelling, such as interrogate. But there are a large number of exceptions to a rule.

Functional shift of Stress: There are a number of words of two syllables in which the accentual pattern depends on whether the word is used as a noun, an adjective or a verb. When the word is used as a noun or an adjective, the stress is on the first syllable. When the word is used as a verb, the stress is on the second syllable. Here are a few examples:

Noun/Adjectives	Transcription	Verbs	Transcription
'absent	/ 'æbsənt/	ab'sent	/əb'sent/
'object	/ 'ɔ:bdʒɪkt/	ob'ject	/əb'dʒekt/
'subject	/ 'sʌbdʒɪkt/	sub'ject	/səb'dʒekt/
'permit	/ 'pɜ:mlɪt/	per'mit	/pə'mɪt/
'progress	/ 'prɔ:ɡres/	pro'gress	/prə'ɡres/
'perfect	/ 'pɜ:fɪkt/	per'fect	/pə'fekt/
'increase	/ 'ɪnkri:s/	in'crease	/ɪn'kri:s/
'present	/ 'preznt/	pre'sent	/prɪ'zent/

Word stress in English, for the sake of clarity and convenience, can be classified as follows:

Stress in Disyllabic words: In words of two syllables, one of them has strong stress and the other one weak. For example:

'increase	/ 'ɪnkri:s/ (n)
'insult	/ 'ɪnsʌlt/ (n)
in'crease	/ ɪn'kri:s/ (v)
in'sult	/ ɪn'sʌlt/ (v)

Certain disyllabic words have strong stresses on both the syllables. For example:

fifteen	/ 'fɪfti:n/ (n)
prepaid	/ 'pri:'peɪd/ (v/adj.)

Stress in Polysyllabic Words: In English polysyllabic words, there is always one strong syllable and occasionally two. The other syllables in the words are unstressed; though in some words, there may be a syllable with secondary stress. The following words have one stressed and the remaining several unstressed syllables: **For Example:**

ex'cessively	/ɪk'sesɪvli/
port'manteau	/pɔ:t'mæntəʊ/
phi'lanthropist	/fɪ'lænrəpɪst/

There are secondary stresses as well in these words:

ˌcentrali'zation	/ˌsentrəlai'zeɪʃn/
adˌminis'tration	/ədˌmɪnɪs'treɪʃn/

Other examples from single stress compounds are words like

'foot-ɪpassages	/'fʊt-ɪpæsɪdʒɪz/
'cattle-ɪholder	/'kætl-ɪhəʊldə/

There can also be words which may have two secondary stresses, such as

ˌinteˌllec'tuality	/ˌɪntəˌlek'tʃʊælɪti/
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Words of three or more syllables with a long vowel or short vowels + two or more consonants may have the primary stress on the ante-penultimate syllable rather than the final syllable.

For Example

'anecdote	/'ænlkdəʊt/
'fortnight	/'fɔːtnaɪt/

However, Crutenden (1997) concedes that the above statements indicate tendencies rather than absolute rules. There are numerous exceptions to the above generalizations.

Stress Shift in double stress words also occurs when some special emphasis is desired. This emphasis may be for intensity or for contrast. In such cases secondary stress is reinforced and becomes as strong as the primary stress. Some examples are given below:

Normal Stress		Modified Stress	
ˌfunda'mental	/ˌfʌndə'mentl/	'funda'mental	/'fʌndə'mentl/
ˌdɪstri'bution	/ˌdɪstrɪ'bjuːʃn/	'dɪstri'bution	/'dɪstrɪ'bjuːʃn/
ˌrespon'sibility /	ˌrɪspɒnsə'bɪləti/	'respon'sibility	/'rɪspɒnsə'bɪləti/

In the following cases primary stress is modified to secondary or no stress for emphasis or contrast:

'un'less	/ən'les/	ˌun'less	/ˌən'les/
'spec'tator	/'spek'teɪtə/	ˌspec'tator	/ˌspek'teɪtə/

The above type of modification is more noticeable in polysyllabic words such as:

'represen'tational,	/ˌreprɪzen'teɪʃnl/
'character'istically	/ˌkærəktə'rɪstɪkəli /

Stress in Compound Words: A compound word is made up of two or more words. It may be written as one word with or without a hyphen (between words). Some compound words have single stress on the first element while the others have double stress. The most common stress pattern in compound words is a single stress on the first syllable. Some of such commonly used words are:

'book budge	/'bʊkbʌdʒ/
'bystander	/'baɪstændə/
'washing-stand	/'wɒʃɪŋ-stænd/
'dinning-room	/'daɪnɪŋ-ru:m/

Noun (N) + Noun (N): where a compound noun denotes single new idea rather than the combination of two ideas suggested by the original words, single stress is used.

'blackboard	/'blækbɔ:d/
'kingfisher	/'kɪŋfɪʃə/

where N+N has the meaning restricted to the second (N) single stress is used on the first element.

'birthday	/'bɜ:θdeɪ/
'cart-horse	/'ka:t-hɔ:s/

(Adj. + Adj.) Double stress is used in compound adjectives: where the first element is adjective.

'good'looking	/'gʊd'lʊkɪŋ/
'old'fashioned	/'əʊld'fæʃnd/

When the second element of a compound is felt to be of special importance, double stress is used: e.g. 'gas'stove has double stress because the second element has an implied contrast with the first but since a compound like 'gasengine has no particular contrast between 'engine' and anything else except a contrast between an engine worked by gas and engines work by other means there is single stress. Other examples are:

'India'rubber	/'ɪndɪə'rʌbə/
'eye'witness	/'aɪ'wɪtnəs/

Graveyard /'grevja:d/ is always said with single stress because there is no contrast in this case as is noticed in the examples given.

When a compound noun is used attributively, it may have single stress, e.g. 'midsummer day. Even in rhythmic modification, words like midsummer, midnight (attributive) retains their stress on the first element. 'mid'winter which is not used attributively, has double stress.

There are certain miscellaneous compounds which have double stress– of course subject to rhythmic variations and to emphasis– which are not covered under the principles stated above.

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Some of these compounds are listed below:

'down'hil	/ 'daʊn'hɪl /
'up'hil	/ 'ʌp'hɪl /
'down'stairs	/ 'daʊn'steəz /
'wherea'bouts (interrogative adv.)	/ 'weərə'bauts /
'there'abouts	/ 'ðeərə'bauts /

It has been mentioned, while discussing stress in English that in the articulation of any connected speech or sound sequence, a peak of prominence is automatically formed. It is borne out by the pulmonic chest pulse theory accepted by phoneticians. The extra breath force applied to a particular sound in a sequence of utterance forms these peaks of prominence. Only vowels and certain syllabic consonants are responsible for such peaks. This phenomenon is a proven fact and does not require much elaboration. The points to be considered is whether the formation of such peaks of prominence is a natural physiological phenomenon only or does it have any significant functional role to play in the language concerned? In English we have seen that if the right stress is not placed on a particular syllable, the word is either incomprehensible or else its grammatical category is blurred. For example, orthographically represented, 'absent' is one word consisting of two syllables. But semantically, the word has two functions distinguished by the placing of the stress. If the stress is on the first syllable the word functions as an adjective. If the stress is on the second syllable its function changes to a verb. Besides this change of the grammatical category with changed meaning, there is a change in the articulation of the vowel sound as well. The change in grammatical category entails a change in the semantic implications as well. For example, absent, with its stress on the first syllable means a quality or a condition requiring a noun if it occurs in the semantic category of Subject or it may occur finally if it occurs in the category of Predicate for example:

<u>Subject</u>		<u>Predicate</u>
The absent staff	/	will be punished.
Almost the entire staff	/	absented themselves.

The phonological change to denote the change in the grammatical status of the word is æ→ə and æ←ə. In English because of the requirements of rhythmical variation, the stress pattern undergoes modifications.

In English, stress is phonemic as it differentiates one syllable from the other by leading to prominence on one particular syllable with reduction of prominence to other syllable. Sometimes it uses elision (disappearance of the syllable altogether) in order to make the peak of prominence distinct. Thus, in English, stress is phonologically phonemic and semantically distinctive in function. But in Urdu, though the physiological chest pulse phenomenon is applicable, stress is prominent in

the sense that it differentiates one syllable from the other but is not distinctive in regard to its function.

Word Stress Patterns in Urdu

Iqtidar H. Khan in his doctoral dissertation, “*A Comparative and Contrastive Study of Standard Urdu and Standard Hindi*” (Aligarh Muslim University, 1999, p.66) has tried to establish that long vowels alone are responsible for constituting syllables in Urdu. If his view is accepted, it will be difficult to analyze the syllabic feature of some words such as:

Urdu words		English Translation
qalam	qə-lə-m	pen
sabaq	sə-bə-q	lesson
qadam	qə-də-m	step
aqalmand	ə-qəl-mənd	wise

The difficulty can be overcome if it is understood that Urdu, like Hindi, is a syllable timed language where a consonant cannot be pronounced without an accompanying final vowel sound ‘ə’ in a word without a long vowel which Iqtidar H. Khan has called a ‘*matra*’. This short phoneme forms a syllable in a word like ‘qalam’, which has two syllables [q+ə/ l+ə / m+ə]. The third syllable does not come into existence because the consonant ‘m’ does not get functionally a vowel support because of its occurrence in the final position of the sound sequence. However, the structure of stress in syllables of all vowels excepting ‘ə’ is made prominent because of long vowels. A classification of the stress patterns of syllables with varying numbers is given below:

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Disyllabic words (short + short vowels)

Urdu Words		English Version
batakh	/ bətək /	duck
qasam	/ qəsəm /	swear
asar	/ əsər /	effect
fasal	/ fəsəl /	crop

Disyllabic words (short + long vowels)

dahi	/ d̤ə'hi: /	curd
kahi	/ kə'hi: /	said
udhaar	/ u'd̤ha:r /	loan
Quraan	/ qu'ra:n /	Holy book

Disyllabic words (long + short vowels)

khaalid	/ 'xa:lid/	proper name
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maalik	/ 'ma:llk /	owner
baarish	/ 'ba:rI /	raining
qeemat	/ 'qi:mət /	price

Liquid consonants or consonant clusters consist of at least one liquid consonant or doubling of consonant, where short vowels have a tendency to carry greater prominence than other consonants with short vowels. The liquid consonants are / l, m, n, ŋ/, and nazalizations.

Trisyllabic words (Short+short+short vowels)

Mashaqqat	/ məʃə'qqət /	(Doubling consonant affecting stress)	Hard work
Muqaddar	/ muqəḍḍər /	(Doubling consonant affecting stress)	destiny
Munawwar	/ mʊnə'wwər /	(Doubling consonant affecting stress)	happiness
Samander	/ səmən'dər /	(stress because preceding the just voiced nasal)	Sea
Chuqander	/ tʃʊqən'ḍər /	(Doubling consonant affecting stress)	beetroot

Trisyllabic words (Short+short+long vowels)

Urdu Words	English Version	
samajhdar	/ səmədʒh'ḍa:r /	intelligent
izzatdar	/ Izzət'ḍa:r /	responsible
	(secondary stress because of doubling consonant)	
musalman	/ müsəl'ma:n /	Muslim
qabristan	/ qəbrɪs'ta:n /	graveyard

Trisyllabic words (Short+long+long vowels)

afghani	/ əfḍa:ni: /	from Afghanistan
tabadla	/ tə'ba:ḍla: /	transfer
gunahgar	/ gu'na:hga:r /	culprit
parhezgar	/ pər'he:zga:r /	care conscious
sawari	/ sə'wa:ri: /	passenger/conveyance

Trisyllabic words (Long+Short+Short vowels)

bekhabar	/ 'be:xəbər /	unaware
adatan	/ 'a:ḍətən /	by habit
matehat	/ 'ma:təhət /	subordinate

Trisyllabic words (Long + Short + Long vowels)

haziri	/ 'ha:zɪri: /	presence
qafila	/ 'qa:fɪla: /	procession

Pakistan	/ 'pa:kIsta:n /	proper name
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Trisyllabic Sords (Long + Long + Long vowels)

badami	/ ba:'ḍa:mi: /	a colour
asmani	/ a:s'ma:ni: /	sky-blue
khoobsurti	/ xu:b'su:rti: /	beauty

Polysyllabic words (Short+Short+Short+Short vowels)

shaharbadar	/ 'ʃəhərbədər /	exile (taripar)
idharudhar	/ 'Idhəruḍhər /	here and there

Polysyllabic words (Short+Short+Short+Long vowels)

husnparasti	/ 'husnpərəsti: /	lover of beauty
sharmindagi	/ ʃər'mInḍəgi: /	shame
badqismati	/ bəḍ'qIsməti: /	unfortunate

Polysyllabic words (Short+Short+Long+Long vowels)

pehelwani	/ pəhəl'wa:ni: /	show of strength
meherbani	/ meher'ba:ni: /	kindness
dardmandana	/ ḍərdmən'ḍa:na: /	sympathetic

Polysyllabic words (Short+Long+Long+Long vowels)

perhezgari	/ pərhe:z'ga:ri: /	self-care
mehmandari	/ meh'ma:nḍa:ri: /	hospitality
mubarakbadi	/ mu'ba:rkba:di:/	congratulation

Polysyllabic words (Long+Long+Long+Long vowels)

anakani	/ 'a:na:ka:ni: /	avoidance
marapiti	/ 'ma:ra:pi:ti: /	quarrel
kalapani	/ 'ka:la:pa:ni: /	exile

Words consisting of Prefixes: Prefixes in Urdu are mainly adjectival:

They function as intensifier and have their own semantic functional status for example / be'ḍa:ḍ / = be + ḍa:ḍ spotless.

Examples indicates that / be: / has its semantic value of negative meaning but cannot function grammatically as an independent item. Other examples which are quite frequently used are:

baddoa	/ 'bəḍ / + / ḍua /	curse
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nalayaq	/ 'na: / + / la:jəq /	useless
najaiz	/ 'na: / + / dʒa:lz /	illegal

In these prefixes, the stress falls on the prefix. It should be noted that these prefixes are negative. Positive prefixes may not be stressed, e.g. /ba:səla:hIjət/ (efficient). In this example, it is optional to have one or two stresses. Suffixes affect stress only when they are formed by inflections using long vowels. Such as

aurat	/ 'əʊrət/	woman
aurtē	/ 'əʊrtē/	women
beti	/ be:'ti: /	daughter
betijā	/ be:'ti:jā /	daughters

Compounds (a) prefix + noun	(be: + q̄a:ḍ)	spotless
(b) prefix + Adjective	(na: + xuʃ)	anger

Other prefixes, which can constitute compounds, are rare. However, wherever there is a compound of this type, stress falls on the prefix. Given below are a few examples of stress patterns in compound words:

(c) Adj. + Adj.	/ kə'tʃtʃa: + pə'kka: /	unripe+ripe
	/ 'nərəm + 'gərəm /	hot and cold
(d) Adj. + noun	/ gərəm + mə'sa:la: /	hot spices
	/ 'bəq̄ + tə'mi:z /	impertinent

Stress in Compound Words: Stress on a compound word falls on the item which contains the core meaning but stress can shift because of the requirement of rhythm, pitch variation, comparison or contrast.

Functional Shift of Stress: Stress shift in Urdu is not functional, as it is in English. This is evident from the examples given above while talking about stress in affixation in English. Since in Urdu, word stress is largely dependent upon syllables containing long vowels or what are called *matras*, stress shift occurs either between these long vowels or sometimes, though not very frequently, from syllables containing long vowels to syllables containing short vowels.

Contrast: e.g. the following neutral utterance:

/ 'æsa: q̄l'sa: 'sunnemēkəm 'a:ta: hæ /
(Aisaqissasunne me kamaatahai)
 (such a story is very rare.)

For contrast stress of one particular word may become significantly prominent so that other stresses are shifted from primary to secondary stress, e.g.

/ æsa: kIs'sa: ɪsunnemēɪkəmɪa:ta: hæ /

Likewise, stress shift may affect other disyllabic words in the above example even by emphasizing a monosyllabic word, e.g.

/ ɪæsa: kIsɪsa: 'sunnemēɪkəma:ta: hæ /

Likewise, for emphasis or contrast, extra prominence may be given to any syllable in the utterance.

Pitch Variation: For purposes of choosing a particular tone and dividing the utterance into tone groups, pitch variation takes place on a particular syllable or sequence of syllables. In such a case, stress shift – as contrasted with the neutral form of the utterance – takes place. **For example:**

/ pɪtʃhɪle tʃhəmaɪ:nə se / a:p / kja:/ kərrəhehē /
(*pichchleychemaheeno=se aapkyakarrahehe=?*)
(What have you been doing since the last six months?)

Stress can be shifted in words of more than one syllables considering the attitude of the speaker and the meaning which he intends to convey. It is relevant to note here that such type of freedom is not available in English. For example, in an utterance in English the stress falls on a particular syllable in connected speech as it falls in isolation e.g

Aca'demic /ækə'demɪk
insti'tution /Instɪ'tju:ʃn/
This is an aca'demicinsti'tution.

The above examples indicate that the stress is fixed in English words ending with the suffixes i.e. in these words the stress falls on the suffix. But in Urdu, there is no fixed place for the word stress as it may fall on first syllable or in some words on the suffix or on any other syllable.

Conclusion and Remedial Measures

In the present study we have relied for the substantiation of our observations mostly through examples taken from the actual utterances of the students. We have tried to induct the principles of socio-linguistics and have referred to the concept of the linguistic element related to the principle of 'power and solidarity' and 'context of situation'. It is needless to emphasize the validity of the fact that language is product of culture. We can say that one has learnt a foreign language only when he has been acculturated in the target language. In other words, the learner has to imbibe in his speech-habits the cultural nuances of the foreign language before he can claim to have learnt the language. For this a 'Chimeran' suggestion has been put forward by highbrow pedagogical experts and

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theorists. This has led to the unsuccessful polarization of methodological theory of the learners 'immersion', in the environment of the foreign language so that acquisition of the spoken skills of the language is unconscious and automatic. Since this concept is not workable at all in the Indian context we have called it Chimeran or impractical. The experience of students' competence after twelve years of their schooling in an environment of 'immersion' in the foreign language environment is not very encouraging in the context of the Indian family and social life. The learner, returning home from the exclusively immersion environment in the foreign language situation, reverts to the use of his mother tongue. In certain neo-rich and so-called high society, the use of the foreign language in homes is very often ridiculed as artificial and conceited.

Whatever the methodology, the teacher should constantly keep in view the importance of stress in English. If he/she has considerably reduced the stressing errors normally made by the Urdu speakers, half of the battle with regard to the teaching of the other supra segmental feature will be won automatically. The teaching of the syllable structure will be useful only to make the students aware of the cluster formation of consonants, elision of sounds and articulation of the right vowels. It also helps in the separation of syllables in a word either for the sake of breaking a word or for practising the division of a word into morphs and allomorphs.

The following preventive and remedial measures could be suggested to improve the syllable division and word stress patterns of Urdu speaking learners of English and English-speaking learners of Urdu:

1. Phonemic transcription of words should be written for dividing the words into syllables.
2. Spelling pronunciation should be avoided, and the correct pronunciation of words and syllable division of isolated words should be learnt through a standard pronouncing dictionary.
3. The correct distribution of vowels / ə / and / ʌ / should be maintained while dividing syllable structures. Vowel /ə / should never be replaced by vowel / ʌ /.
4. Omission or addition of vowel /ə/ should be carefully avoided in the division of syllables.
5. In English word 'the' vowel / ə / should be pronounced before a consonant sound and vowel / I / before a vowel. This distinction should be carefully maintained.
6. Correct word stress patterns in simple words, complex words, words involving functional stress shift and compound words should be learnt and practiced.
7. Word stress patterns in disyllabic, tri-syllabic and polysyllabic words should be learnt and practiced according to the following stress positions.
 - (i) Stress on the first syllable.
 - (ii) Stress on the second syllable
 - (iii) Stress on the third syllable
 - (iv) Stress on prefixes and roots
 - (v) Stress on suffixes

- (vi) Stress on suffixes and roots
 - (vii) Stress on the first element in compound words
 - (viii) Stress on the second element in compound words, etc.
8. Unstressed syllable should be pronounced weakly and rapidly between two stressed syllables.
 9. Semi vowel /w/ should never be replaced by voiced labio dental frictional /v/, especially in Urdu.
 10. English words should be pronounced with the correct stress patterns as used in normal English.
 11. Some initial clusters like /sp-/, /st-/, /sk-/, and /sm-/ should be pronounced correctly. Insertion of an extra short vowel / I / before these consonant clusters should be carefully avoided by the Urdu speakers.
 12. Syllabic consonants /m/, /n/, /l/ should be learnt and practiced and should be pronounced carefully without adding an extra vowel.
 13. Dental plosive / th / and / d / should be used carefully for English dental fricatives /θ/ and / ð /.
 14. Post –alveolar / t / and / d / can be used for English alveolar / t / and /d/.
 15. Vowel /e:/ and /o:/ should be sufficiently long when used for normal English /eI / and / əʊ/ in Urdu.

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