
LANGUAGE IN INDIA

Strength for Today and Bright Hope for Tomorrow

Volume 19:5 May 2019
ISSN 1930-2940

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Language in India www.languageinindia.com is included in the UGC Approved
List of Journals. Serial Number 49042.

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Developing Lexical Accuracy in Communication Using Webtools

**Dr. Ch. SuvarnaRagini, Ph.D. (EFLU), M.Phil. (EFLU), PGCTE(EFLU),
M.A., M.Ed.**

**Assistant Professor
CMR College of Engineering & Technology
Kandlakoya, Medchal Road
Hyderabad – 501 401
swarnaragini@rediffmail.com**

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Abstract

This paper relates to the subtheme of “Technological tools for enhancement of learning”. Much has been said and written about the importance of accuracy in English language communication, but my professional journey suggests that teachers and teacher trainers are often unsure about what exactly it involves. In this paper I will thus address three questions.

1. What is accuracy? I will consider the concept in order to identify its key features.
2. Why is developing accuracy in communication, a valuable activity for English language teachers? Here I will outline some of the many benefits for learners, the features of accuracy offer.
3. Finally, I will provide a brief overview of the procedures and tools available on the Internet as it is the age of information technology. I will also comment on some of the web tools that can facilitate teachers' efforts to improve learners' accuracy in communication and argue that using web tools is a feasible and valuable strategy.

Introduction

Accuracy refers to the mechanics of the language. A learner's communication is considered to be accurate when it is up to standard and free from errors. When a teacher or student fails to consider accuracy in the class, then students may sound less fluent and capable with the language. This can quickly cause problems when students need to use the language for more than casual conversation.

The ever-growing need for good communication skills in English has created a huge demand for English teaching around the world. Millions of people today want to improve their command of English or to ensure that their children achieve a good command of English. The world-wide demand for English has created an enormous demand for quality language teaching, language teaching materials and resources. Learners set themselves demanding goals. They want

to be able to master English to a high level of accuracy and fluency. Employers, too, insist that their employees have good English language skills. Hence appropriate communication becomes a prerequisite for success and advancement in many fields of employment in today's world.

To master appropriate communication, students need to improve upon their vocabulary repertoire. Vocabulary is crucial not only during the learning process but also during recruitment.

Today students are living in a dynamic e-age. They can receive information with the click of a mouse in a fraction of a second. Students are very much hooked to the net as never before. Teaching of vocabulary to such a group of students is very demanding and teachers have to tune themselves to the changing mindset of the student community.

This paper endeavours to discuss and share some of the web tools that can facilitate teacher's efforts to improve learner's accuracy in communication.

Learners' Expectations

In the classroom that I teach i.e. first year engineering students, the learners come from varied socio-cultural background and different mediums of education. They have varied viewpoints and also individual thinking styles which have a great impact on the teaching/learning of English in the classroom. Sometimes when our learners are speaking or writing they find it difficult to retrieve the exact word they want to use. They also want their learning from the classroom to be practically applicable in their day-to-day life. They seek opportunity in the classroom to speak and practise as they know very soon they would need to face the interviewers from MNCs where along with their technical knowledge their ability to communicate effectively would also be evaluated.

Our students spend a significant time learning lexis. However, it is difficult to utilize vocabulary in authentic situations since textbooks are unable to offer sufficient information on usage. Therefore careful attention must be given to the selection of the specific aspects of lexis that teachers need to focus on.

Accuracy in Communication

The *Chambers 21st Century Dictionary* defines accuracy as "the state of being absolutely correct and making no mistakes, especially through careful effort".

Considering the above definition of accuracy, we can classify accuracy into three types.

1. Lexical accuracy- which refers to using words appropriately and correctly in communication.
2. Semantic accuracy – refers to communicating meaningfully with appropriate coherence.

3. Structural accuracy – refers to the ability of the learners to use grammatically acceptable sentences in communication.

This presentation focuses on Lexical accuracy, which is necessary for the engineering students, as they need to have good vocabulary of technical terms as well as academic communication. Their word-building capacity is commonly used for study and work purposes. Being able to use technical vocabulary with ease and accuracy is necessary in order to work in an academic discipline or field. As they strive to achieve complex and more natural-sounding communication, the depth of vocabulary knowledge becomes more and more important. Therefore, the knowledge of lexical accuracy plays a vital role since it provides:

1. Clarity
2. Correctness
3. Exactness and
4. Form of language usage. A systematic way of developing vocabulary includes grouping words in a variety of ways and presenting them through various types of tasks and games.

There are several ways of putting words in groups. Some of them are collocations, synonyms, antonyms, homophones, homographs, register, idioms and so on. The webtools highlighted in this presentation can be used to enrich learners' vocabulary enrichment. These web tools include dictionaries, thesauruses, flashcards creators and virtual learning environments. If students utilize the tools properly, then learning vocabulary will be much fun.

Just the Word (JWT)

Just the Word is very easy to use. Students can enter a word and it will come up with a list of collocates divided into grammatical functions. For example, if a word is typed the students will get a list starting with that word and all the grammatical labels pertaining to that word. (Word + Noun, preposition and so on). These grammatical labels are perhaps a bit easier to understand than most of the other web tools. *JWT* is good for learners who are specifically interested in how words collocate in British English, as it seems to be based on the British National Corpus (BNC). Clicking on any of the collocations brings up a page of example sentences from the BNC.

Phrase-up

This is very easy to use and finds missing words, which the student can indicate with an asterisk (*). It is good for finding common modifiers and intensifiers. For example, in the sentences: [It was *unlikely](#) and [he has a *temper](#) clicking on the asterisk it gives quite a lot of information about those words. It is 'powered by' *Wordnik*, an online dictionary.

Fraze.it

Rather than show single collocates, *Fraze*. It shows the target word(s) in example sentences, mostly from newspapers. Students can do quite a bit of tweaking, for example by specifying tenses, type of sentence (form - statement, question or negative) or at the beginning or end of the sentence (rule), UK or US (zone), and context - business, entertainment etc. Clicking on Advanced Search brings up various possible combinations. It appears to work on single words, phrasal verbs and phrases. It also has a dictionary, synonyms, web definitions and a translator.

More Words

This is really a site for finding and checking words for Scrabble and other word games, but it is also good for finding words beginning and ending with certain combinations of letters, for example prefixes and suffixes. The easiest way to access it is just to go to Google, for example, words ending in "dom", and click on More Words, which will be in the first three or so search results. If it gives the choice of "by frequency" students can go for that, otherwise they can open the list and scroll down and click on "by how common the words are" and then they will get them listed by frequency.

Ninja Words

It is a superfast dictionary that students will enjoy because it gives them the definition quickly. (It is an iPhone app as well). Ninja words tool is smart, accurate, and are really fast. Ninja words is optimized to return a definition instantly as soon as students hit 'Enter '. Their search is spellchecked in multiple ways until it finds a good match. Ninjas like to define to the point, and this effectively filters the junk. All definitions come from the ever-expanding Wiktionary data set.

Vocabulary Worksheets

Vocabulary worksheets are a great way to improve the learner's vocabulary as it is essential to improve language arts skills. With vocabulary lessons including crossword puzzles, word searches, fill in the blanks, word addition, and reading comprehension, the process of learning new vocabulary words is made simple and fun. These free worksheets for students are great tools for parents and teachers. The educational worksheets help to make subjects like [reading](#), [writing](#), [math](#), and [science](#) fun! Each worksheet is engaging, educational, and easy to use. Whether a student needs extra help in math or wants to learn about a new animal species, there is a worksheet just perfect for a little fun and learning. The subjects are hyperlinked to help the learners get access without much effort.

Teaching Collocations with COCA (Corpus of Contemporary American English)

COCA is a very useful tool that could help ESL/EFL students to learn vocabulary. It could also make vocabulary and collocations teaching easier for an ESL teacher. The fact that this is an on-line database that one could "play" with in order to produce different combinations of collocating words, could be very attractive for our computer savvy learners. For example, a word collocating with "debate" would also be "hot" (not "heated"), and besides, it would be mostly used in its plural form ("hot debates"). So, for a low intermediate ESL student, COCA would be a great opportunity to check if he/she translates literally from his native language into

English. Also, a lesson, attempting to teach collocations with the aid of COCA, could be a great hit with our mostly engineering ESL students. It has user friendly worksheets for students as well as teachers.

Conclusion

Digital tools have revitalized the teaching-learning scenario. A wide array of platform available on the web can be used by teachers to complement classroom learning experiences. The entire landscape of learning has undergone a sea change to generate user-friendly and economical tools for enhancing the effectiveness of the teaching-learning process. It is time the teachers of English learnt the nuances of these tools and reframed their classroom strategies to face our new generation of blended learners.

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Psychological Manipulation of Zenia in Margaret Atwood's *The Robber Bride*

M. Janet Jonitha Ph.D. Research Scholar Department of English Annamalai University, Chidambaram jannetjonitha@gmail.com	Dr. A. Glory Research Supervisor Department of English Annamalai University, Chidambaram glory70gg@gmail.com
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Abstract

Atwood is considered as an asset in the world of Canadian Literature, who has, to her credit, more than a score of books of popularity novels, short stories, a bouquet of poems and a length of literary criticism. The various works of the writer have reached across the globe, winning her paramount glory and honourable awards. *The Robber Bride* turns out to be the eighth novel of Atwood. Atwood's works are noted for her wisdom and strikingly versatile craft of writing that few dares to express in their writing. *The Robber Bride* is shockingly unique and despite a counter part of Grimm's book. The paper aims to give an in-depth reading of the novel *The Robber Bride* which reveals the psyche of a woman, indeed a complicated knot to unfasten. It is usually stated that the most complex phenomenon is human psyche and to unravel its mysteries is a Himalayan task.

Keywords: Margaret Atwood, *The Robber Bride*, Psychical Wreckage, Womanhood, Female Psyche, Manipulation and Loss of love.

Introduction

Margaret Eleanor Atwood was born on November 18, 1939 in Ottawa, Canada and grew up in northern Ontario, Quebec and Toronto. The daughter of an entomologist, Atwood spent a large part of her childhood in the Canadian wilderness where her father was conducting research. She is the author of various literary works, including novels, short stories, poems and works of literary criticism.

As a critic, she is best known for her, *Survival: A Thematic Guide to Canadian Literature*. Globally, Atwood is celebrated for the Candid feminism of her books. From her first novel, *The Edible Woman*, to her masterpiece, *The Handmaid's Tale*, brought the writer paramount glory. Atwood has revealed a great interest in the restrictions that society puts on women and how women overcome it successfully.

After *The Handmaid's Tale*, Atwood became an international celebrity. She wrote a series of novels dealing with woman's relationships like *Cats' Eye* and *The Robber Bride*. In 1992, *Good Bones* was published dealing about female body parts. Atwood discovers woman's historical roles in other works, including her renowned poetry collection, *The Journals of Susanna Moodie* and the historical fiction *Alias Grace*. Atwood not only focuses on women and nature, but she also focuses to the taste of children. Her first children's book was *Up in the Tree* followed by *Anna's Pet* and *For the Birds*.

The writer has been recognized internationally for her work through awards and honorary degrees. Throughout her career, she has got various awards and honorary degrees including the Canadian Governor General's Award, Le Chevalier Dans l'Ordre des Arts letters in France, and the National Arts Club Medal of Honor for Literature.

Atwood holds an eye-catching place among Canadian writers. Atwood has provided a blended network of relations to capture the complexities of the world. On the surface, the commandeering efforts of strike us a private and strongly individualized personal histories with the female protagonists being obsessed by their private dilemmas and frustrations. Her private female and individual experience outstrip into worldwide. In her works Atwood has always set her themes of womanhood. The assorted images of womanhood are presented through the changes of the social, political, historical and environmental settings she casts her heroine in.

Themes of Atwood

The novels of Atwood revolve around the theme of the search for self- Identity and need to justify one's existence. Atwood like Jane Austen tends to show little interest in the great socio – cultural interest. A deep analysis of Atwood's novel brings out into open that her focus is so much on the inner world of feeling and sensibility. Atwood works has been hailed by feminist critics as a profound portrayal of women's inequality within society and relations between the sexes.

The representation of women in search of an identity for their own selves as well as of their country's cultural identity is an important phenomenon in recent Canadian fiction. In order to analyze the writings of Atwood, the article focuses on her fiction *The Robber Bride* in which Atwood had vividly designed how a woman turns out to be an enemy for another woman. It is noted that the contemporary fiction of today focuses more on individual issues. Atwood's critics have commented that Atwood has moved from largely feminist themes to more humanistic themes.

Canadian Literature

Canadian Literature is a literary output arising out of a confluence of the two main streams in the English language, British and American. Down the years, it gained a unique identity of its own, transcending cultural and racial barriers. Canada is relatively new. The country has a better standard of living. Canada has a bewildering variety of Literature. It enjoys an International ubiquity today, as a whole it developed slowly.

Some criticism of Canadian Literature has focused on nationalistic and regional themes, like the literature of every nation, Canadian writers have produced a variety of genres, and influences on Canadian writers are broad, both geographically and historically. The country's literature has been strongly influenced by international immigration, particularly in recent decades. Some of the important themes of Canadian fiction are human as a part of nature, a bounty of natural resources, fear of an adversarial wilderness, improvement of nature, regret of environmental damage, love and respect of mankind.

Feminism in Canada

Since nineteenth Century Canadian women started to raise voice against inequality and protested for equal treatment between men and women. The women's movement in Canada brought a tremendous change in the life of women in western countries. Canada witnessed a rise in consciousness about women's place in public life. Various books published during the time like Kate Millet's *Sexual Politics* and Betty Friedan's *Feminine Mystique* gave lot of awareness to the public. Margaret Atwood visualizes feminism from a different perspective:

Feminism has done many good things for women writers, but surely the most important has been the permission to say the unsaid, to encourage women to claim their full humanity, which means acknowledging the shadows as well as the lights. (Chakravarthy 144)

Analysis of the Plot Summary

The Robber Bride revolves around the story of three friends. The novel exhibits remarkable similarities to Atwood's earlier novels in its preoccupation with split or multiple identities. The character of Zenia is most interesting in this regard and myths of Zenia are present at two levels in the novel. Atwood uses Zenia as a catalyst and focal point for the other three main characters, to analyze and introspect about them.

The Robber Bride, however, fully analyzes the liberating possibilities of humanistic ideal of subjectivity. Zenia takes immense pleasure in story - telling and manipulating others. In addition to the different life histories that Zenia fabricates, the narrative presents another set of images that serve to subvert the kinds of cultural myths about women. Zenia's ability to exploit the lives of other women is pictured neatly by the writer. *The Robber Bride* contains a deep analysis about how the self is structured and how powerful those constructions are.

The Robber Bride – Book with A Villainess

The women characters in *The Robber Bride* are a clear-cut example of the efforts that Atwood has given while penning down her characters. The novel is an absorbing, high speed read, the prose burnished with the author's characteristic nerve, wit and insight. The novel examines the incongruity of woman as villain by presenting three engrossing, nice and well – behaved women. It is only when the villain Zenia enters the scene that they come to view their own lives of self – deception, becomes less agreeable, change and grow as individuals.

Zenia bewitches people by using her beauty and her artificial charm. Zenia aims for her victims to be submissive to her whims. She demands to be worshipped and inspires sentiments of guilt and sympathy. The three women characters in the novel Tony, Charis and Roz fall for Zenia's sob stories, from which she acquires sympathy. The readers are able to sympathize with her victims and comprehend the way Zenia is cunningly capable of evoking pity. Zenia is a master crackerjack, who knows how to successfully have an upper hand to acquire information and pinpoint a person's vulnerabilities.

Through Zenia, the villainess, Atwood attempts to transform gender relations and concepts of sexual power politics. *The Robber Bride* is a book with a villainess in it, a villainess who knows how to make an entrance. It is the story of three women. The second has psychic leanings and complex past and the third one is a business dealer with gambling tendencies. The novel can be called as a form of female gothic romance, the returns of the demonic woman from the dead in the story about transgressions betrayals and omens of disaster, until the final defeat of the Zenia by three friends when the villainess Zenia's body is burned up and its ashes scattered over the deepest part of Lake Ontario.

Simon De Beauvoir explains in *The Second Sex* about women's situation and their behaviour toward each other and some woman's feelings:

They had power and can make everything agreeable for themselves and so with many tricks entered other woman's mind and changed their way of life, and in this way are like devil and make many mistakes in the style other woman like. (Beauvoir 282)

Atwood compares Zenia to the Moon, the leading attribute of the White Goddess. Like the moon, she vanishes and recurs suddenly throughout the novel. Atwood's fiction portrays individual's consciousness and her view of reality is characterized by a shifting of artistic focus from the individual to the social, from female to human, from past to present, from present to future. Atwood is an author whose main concern has always been with the feminine, female character to point to the problems of humankind.

Her private female and individual experiences transcend the universal and the global. In her novels, Atwood has provided a complex network of relations to capture the complexities of the postmodern world. Analyzing the novels of Atwood, we can comprehend that their primary concern with women's lives is communicated to us through varying perspective of her view of a female world and the transformations of the positions of women in Canada and the world as well.

The varied images of womanhood are presented through the changes of the social, political, historical and environmental settings she casts her heroine in. In all her works Atwood has always set her themes of womanhood into wider social frameworks and gradually extended her initially feminist concerns into global human concerns. The prevailing motif of victimization of women so typical in her early novels transcends into the motif of victimization of humankind in her latest novels.

To receive a stronger impact upon her readers but also to give her challenging stories a more universal significance, she tested her stories and characters in different political and historical settings. Her series of works extends from the mid – sixties to the present day. *The Robber Bride* decenters the myth of pure woman and shows how even an evil woman can be a normal woman. Through Zenia, the villainous, Atwood attempts to transform gender relations and concepts to transform gender relations and concepts of sexual power politics. Zenia's character of displaying co-existence of both masculinity and femininity is an example of Atwood's deconstruction and subversion of gender. The female characters are analyzed psychoanalytically, in order to find their psychological neuroses. In psychoanalysis, the concept of splitting stems from the instability of one's mental concept of self.

The very first state of female psyche with its ups and down, psychical tension equated to surface tension with an imbalance of secure and insecure feelings and the darker side of life gets exposed in the character of the first of Trio, Tony, the History Professor, when they have just seen the dead Zenia coming alive. Tony felt safe this morning, safe now. Everything has been called into question. The state of mind of a woman is still water at surface level and turbulent undercurrent.

A woman is always strong enough to maintain this poise eternally, however turbulent her inner being is. But in the case of man, however strong he is, with his rock like frame, maintaining an exterior turns out to be a futile attempt; he makes it transparent. The so-called physically weak woman has a strong psyche, unfathomably intricate to anybody, including her own men. Each of this trio has lost her psychological balance, each differently on different occasion. In the hotel scene, Zenia tells each of the women in turn who they are and how false their perceptions about themselves and people around them are to Tony:

You always were the most awful two-faced hypocrite, Tony. A smug dog-in-the-manger prune-faced little shit with megalomaniac pretensions. You think you have some kind of an adventurous mind but spare me! At heart you're a coward, you hole yourself up in that bourgeois playpen of yours with your warped little battle-scars collection, you sit on poor West as if he's your very own fresh- laid fucking egg! (TRB 414)

To Charis:

[Billy] thought you were a cow, if you must know. He thought you were so stupid you'd give birth to an idiot. He thought you were a stunned cunt, to be exact. . . . I know you, and I can guess how you've been spending your time. Dressing up in

hair shirts. Playing hermits. Mooning around after Billy. He's just an excuse for you; he lets you avoid your life. Give him up. Forget about him. (TRB 427)

Atwoodian Strategy for Writing a Woman's Life

Past-centered notion of selfhood is deeply resonant with what Atwood engages with in much of her fiction, which is Atwoodian strategy for writing a woman's life. The narrative structure of the novel is shaped around the way in which Zenia mirrors each character's anxieties and confusion about their personal and cultural origins and fills in the gaps in their individual life narratives. In telling the stories that they want or need to hear, Zenia manipulates her way into other character's life narratives.

It is her role as an interloper played so aptly by Zenia that renders her such a powerful and dangerous presence in the novel. Zenia is the other woman, the bad woman, the one who steals the good women's husbands, the one who is sexier and smarter and faster. She does not just steal the men; she quite explicitly steals their souls. She lies, she makes herself up. Tony and Roz manipulate their men, keep secrets from them and do not tell them the whole truth about their pasts. Charis does not manipulate but her relationship with Billy is largely imaginary anyway.

The Robber Bride brings out to light the incongruity of woman. The three women characters in the novel Tony, Roz and Charis acts like a support system in-order to please their men. Though the villainesses Zenia deceives them and steal their men, only through her the female characters analyse about their self- deception. The eight novel of Atwood opens at a posh restaurant Toxique, where the three friends meet for lunch. Though there is nothing much in common among the three friends they share one similar emotion, all have lost their love to the she-devil Zenia. Then in *Black Enamel* they look to the past through flashbacks and their memories to relate how Zenia entered each of their lives and the devastation with which she left them.

Conclusion

The novel is written in segments, from the victim's perspective and with flashbacks, which gives insight to the readers. Each victim has her traumatic story written in a separate section. Atwood writes in the third person for each victim in such a way that each one remains distinct. All three women cling on to each other for moral support. It is their friendship which helps them to confront and combat Zenia. Each one strengthens the other, so that they are able to conquer Zenia individually. The solution offered by Atwood is that in order to combat malicious dominance, it is necessary to exorcise the oppressor, most of all from one's mind.

In the beginning of the novel Zenia who appears like a phoenix, returning from the dead, by the end of the story dies for real, and this time her three enemies actually get to see her body floating in a hotel fountain and then to scatter her ashes in a happy ritual over water. But that's not the end of her says the writer Atwood. The characters and events in the novel *The Robber Bride*, portrays how women live in a good and happy society. It is Satirical how, despite putting in effort to change their position in society, the three major protagonists are incomplete, unfulfilled and unhappy. Although Tony, Roz and Charis enjoy ambition, success and satisfaction in certain spheres of life, they cannot function as complete human beings without each other's help, friendship and filling of the emotional void.

At the end of *The Robber Bride* the spiritual wins over the rationalist when Tony, the most rational character in the novel, the rigorous academic requiring a proof and a rational explanation for everything, finds this approach to the role of Zenia in her life inadequate. She is one of the three women to suggest a ritual burial and a wake for Zenia a year after her death, she even requests all three of them to wear black before they scatter Zenia's ashes into the lake halfway between the mainland and the Island, where Charis has her house:

She wants to do Zenia justice; . . . She craves some idea of ceremony of decorum; . . . What she herself would like is a little gunfire. A ritual canon shot, the flag lowering to half-mast, a single bugle note quivering in the silvery air. Other fighters get that, so why not Zenia? (TRB 466-468)

The issues which Atwood takes up to address in her novels are quite realistic and can benefit the women folk immensely to be their real and true self. The death of Zenia remains a mystery to the end. Hence, in *The Robber Bride* the woman-heroes and villainess all lack true love and happy childhood; they portray the fragmented identities waiting to be acknowledged by their real-self.

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Language in India www.languageinindia.com ISSN 1930-2940 19:5 May 2019

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**Autobiographical Moorings in Thomas Wolfe's
*Look Homeward, Angel***

S. Sachithanathan Ph. D. Research Scholar Department of English Annamalai University Annamalainagar608002 sachi00093@gmail.com	Dr. K. Padmanaban Assistant Professor of English Department of English Annamalai University Annamalainagar608002 padmanabank78@gmail.com
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Abstract

This paper tries to illustrate the fictional alterations that Thomas Wolfe the novelist makes for achieving an artistic end and juxtaposes the facts of Wolfe's life with the events of his novel *Look Homeward, Angel*. As it is examined that the fiction of Wolfe is autobiographical, and he cannot handle experience that are not directly his own. Either through memory, or love, or sex or through some mystical experiences, the protagonists of Wolfe's fiction, perpetually strives after escape from the past and victory over the present and future. *Look Homeward, Angel* is transparently autobiographical.

Keywords: Thomas Wolfe, *Look Homeward, Angel*, Autobiography, Experience, Reality, Self-Expression, Memory

The significance of Thomas Wolfe the novelist emerges as soon as we discover in him the link that joins him at once with the writers of the nineteenth century and twentieth century. His greatness lies in his titanic endeavour to pin down the whole of reality. Wolfe's novels are essentially disseminated with the inclusive concept of individual sensibility and the characters therein are defined by their confrontation with their psyche rather than by their social relationship. Moreover, the pattern of experiences in which they are involved consists of their initiation into reality, their search for truth, their identity and recognition. In consequence their themes and structures tend toward myth, ritual and folklore. The mythic overtone though rich and varied, has a predominant pattern in the solitary myth of the fall of man and his regeneration exploited time and again by Wolfe.

Wolfe, quite consistent with the tradition of Walt Whitman who sang of himself, wrote to his mother about his intended end as a writer: "I mean to express myself to the last ounce" (57) quoted by Elizabeth Nowell in *Thomas Wolfe - A Biography*. It is truism to say that pure objectivity is a myth in creative writing. Objectivity in its utmost purity lies in externalisation of personal emotion through some objective correlative; and in this sense, "every creative act is in one way or another autobiographical" (*Something of Myself in the Enigma of Thomas Wolfe* 6). But it is more so in the case of Wolfe who is avowedly concerned with self-expression. This preoccupation with self-expression makes his novels all the more autobiographical.

Of all his novels *Look Homeward, Angel* is the most autobiographical, so literally autobiographical that its publication caused more excitement, gossip, and talk and distress in Asheville and the Wolfe was accused of painting himself and his home circle, as well as neighbour, friends, and acquaintances with bold- Charing lines, sparing nothing and shielding nothing. The town seethed with the fury of - resentment and resentment and that Wolfe received anonymous letters full of vilification and abuse. Eugene Gant, the protagonist of *Look Homeward, Angel*, is easily identified with Wolfe. His birth in the year 1900 which marked the beginning of the twentieth century synchronizes with the year of the birth of Wolfe himself. While describing the ancestry of Eugene in the novel, Wolfe writes of his own ancestry. Eugene's father Oliver Gant is a stonecutter and so was Wolfe's father William Oliver Wolfe, "a Stone-Cutter's apprentice." Surprisingly, the name Oliver remains unchanged in the novel. Gant's wife, Cynthia, figures in the fiction in her original name and Wolfe's mother Julia Elizabeth figures as Eliza Pentland and the word 'Pentland' replaces the names of Julia's descendants, the Pentland and the Paton. Similarly, the place Baltimore remains intact, but Asheville becomes Altamont and the old Kentucky Home, the Dixieland in the story.

Wolfe was a periodic drinker who indulged in epic sprees which both terrified and outraged his teetotaler wife and caused a lot of headshaking in the still small town of Asheville - thus writes Nowell describing the drinking habit of Wolfe's father. Eugene's father is given to the same inordinate drunkenness terrifying the prostitutes at the Eagle Crescent and making Elisa wait till the terrible quiet the return of the fear at night. However, Tom's relation with his father was 'happier one' and so is Eugene's relation with his father as compared to that with his mother. The children were fascinated with Gant's character. Tom spoke of the enormous beating colour of Gant's life. Tom's sister Mable Wheaton feels the same richness in William Oliver Wolf, "It was papa who made the grass green for us" (19). Wolfe, while presenting the epic richness of Eugene's father, draws upon the richness of his own father's character:

"The family was at the very core of ripeness of its life together. Gant lavished upon his abuses, his affections and his prodigal provisioning. They came to look forward eagerly to his entrance, for he brought with him, gusto of living, of ritual"... (64)

The falling tides of Gant's rhetoric, his repeated citations from the classics, his entire 'Grandiose Speech' and 'Love of Poetry' tally with those of Wolfe's own father. Elizabeth Nowell writes of Wolfe as inheriting from his father, "the richness, (18) the Rhetoric and the Seniority of his prose," (25) and also his "great gusto of living" (19). She illustrates the parallel by quoting from "The Story of a Novel" and reproducing Wolfe's own words about his father:

My father, stonecutter, was a man with great respect and veneration for literature; he had a tremendous memory, and he loved poetry and the poetry that he loved best was naturally of the 'Rhetorical kind.' (2)

From his father he got his garrulity, his mysticism, his enormous retentive memory, and his dogged will for long sustained, exhaustive work. The dogged will of his mother manifests itself in Eliza's strength and endurance.

Wolfe himself had studied for four years in the loving kindness of Mrs. Roberts. It follows then, that Margaret Leonard of *Look Homeward, Angel*, is modelled after Mrs. Roberts and that the love, between Eugene and Margaret has a striking semblance with the love between Mrs. Roberts and Wolfe himself. The scene which depicts the tender youth straining against the galling weight of newspapers is so moving that it seems to touch upon some secret world of the writer's own life. At first the canvas strap of paper bag bit cruelly across his tender shoulders. He strained against the galling weight that pulled him earthward. The first weeks were like the warring nightmares. Eugene the newspaper boy, rises with the lark, completes the work of delivering the papers in the Nigger-town before dawn and attends his classes without telling the Leonards that "he was working in the early morning" (*Look Homeward Angel* 322). In this scene of a child's suffering and humiliation, Wolfe seeks the catharsis of the bitter experience of his own childhood when his escape into reading and fantasy was broken and he was sent out on the streets to sell the copies of the Magazine in accordance with his mother's admonition.

Wolfe has developed a sense of hatred against his mother and her Kentucky Home which she had established for the visitors. The shattering influence that the old Kentucky Home wrought upon his psyche is revealed in one of his letters to Mrs. Roberts: "I was without a home... I moved in ward on that house of death and tumult from room to room, as the boarders came with their dollars a day and their constant rocking on the porch. My over-loaded heart was strangling with speech, without articulation, in my own secretion" (*Look Homeward Angel* 27).

This deep-rooted hatred against the Old Kentucky Home is attributed to Eugene who hates his mother's career as a boarding house-keeper and the same hatred is turned into tempestuous madness when Eugene, being betrayed by Laura James, runs amuck and begins to break, like Samson, the Dixieland boarding house with the frantic gasps. But, then, this is an example of pent-up emotion, surging and seeking its vent through an 'objective correlative' in the guise of a wild, demonic and frustrated lover; and this also given a glimpse into the author's heart nursing a wound of an unrequited love. Eugene's elemental love with Laura James and his Heathcliffian desperation wells up from Wolfe's own experience of love with Laura Paul. Eugene, too, does not quite get over his love with Laura James; rather love gets over him and makes him mad. Evidently, then, Tom's Laura Paul is Eugene's Laura James and the Old Kentucky Home is the Dixieland boarding House. "I was without a home, a vagabond, since I was seven" (*Look Homeward Angel* 44). This feeling of homelessness finds expression in Wolfe's letter to Mrs. Roberts.

It points out, on the one hand, the autobiographical source of the theme of isolation, while on the other, it speaks of the painful loss of ideal motherhood in Wolfe's life; besides, it culminates into a quest for a mother and thus clarifies the reasons for Eugene's love of and infatuation with the women of older age and for Ben's love of Mrs. Perkins who is old enough to be his mother.

The most moving scene in the fiction is the presentation of the death of Ben, a twin brother and guardian angel to Eugene. He lives even after his death in the memory of Eugene who is presented in the concluding chapter of the novel as holding a colloquy with Ben's ghost. Though dead, Ben keeps impinging continually on the consciousness of Eliza and Eugene; Eliza is frequently reminded of his death; the very sight of the watch presented by Ben to Eugene transports Eugene to

his twelfth birthday as described in *Of Time and the River*. This Ben, then, is the fictional projection of the original Ben, a twin brother to Thomas Wolfe himself. It is clear that the scene of Ben's death surges up from the deeply felt experiences of the author who had always referred to Ben's death as the most tragic experience of his life. In like manner, the long-drawn-out scene of Oliver Gant's slow death with his cancerous body and heart-rending groans grows from the terrible experiences of Wolfe who had watched his father dying of cancer. Wolfe as a child had seen and suffered his father's suffering and had heard him crying of pain and agony. Obviously, the sense of awe felt at the sight of the terrible disease torturing his father finds its intensification in his fiction.

Wolfe in fact draws quite liberally upon the actual incidents of his life. The death of Eugene's roommate parallels the death of Tom's room-mate named Bob Sterling, and hence Bob Sterling of the novel is Edmund Burdick in actual life. Eugene's experience as a checker of the flying field parallels Tom's experience. Tom's brother Fred had joined the navy and Ben had been rejected. In like manner, Luke (Eugene's brother) as depicted in the novel, joins the navy and Ben is rejected. Even the scene of Warfare for the share of Gant's property, presented with a satiric overtone in the novel, is based on an actual incident in Wolfe's life. The incident of Luke tricking Eugene into signing a release and thus depriving him of his legitimate share in the father's property is reflected in the of Wolfe's letters.

The scene of commotion at Eugene's proposal for advanced study and at his choice of Virginia University, as presented in the novel, bears resemblance to similar facts in Wolfe's own life. "When Tom broached the subject to him (Tom's father), was told for once and for all that he much go back to the University of North Carolina or give up College altogether" (*Look Homeward Angel* 413). Eugene receives a similar rebuff from his father, and he is going to the State University, and nowhere else. Eugene's experience at Pulpit Hall, too, resembles Wolfe's at Chapel Hill; and thus, Pulpit Hill is the fictional version of Chapel Hill.

We are further told of Eugene as a victim to buffooneries and cruelty of vacant laughter that had opened deep wounds in him. His "wild child face," "his great raw length of body" and his "bounding scissor legs" were laughed at by his fellow-students. With all her whining and pining for her father's recovery with all her frantic and feverish questionings to Dr. McGuire, Helen does not become a melodramatic figure -she does not break away from life but sticks to it. What redeems her is her adherence to life and her selfless devotion to and sacrifices for the life of her dying father. This extreme devotion to old Gant links her up with the Mabel of Wolfe's life. Helen blurts out in her frantic desperation. The only link connecting her with life is thus her father. Her never-failing love for him wins her a kinship with Wolfe's sister Mabel who had stayed at Woodfin Street, "with his devoted daughter keeping house for him"? (*Look Homeward Angel* 58) while Gant's devoted daughter is Helen who adored him, nursed him and made him docile during his drunken spree. But, then, this is an oblique resemblance to the facts of Wolfe's life, and Wolfe's demonic imagination seems to have transformed, Mabel through a poetic metabolism into nightmarish Helen who looms so unmistakably throughout the pages of *Look Homeward, Angel*. The scenes of individual isolation and loneliness which punctuate the novels of Wolfe stem, to a considerable extent, from his own feeling of estrangement suffered partly on account of his grotesque figure and partly due to the absence of loving parents in his childhood.

Wolfe's bitterness towards his mother, having sought its purgation in the presentation of Eugene's hatred towards Eliza in *Look-Homeward, Angel*, does not get spent, but appears in *The Web and the Rock*. It follows that the chief preoccupations of Thomas Wolfe the novelist have been to recreate in his fiction the acts and events of his own past. But the physical deed and its repercussions gradually subside and become part of the lost past in accordance with the laws of change and succession which operate in the world of space of time. Yet the reverberations of the act continue and become a part of the human consciousness; thus, the act itself persists in the mental world whose co-ordinates are memory and imagination. Language, when used creatively, is a pictorial representation of the mental world - just as graphs and diagrams are of the physical world. It is quite in the fitness of things, then, that Wolfe's preoccupation with the excavation of the past that is said to persist in the mental world, leads him subsequently to the exploration of the potentialities of language through which alone the past the mental world can be truly represented.

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Consciousness of Time in Human Life With Reference to Aldous Huxley's *Time And The Machine* – A Brief Study

P. Manimaran
Research Scholar (Ph.D.)
Bharathiar University
Coimbatore
manimarannk114@gmail.com

Dr. M. Kasirajan
Assistant Professor
Department of English
Bharathiar University
Coimbatore
rajankasi32@yahoo.in

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Abstract

Aldous Huxley heightens his literary career from symbolist poet to novelist and essayist. In his essay, he portrays the modern English society. He links the ordinary man's thought with scientific knowledge where 'Time and the Machine' is an example. Huxley signifies that the ideas of time are changing. Industrial life made certain differences from the ideas of the past where simplicity in life exists. He warns the present generation and urges to cultivate the old ideas for maintaining a simple and peaceful life. It prevents human from various kinds of sufferings. The spiritual loss in the US and western Europe produces negative consequences where awareness is required.

Keywords: Aldous Huxley, *Time And The Machine*, Time, Machine, Industrialisation, Nature, Mind

Introduction

Changes are inevitable in human society. Seasons are the witness to the natural changes but, time is invented by man. Time is a scale to measure the changes in days and nights. The time sense of modern human society is new which is due to the industrial revolution. It generates psychological changes in man as dyes and perfumes do physically to him.

Every second is converted into money in this modern era. Time is a ruler who possesses immeasurable power towards human souls. So, he runs, even more, faster than the minute hand in a clock. It is to achieve his goals such as reaching his train, punching the cards by the employees, winning the records in the race or to make the machine to work faster by increasing its speed. Time is considered to be a smaller unit. But, the consciousness of man became accurate towards it. The

starting point of a train is important due to several personal reasons of man that links with time. These strange and eccentric actions don't exist in older periods.

Inventors of Time – Watt and Stephenson

James Watt, a Scottish inventor made significant attempts in developing steam engine. It is first used in factories that led to the industrial revolution. George Stephenson designed the first steam trains in Britain and his son Robert Stephenson helped his father in designing them. The locomotive inventions reduce time consumption in travelling and so they are called as inventors of time by the author.

Factories and Their Offices

The industrial world has two important places such as factories and their offices. They are the time emphasizing entities which exist to produce particular quantities of goods in a particular period. In olden days, an artist takes his own time to draw art. It is a time-consuming action that makes the consumer wait for the drawings.

‘Another time-emphasizing entity is the factory and its dependent, the office. Factories exist for the purpose of getting certain quantities of goods made in a certain time’
(Para 3, Lines 1-3)

In a factory, both the workmen and the machine work fast to make products quickly. Factory induces the labour to be instant in their works. Those workers should work within the time which is a direct compulsion. But, during the old age, there was no such compulsion exists on time. Minutes and seconds are the two evolutions of modern society.

Mentalities of Indian and Other Foreign Nations

‘For a modern American or Englishman, waiting is a psychological torture. An Indian accepts the blank hours with resignation, even with satisfaction’. (Para 4, Lines 6-8)

Highly intense awareness of time results in human sufferings. But, during the time of vacation alacrity towards minutes reduces. The man of fixed meal times and regular train services feel bitter and unpleasant on the unpunctual actions of the orient. Particularly, in the case of modern American or Englishman are too worse. Waiting is psychological torture for a US citizen but, it is totally vice versa in the case of Indians who wait leisurely with satisfaction. Our belief towards time filled with various activities such as business is completely different from orient nations.

Old Vs New Generation – a Paradox

There is no point of noticing the minutes in the pre-industrial era. No care is offered to time. It seems to be a paradoxical statement where the human race encounters two opposite situations. The awareness towards oscillations in clocks, the motion of trains and the infinite spinning of machines lacks the awareness of time calculations in larger, natural units and stick towards artificiality.

The natural units of measuring time are the sun and the moon which, lacks its attention. Attention towards machine made time increases than the natural units. The movements of the sun and the moon are utilised for time measurements where the occasions like equinox and solstice exist. The seasonal changes are clearly noted during the pre-industrial era which is the previous old generation.

Cosmic Time

‘The time of which we have knowledge is artificial, machine-made time. Of natural, cosmic time, as it is measured out by sun and moon, we are for the most part almost wholly unconscious.’
(Para 5, Lines 5-7)

Cosmic Time is significant during the pre-industrial era. Religion like Catholic Christianity encourages daily and seasonal rhythm. The people who work in an urban area fails to encounter the sunrise, moon and stars. They work around the Clock, not the natural elements are utilised for measurements. It is a drawback due to industrialisation and urbanisation.

‘Within, it is an affair of revolving wheels and is measured in seconds and minutes - at its longest, in eight-hour days and six-day weeks. We have a new consciousness; but it has been purchased at the expense of the old consciousness’.

(Para 6, Lines 9-13)

The people who live in towns are away from nature. They are aware of technological advancements but not the sunset which is a unique natural event. Seasonal changes are unknown to them where the cosmic time moves with the motion of sun and stars. Labours look at small wheels for their eight hours in a day and six days in a week which moves to the next level i.e., New consciousness of time which is acquired by neglecting the values of old natural consciousness

Conclusion

In this essay, the author exhibits his personal experience with time. He highlights the significant changes in the tracking of time due to the invention of minutes and seconds. His assertion about time is clearly validated. He draws a line between the pre-industrial and post-industrial era where the disconnection of cosmic time is explored. Time can be split into present, past and future. It can be specific, long and short. Any actions can be connected to time. It is a state of mind where time controls the whole earth. These are due to the work culture in urban areas. Due to the industrialisation and technological innovations, everyone lies in a strict schedule.

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Language in India www.languageinindia.com ISSN 1930-2940 19:5 May 2019

Dr. M. Kasirajan and P. Manimaran

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P. Manimaran

Research Scholar (Ph.D.)

Bharathiar University

Coimbatore

manimarannkl14@gmail.com

Dr. M. Kasirajan

Assistant Professor

Department of English

Bharathiar University

Coimbatore

rajankasi32@yahoo.in

Language in India www.languageinindia.com ISSN 1930-2940 19:5 May 2019

Dr. M. Kasirajan and P. Manimaran

Consciousness of Time in Human Life With Reference to Aldous Huxley's *Time And The Machine* –
A Brief Study

Place-Name in Khurkhul

Louriyam Bebica Devi

Ph.D. Linguistics, M.A. Linguistics, M.A. English Literature

louriyambeica@gmail.com

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Abstract

The current paper is an attempt to study religious believes, cultural values, environment, mythology, history, emotion etc. of Khurkhul which are carried by 'place names' i.e., each place name has their own significant meaning.

Introduction

Khurkhul is a village located in Imphal West District, Manipur, India. It is located approximately 16 km from Imphal, the capital of Manipur. The total geographical area of the village is 1227.2 hectares and the latitude and longitude are 24.939176 and 93.871865 respectively. According to 2011 Census, the population is 6,450 (which includes the present author) of which 3300 are male while 3150 are female.

The Khurkhuls come under the community called *chakpa*₁ who are one of the groups of a community called *Loi*. *Lois* are designated as Schedule Caste in Indian Constitution after Manipur became a part of India in 1949.

The Khurkhul speech is said to be a variety of Meiteilon, a Tibeto-Burman language which is a lingua franca of Manipur state (Chelliah, 2015).

The study of 'place-name' of Khurkhul is interesting because of the unique origin and different culture of the Khurkhuls. They believed, there should be a direct relation between 'a name' and 'the person/place'. Therefore, "In the Khurkhul society, personal name is not only a referent to a person; it means who he/she is in his/her family and the society" (Louriyam, 2018: 35). In a similar manner, each place name has a significant meaning that reflects its religious believes, cultural values, environment, mythology, history, emotion etc. of the Khurkhul society.

Thus, this paper is an attempt to explore the meaning of each place name of Khurkhul from the point of view of sociolinguistics and anthropological linguistics.

Literature Review

So far, no comprehensive linguistics approach on place-name in Khurkhul is available. However, given that Khurkhul is a variety of Meiteilon, a work titled *Toponyms of Manipur with reference to Manipur valley* authored by Lairenlakpam Sarat Singh is mentioned here. It is a Ph.D.

dissertation which was submitted in the Department of Linguistics, Manipur University, Manipur, India in 2003. His work is focused at the valley area of Manipur, viz, Imphal East District, Imphal West District, Thoubal District and Bishnupur District. It consists of twelve chapters, some of the topics he discusses are place name after plants, place name after surname, place name related to history, place name after the major occupation of the residents etc. Though, his work includes Imphal west (as mentioned above, the Khurkhul village is one of the villages in Imphal West, Manipur), the Khurkhul village is not included. Therefore, the data used in his work does not cover the Khurkhuls.

On the other, the current paper is entirely devoted to the Khurkhuls. To the best of my knowledge, the current work is, thus, the first ever attempt to study place-name in Khurkhul from the perspective of sociolinguistics and anthropological linguistics.

Research Methodology

The current study applies the unique method of participation and observation.

The primary data is collected from the informants who are between the ages of 76-95 years old. The reason for selecting them as primary informants for the current paper is, they are the oldest generation of its community who still strongly practiced Khurkhul tradition and culture, also not or less in contact with other language speakers. They are interviewed in person also; group discussions are performed.

Place Name

The study of place-names (towns, mountains, rivers, lakes and other geographical sites) is called toponyms. Many scholars of different fields are interested in this study with different approaches.

For instance, **historian scholars** are fascinated in this field of study because it can reveal lot of facts that is related to the past of a given community. For instance, many ideas and topics related to a given community are carried in the lexical term of a place name which rarely changed. For example, the ‘history of a community’ therefore, it can be treated as one of the oldest knowledges that is directly transferred by older generation to younger generation for years orally. We can simplify the above statement with an example from Khurkhul. The lexical term *lanloipung* ‘war end hillock’ is a good example to analyze here. According to one of the informants, the lexical term *lanloipung* does not serve only as a sound or word shape to represent the ‘place/location’. Also, it reminds them of those devastated seven years when Burmese² invaded Manipur. This lexical term signifies the dreadful phase of life of the Khurkhuls – the horrible condition of living standard when they had to live inside the hideouts they dug under their homes, the fear women folk went through from being captured and raped etc.

Regarding this, one of the informants shared an incident - during Burmese war, many women were kidnapped and raped. One woman from Heikham *sagei* ‘lineage/surname’ was one of those women. She was dragged and shoved in front of her family, *sagei*, locality, and villagers.

She pleaded everyone to save her. Unfortunately, no one came forward to help her. Out of anger and frustration she cursed upon her *sagei*, “Never have female child if you cannot protect them”. It is believed that due this curse the number of male children is much more compared to female children in Heikham *sagei*. So, basically, the lexical term *lanloipung* does not indicate only the location of a place; it rather carries the history of the Khurkhul society during Burmese war which is also known as *Awa Lan*.

Like Historian, **Anthropologist** scholars are also interested in the study of place-name. For instance, Boas who is considered the father of American Anthropology suggested that the study of place-name should go beyond the study of geographical structural. For him, naming a place name requires multiple elements, for instance, it is a method of constructing history, social and personal identities, teaching moral, social action etc. It is one of the ways to realize the complexity of a community (Boas, 1934).

In a similar manner, **Cultural and Linguistics Anthropologist** Basso believes that a place name doesn't signify not only a place but also, it is used and valued for other reason as well (Basso, 1984: 26). For instance, a place name might generate both positive and negative responds from individuals or community. For example, the lexical term *lainung* ‘inside Ichumlairembi₃ temple’- both male and female considered it a sacred place and highly respected. However, its social system allows only male to get inside while it is considered taboo for female. Therefore, it is natural that the women feel a sense of inferior and negative whereas men feel superior and positive while associating with the same lexical term ‘*lainung*’.

Based on above discussions, we could observe that the study of the place-name is widely studied in different fields with different approaches. However, for the current paper, it is focused on the concept whether the relation between a place and its name is arbitrary, or not.

According to the Swiss linguist Saussure, language is made of signs, and every sign has two inseparable sides-the signifier and signified. For him, the signifier is the sound or image or shape of a word whereas, the signified is the ideational component or concept. He further added, the relation between the signifier and signified is arbitrary. In simple words, there is no direct connection between the shape and the concept. For example, the word CAT does not need to look like ‘four legs’, tails on back and so on. According to his concept, the above-mentioned lexical term *lanloipug* indicates only the physical location of the place, it has nothing beyond it.

However, the Khurkhuls believed in direct relation between the place and its name. Therefore, the current paper is based on the concept that the linguistics expression of place-name is directly related to religious believes, cultural values, environment, mythology, history, emotion etc. of the Khurkhul society.

It is first attempt to study place-names in Khurkhul from the perspective of sociolinguistics and anthropological linguistics.

The Place-Name in Khurkhul

The Khurkhul community is very concerned when it comes to ‘name’ either it is personal name or place name. For them, it doesn’t work simply as a label/tag, it is attached to many other functions like religious believes, cultural values, environment, mythology, history, emotion etc.

One of the notable examples is two different strong emotional reactions from two different groups of people when a place name *Mayai Leikai* ‘Middle locality’ was changed to *Sebok Leikai* ‘Disciple locality’ in Khurkhul. The strong reaction when a place name is changed, is often talked by many scholars (e.g., Lietz: 2009, Wetars: 2000, Light: 2004 in Helleland, 2012).

According to one of the informants, before Hinduism was embraced in Khurkhul the whole village was divided into two localities – *Awang Leikai* ‘North locality’ and *Makha Leikai* ‘South locality’. The National High Way2 (hereon, NHW2) is the mechanism to divide these two localities. The location that falls on the right side of the NHW2 is known as *Awang Leikai* and the other side is called *Makha Leikai* respectively. Here, the NHW2 is placed from Imphal, the capital of Manipur state to the Khurkhul village. But, in some context when further and smaller division is required, the lexical term *Mayai Leikai* ‘Middle locality’ is used to refer to the location located by the side of the National High Way 2 and between *Awang Leikai* and *Makha Leikai*.

However, during the reign of the then king of Manipur, Churachand (1891-1941), the Khurkhuls began to embrace Hinduism. Usham Rupachandra, was the first person to convert himself Hinduism in 1936. Latter his name was changed to *Sebok* ‘disciple’. Since then, the then king Churachand decided to name the locality where Rupachandra lived as *Sebok Leikai*.

Tamarsing⁴ who is one of the informants expressed that this incident experienced two types of strong reactions from two groups of people. Firstly, those who accepted Hinduism warmly welcome the decision also the new name. While interviewed one of them, she said, “That particular day would be always remembered. Because, it made us feel powerful and accepted though we were minority in number”. On the other hand, another group of people who did not embrace Hinduism and continued to follow their old tradition felt betrayed by the then king. While interviewed one of them, he said, “The decision was carried out by the then king himself who was the most powerful man of the state. So, we could do nothing which made the saddest part of the incident”.

Though the place name was changed in 1936, an interesting fact is found during field work. Some of them still denied to use the lexical term *Sebok Leikai* even after so many years. They would rather use the old lexical term *Mayai Leikai* or the newly coined lexical term *Sorok Mapan* ‘edge of the road’. The notion that language is power, in terms of its creative capability to make something into being to render neutral meaningful, and to give or change characters for certain things is rightly reflected here (Tuan, 1991).

Thus, it is observed that the name of a place does not function simply as a label/tag in the Khurkhul society. It has more wider functions, for instance, it describes certain properties of the place, as seen in the above example. Therefore, in order to analyze the relation between a place and its name, some place-names are taken as examples.

The examples are divided into five groups based on common properties. They are (1) *turen* ‘river’, (2) *lou* ‘field’, (3) *Ching* ‘mountain’, (4) *laipham* ‘sacred place’, and (5) *sanchapung* ‘graze field’.

(1) *Turen* ‘river’: the following are some of the names of rivers that are taken as example to analyze for the study.

- *Khanglapokpi turen*: it is a compound word of *k^həŋla* ‘a kind of plant’ + - *pokp* ‘birth’ + - *i* ‘FGM’.

The plant called *Khangla* was widely used in many contexts in Khurkhul. For instance, the young stem is eaten; it is a wrapping paper for *chakyom* ‘a meal that is prepared specially to be eaten outside home, e.g., in the paddy field during plantation, harvesting etc.’, the *naopham* ‘placenta’ is wrapped with it while burying it according to gender. If it is baby girl, it is buried on the left side of the *thongaren* ‘the front door of the house’. On the other hand, if it is baby boy, it is buried on the right side of it.

Earlier, *Khangla* used to grow in plenty by the side of this river. Therefore, it is called *Kanglapokpi turen* ‘the river that gives birth to *Khangla*’.

- *Salan ture*: according to one of Khurkhul oral stories, once upon a time, there was a man name *Thakap*.

One day, he brought a branch of jackfruit tree in order to sculpture the image of God. It was kept in his backyard. Due to his busy schedule, he forgot that a branch of jackfruit was being kept leaning on the wall of his backyard. After many days, the branch of jackfruit came in his dream. He saw it has turned snake and loitering around his lawn. The dream was so scary and unbelievable that he woke up in the middle of the night and went out to check the jackfruit branch. Unfortunately, he realized that it was not a dream but, a reality he had to face. Ever since he began to look after the snake. Latter, he named it *Salan*. Also, he pierced one side of its ear, so that, he could differentiate it from the rest of the snakes. However, after *Thakap* passed away, *Salan* began to loiter beyond his master’s lawn and moved to a river nearby. Since then this river is known as *Salan turen* ‘Salan’s river’.

- *Leimakhong turen*: it is a compound word of *ləimə* ‘queen’ + - *k^hoŋ* ‘noise’.

According to one of the informants, once upon a time, seven beautiful queens of a king used to bath in this river. It was not only a place to bath for them, but also, fun place when these seven sisters played around with each other. Therefore, it is called *Leimakhong turen* ‘the river of queen’s noise’. This is encoded in the following Khurkhul linguistics expression,

<i>ləimə</i>	<i>təret-nə</i>	<i>lao-k^hoŋ</i>	<i>nuŋai-nə</i>	<i>iru-rəmmi</i>
queen	seven-by	loud-shout (noise)	happy-ADV	bath-EVNT

<i>mərəmədunə</i>	<i>ləimək^hoŋ</i>	<i>kəu-k^hi</i>
therefore	leimakhong	call-CERT

Seven queens used to bath shouting therefore it is called Leimakhong. (Lit.)

It is named Leimakhong after the joyful noise created by seven queens.

- *Kambongpokpi turen*: it is a compound word of *kəmbon* ‘zizania latifolia’ + *-pokp* ‘birth’ + *-i* ‘FGM’.

The unique feature of this river is, it is not completely a river that has running water nor a pond that has still water. This gives the correct environment for zizania latifolia to grow in plenty. Thus, it is called *Kambongpokpi turen* ‘the river that gives birth to zizania latifolia’.

- *Khonglen turen*: it is a compound word of *k^hoŋ* ‘a tree hole in the trunk that measures the height of a human body’ + *-len* ‘big’.

Earlier in Khurkhul, when people like *khullakpa* ‘the chief of the village’ died, a hollow tree which hole is measured the height of a human body is cut down from the mountain and brought through the water stream of this river. Thus, it is called *Khonglen turen* ‘the river of big hollow tree’.

(2) *Lou* ‘paddy field’: cultivation is one of the major sources of income in the Khurkhul village. The following are some of the paddy fields in Khurkhul.

- *Lairou*: it is a compound word of *lai* ‘God/Goddess’ + *-rəu* ‘paddy field’.

According to one of informants, earlier man and God used to co-live together. So, the paddy fields are owned by Gods and men. The paddy fields which are believed to be owned by Gods are known as *Lairou* ‘God’s paddy field’.

- *Ngakralou*: it is a compound word of *ŋəkra* ‘cat fish’ + *-ləu* ‘paddy field’.

Cat fish is considered one of the foods that provides healthiest nutrition. Apart of using it as a food, it is used to sacrifice to Goddess *Phouobi* ‘the Goddess of wealth’. Also, a taboo food for *maibi* ‘female local priest’. Earlier during rainy season, this place was considered one of the best places to catch cat fish. Therefore, it is called *Ngakralou* ‘the paddy field of cat fish’.

- *Kanglou*: it is a compound word of *kaŋ* ‘not a smooth surface’ + *-ləu* ‘paddy field’.

The right features of a paddy field for rice cultivation is smooth surface and good source of water supply. However, this place has nothing of it, the surface is rough and no proper water supply. Thus, this place is called *Kanglou* ‘the paddy field of rough surface’. Related to *Kanglou* there is a satirical saying in Khurkhul,

<i>kaŋ-ləu</i>	<i>ləu-gi</i>	<i>məpu-su</i>	<i>pəisa</i>
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rough-paddy field paddy field-GEN 3PP-owner-also money

pai-b(ə)-ra?

hold-NOM-INT?

Owner of the *Kanglou* paddy field also hold money? (Lit.)

If he is the owner of *Kanglou*, he is not rich.

Though the above saying ends with a question mark, it carries a confirmative sense, i.e., the owners of the paddy field of *Kanglou* cannot be considered rich. This saying gives an opposite image from its social economy system. According to its social economy system, the money or bank balance of a person is calculated based on ‘how many paddy fields he owns’. Thus, they say,

<i>lāu-jam</i>	<i>ca-bə</i>	<i>peisa</i>	<i>pai-bə</i>
paddy field-plenty	eat-NOM	money	hold-NOM

(one who) eat plenty of paddy field hold money. (Lit.)

The one who has lots of paddy fields is considered rich.

- *Ningthemlou*: it is a compound word of *ninthem* ‘descendants of king’ + - *lāu* ‘paddy field’.

Until Manipur became a part of India, these paddy fields were owned by the then king of Manipur (Meitei king). He would choose some of the villagers to look after it. After each harvesting, a large amount of paddy rice was given to him. Therefore, those paddy fields are called *Ningthemlou* ‘the paddy field of the descendants of king’.

However, after Manipur became a part of India, those paddy fields were given or sold to the Khurkhuls. (Late) *Khangembam Ketho* (father of *Khangembam Thambalyaima*) was one of the last persons who used to look after *Ningthemlou*.

- *Kantolou*: it is a compound word of *kanto* ‘the name of a near village’ + - *lāu* ‘paddy field’.

The paddy fields which are located nearby Kanto village which is one of the neighboring villages of Khurkhul are called *Kantolou* ‘Kanto’s paddy field’.

- *Haorou*: it is a compound word of *hao* ‘tribe’ + - *lāu* ‘paddy field’.

The paddy fields which are located nearby the foot hills inhabitant by tribes are called *Haorou* ‘paddy field of tribe’.

(3) *Ching* ‘Hill/Mountain’: the hills are one of the elements that enrich the beautiful landscape of Manipur. It is surrounded by nine hills where the valley is placed in the center in oval shape which gives the reflection of a jewel made by nature. Thus, the first Prime minister of India said that Manipur was the Jewel of India. It is not an exceptional for the Khurkhul village either. There are three mountains that enrich the beautiful landscape of the village viz, *Koubrou ching*, *Kounu ching* and *Loyalakpa ching*. These mountains are named after the God and Goddess and considered to be *laipham* ‘sacred place’.

These three mountains sit in a row where the *Koubrou ching* sits on the right and the *Kounou ching* sits on the left side while the *Loyalakpa ching* sits in the middle of them. According to Khurkhul mythology, *Loyalakpa* who is the son of *Koubrou* and *Kounou* sits in between them in order to stop the constant fight between his parents. Therefore, Khurkhul couple often excuse their fight by saying,

<i>kəubru</i>	<i>kəunu</i>	<i>p^hao</i>	<i>k^hətne-i</i>
koubrou	kounu	TRMT	fight-DECL

Even Koubrou and Kounou fights. (Lit.)

Fighting or arguing between a couple is common.

- *Koubrou ching*: according to its mythology, *Koubrou* is the son of *Kurusidaba*, the creator of universe. The mountain is named after the God *Koubrou* because it represents his abode also, himself.
- *Kounu ching*: according to its mythology, *Kounou* is the wife of *Koubrou*. The mountain is named after her because it represents her abode also, herself.
- *Loyalakpa ching*: according to its mythology, *Loyalakpa* is the son of *Koubrou* and *Kounu*. The mountain is named after *Loyalakpa* because it represents his abode also himself.

(4) *Laipham* ‘sacred place’: according to their religious believes, culture and so on, some places are considered sacred in the Khurkhul society. Some of them are given below

- *Leikhun* ‘cave’: it is a compound word of *ləi* ‘earth/soil’ + - *k^hun* ‘hole’.

According to Khurkhul mythology, *Yendrembam sagei* which is considered to be the first *sagei* of Khurkhul came out from a cave behind the temple *Ichumlairembi*. According to one of the informants once upon a time, deceased people used to come out from this cave on the fifth day of burial ceremony. One day, a mother-in law of *Yendrembam sagei* instructed her daughter-in-law to pour boiled water on her father-in-law who was supposed to come home from the cave. However, when she saw him standing there with a coffin on his head, she fainted. This incident was a great embarrassment to him, he left immediately and never return again. Since that incident, the elders of *Yendrembam sagei* had closed the cave. This cave is known as *leikhun* ‘cave’.

The descendants of *Yendrembam sagei* are still in the Khurkhul village, however, their *sagei* is changed into *Usham sagei*, thus, there is no more *Yendrembam sagei* at present.

- *Unung macha* ‘small forest’: one of the biggest festivals in the Khurkhul community is *unung lai haraoba* ‘celebration of forest God/Goddess’.

According to one of the informants, earlier, *unung lai haraoba* was done in two ways - grand celebration and small celebration. In grand celebration, the participation of whole villagers is compulsory. It is celebrated for at least two weeks. Here, majority of the functions (e.g., ritual, entertainment etc.) are held at *Ichumlairembi* temple.

However, in case of small celebration, the participation is based on the level of *sageis*. For instance, if *Usham sagei* is celebrating, it is only the members of *Usham sagei* who will participate. The forest or place used for small-scale celebration of *lai haraoba* is called *unung macha* ‘small forest’.



Image 1: *Unung Macha* ‘small forest’



Image 2: *Ichumlairembi Temple*

- *Phakhangba kom* ‘Pakhangba’s pit’: it is a small pit that is located in the forest of *Ichumlairembi* temple.

This pit is called *Pakhangba kom* because, it is believed that the God *Pakhangba* exists in this pit. In its mythology, *Pakhangba* is the son of *Atiya kurusidaba* ‘the God of sky’. The Khurkhuls believed that snakes are incarnation of *Pakhnagba* thus, it is tabooed to kill snake inside the forest of *Ichumlairembi* temple.

- *Loyalakpa Pukhri* ‘Loyalakpa’s pond’: this pond is located in the mountain of *Loyalakpa ching*.

Thus, it is called *Loyalakpa pukhri* ‘Loyalakpa’s pond’. According to them, people who roam around this pond often end up losing their ways out of it. Therefore, it is highly considered a sacred place where people are asked not to go nearby.

(5) *Sanchapung* ‘graze field’: it is a compound word of *sən* ‘cow’ + - *ca* ‘eat’ + - *puŋ* ‘hillock’. The following are some of the graze fields of the Khurkhuls.

- *Khongchaipham*: it is a compound word of *k^hoŋcai* ‘one of the tribes in Manipur’ + - *p^həm* ‘place’.

According to one of the informants, this graze field was often used as a resting place by *Khongchai*. Many of them are located at mountains which are at walkable distance from the Khurkhul village. So, whenever, they made a travel either to the Khurkhul village or another neighboring village like Sekmai, they usually rest in this graze field. Thus, it is called *Khongchaipham* ‘the place of *Khongchai*’.

- *Sonnabung Yumpham*: it is a compound word of *sonnəbuŋ* ‘pavilion’ + - *jum* ‘house’ + - *p^həm* ‘place’.

According to its social system, the Khurkhuls considered themselves as a big family. Therefore, they address each member of its community with kinship term (Louriyam, 2017). Thus, it is compulsory for every villager to participate in any occasion, e.g., marriage. Some time it became impossible for the host family to have all the participants in his own home. Therefore, this field is used as a place to construct pavilion by the Khurkhuls. Thus, this graze field is called *Sonnabung yumpham* ‘the place of pavilion’.

Conclusion

From the above examples, we could observe that the relation between a place and its name is not arbitrary. In fact, the place-names describe certain properties of the place, for examples - the history of Burmese war and its impact on the Khurkhuls. Despite the lack of written documents in that period, the place name *lanloipung* could reveal a brief understanding of the suffering of the Khurkhuls during Burmese war; the place-name *Leikhun* reveals the details of their first possible

inhabitants of the Khurkhul village, i.e., *Yendrembam sagei*; the place name *Kanglou* reveals the social economy system of its community i.e., how paddy field is used as a mechanism to form their social economy system.

Therefore, we could conclude that a name of a place does not function only as a label/tag in most of the situations, it has much more wider functions in the Khurkhul community.

ABBREVIATIONS

FGM ‘Female Gender Marker’	ADV ‘Adverb’	EVNT ‘Evidential’
CERT ‘Certainty’	GEN ‘Genitive’	NOM ‘Nominative’
INT ‘Interrogative’	TRMT ‘Terminative’	DECL ‘Declarative’
3PP – Third person pronominal		

End Notes

¹ *Chakpa*: *Chakpa* are those people in Manipur who are considered to be the original inhabitants of the place. They called themselves as *Ariba Meitei* ‘old Meitei’. Their early inhabitant is proved by the existence of *Chakpa yumpham* ‘the house plot of *Chakpa*’, *Chakpa enkaopung* ‘the place of cock fight of *Chakpa*’ etc. as sacred places in Kangla, the palace of then king of Manipur. Some of the *Chakpa* villages are Sekmai, Andro, Phayeng, Kaotruk, Leimaram etc.

² Burmese War: Manipur was invaded by Burmese many times; however, the most remarkable invasion was Burmese ruled over Manipur for seven long years i.e., 1819-1826.

³ *Ichumlairembi*: The Khurkhuls generally divides two types of Gods- *yumlai* ‘household Gods’ and *lamlai* ‘forest Gods’. The Gods of *yumlai* are placed in house where women take majority of responsibility though man and woman equally worship and respect them. On the other hand, man takes most of the responsibility when it comes to *lamlai*. *Ichumlairembi* is considered the Goddess of the Khurkhuls’ *lamlai* who looks after the welfare of the villagers.

⁴ *Tamarsing*: He is 78 years old. He is a retired high school teacher also, a *maiba* ‘local male priest’ and well-known local scholar. I interviewed him in many occasions in December 2013, May 2014, April 2016, January 2018.

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Linguistic Index of Bondo Acculturation: A Case of Symbolic Violence

Mariakumar Mathangi

Doctoral Student
Department of Anthropology
Pondicherry University
mmariakumar@uohyd.ac.in

Dr. Jesurathnam Devarapalli

Associate Professor
Department of Anthropology
Pondicherry University
drjesudev@gmail.com

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1. Introduction

Fascination with the study of circumstances and times when two cultures come in contact and their reaction to that contact is well pronounced in Anthropology (Herskovits, 1937). Culture contact can lead to three outcomes: colonization, cultural entanglement and symmetrical exchange (Cusick, 1998). In all these forms of contact, language of the ethnic minority groups/immigrants stands as a reliable indicator of change not just at the micro-level but also at the macro-structural strata of the minority group as well.

The present study utilizes the conceptual tool of acculturation to study the contact phenomena related to the protected tribe of the Bondo Highlanders in Odisha with the locus of investigation being their spoken language, 'Remo.' The first section of the paper situates the study in the context of assessing acculturation and the utility of language as a very useful tool for studying the same. The following section is a stanchion to the sections that follow, deliberating on the onto-epistemological paradigms and other theoretical underpinnings behind the use of language in the analysis of culture. Rudimentary information about the Remo-speaking Bondos and the taxonomical placement of Remo in the Austro-Asiatic family of languages is presented in the third section. A discussion on the framework for analysis of contact of the Bondos with other cultural centres is the subject of the fourth section. The fifth section accentuates the linguistic variations materialized in prominent linguistic domains due to contact with other cultures while underscoring the processes of linguistic borrowing, narrowing, widening and coinage. The concluding section analytically recalls the dynamics of linguistic

acculturation among the Bondos and attempts to capture the complexities of contact revealing mild and aggressive symbolic violence as seen through the lens of language.

2. Theoretical Warrants

This section addresses the issues of acculturation as part of culture change and the advantage of using the lens of ‘language,’ to assess the same. Questions of significance in the context of cultures coming in contact have a lot to do with the contact phenomena of acculturation and shifts in migrant/ethnic identity. These factors are incontrovertibly consequential to human development (Bhatia & Ram, 2001). Acculturation discourse is in line with the dynamics of change resulting from continuous first-hand contacts between people who have different cultures of heritage (Redfield, Linton, & Herskovits, 1936). Acculturational studies gather greater significance in anthropology as they occasion the documentation of diverse and versatile interactions between cultural groups. However, an appraisal of the onto- epistemological underpinnings of research in this field would give us a wider understanding of the viability of language as a domain of assessing acculturation in the backdrop of intercultural communication engendered by culture contact. This warrants a delineation of the very notion of ‘culture,’ in linguistic research. Contributions in this regard have poured in from scholars in the field of cross-cultural psychology and linguistic anthropology.

Busch (2009), summarizes Kluckhohn and Strodtbeck’s take on culture and social interaction and posits that culture furnishes an explicative connection between phenomena at a social macro-level and the micro-level of individual’s actions. Appadurai (1996) supplies the ‘primordialist,’ and ‘constructionist,’ notions of culture as a rather handy analytical tool to decipher the manner of interventions by culture in social interactions, of which language is an essential element. The primordialist approach to the study of culture understands the latter and its influence on individuals to be a ‘given,’ resistant to any modification. Constructionist paradigm, on the other hand, in understanding culture highlights the capacity of the interactants to use different representational systems and ‘construct,’ meaning as and when situation demands by means of patterns of interpretation. The former notion therefore asserts universal validity of the elements of culture (language included) and the latter endorses the uniqueness and potential variation among cultures.

Given the primordialist and constructionist schools of conceptualizing culture, one is often confounded as to what importance can language wield in research on culture contact. What kind of a leverage would one have when the domain of language is the centre of investigation in a study on culture contact? The answer lies again in the wholistic understanding of culture.

Herskovits (1937), states that acculturation research facilitates the investigation of interrelationship between the elements of a given culture, including the manner in which the functioning whole influences the individuals who live under it. Acculturation is primarily concerned with the documentation of the interaction of parts of a single culture on a single time plane. A further elaboration

of the same understanding of culture as a complex whole with interacting elements is given by Yuri Lotman as reported by Zafiri & Kourdis (2017). To quote Lotman verbatim, “Culture, whilst it is a complex whole, is created from elements which develop at different rates, so that any one of its synchronic sections reveals the simultaneous presence of these different stages.” Undeniably, language is one of the synchronic and predominant sections/elements of culture. But why should the semiotic domain of language among other psycho-social domains of culture, be given primacy in studies on contact phenomena? This principal position had been eloquently pointed out by the pioneer of European Semiotics and Linguistics Ferdinand de Saussure (1959), later corroborated by Roman Jakobson and Roland Barthes. Reason for precedence of language as the most reliable proxy for research in culture contact is best summarized by Li Sun (2013) in exalting language as one among the many significant carriers of culture. Culture, on this account, would not be possible without language.

In conjunction with the above, several scholars from anthropology, communication, psychology, and sociology, professing allegiance to both primordialist as well as constructionist paradigms for understanding culture, have pleaded to ‘equate,’ culture with language, calling for a congruency of culture and language. The reason being, according to them, the most visible and identifiable aspect of culture is language (Busch, 2009). In addition to this, inventorying the efforts made to operationalise and assess acculturation among ethnic minority individuals and groups, Zane & Mak (2003) list out three relevant psycho-social domains: language, social affiliation and cultural identity. They further disclose that the most frequently used domain for operationalization and assessment of culture contact is Language. Use of language as an analytical tool, in the given context, is multifarious and assorted and extensively seen in studies on intercultural contact through models of acculturation, world system and centre-periphery. The centre-periphery model of studying contact phenomena, for instance, considers language usage as one measurable element of cultural identity which is a reliable indicator of ethnic survival (Cartwright, 1991).

Language is investigated in terms several aspects like use (also frequency), preference, proficiency, identity and pragmatics for understanding the dynamics of culture contact. For the primordialist school, documenting and detailed description of selected linguistic aspects of a culture came to be certified as a dependable method not only for assessing change but also for understanding inter-cultural communication. Ngo (2008) after cataloguing influential schools of thought in intercultural contact studies, conclusively points to the presence of a manifest ontological affinity of these schools with the philosophical position of ‘Realism,’ which posits an observable, knowable, measureable and largely unchanging reality. An obvious extension of this primordialist ontological orientation is reflected in the ‘empiricistic,’ epistemological stance of these schools. It then follows that research in acculturation studies is more focussed on gathering ‘facts’ and ‘quantification,’ through global indicants and proxies, heavily leaning towards the primordialist understanding of culture. This would further mean language (owing to its primacy among other indicants) has been seen as a ‘measurable’ proxy for

understanding inter-cultural dynamics (Peréa, 2008; Arends-Tóth & van de Vijver, 2006; Goddard & Wierzbicka, 1994).

This dominant onto-epistemological comportment characteristic of research in acculturation, however, has courted controversy. The major allegation levelled is that this approach positing universal, quantifiable processes in the context of culture contact is incognizant of the concomitant socio-economic inequities directly affecting the ethnic minorities, not to mention the methodological difficulty of addressing the issue of 'cultural identity,' linked to language.

As an obverse to the above, the constructionist paradigm, endorsed by linguistic anthropologists like Ward H Goodenough (1981), Dell Hymes (1964) and John J Gumperz (1964) variously holds that culture is situationally produced and activated in the context of speech events which are levels of analysis between language and action and where, by virtue of contextualization cues people absorb (culturally loaded) context into their speech acts to generate meaning. The 'culture as a product,' understanding consequently focuses on 'language use in context,' through use of qualitative methods to gather folk tales, fables, and native medicinal remedies, which are transmitted in the local language.

The current study is anchored in an integrationist research paradigm opting for a middle ground resting on the complementarity of the primordialist and constructionist paradigms of understanding culture. The focus is on enunciating and documenting the linguistic aspect of acculturation among the Bondos by integrating both the paradigms of understanding culture in relation to language and complimenting the study by use of a social justice and anti-oppressive lens to engage the issues of breach of cultural autonomy of the Bondos. The psycho-social and cultural domain of language is used in this study rather as an alembic out of which assumptions and conclusions are drawn about the general cultural integrity of the Bondos.

The core area of investigation in the current study is limited to 'language use in the face of 'culture contact.' Language proficiency and preference among the Bondos have also been looked into but are not included in this study. The primary technique of data acquisition was linguistic fieldwork.

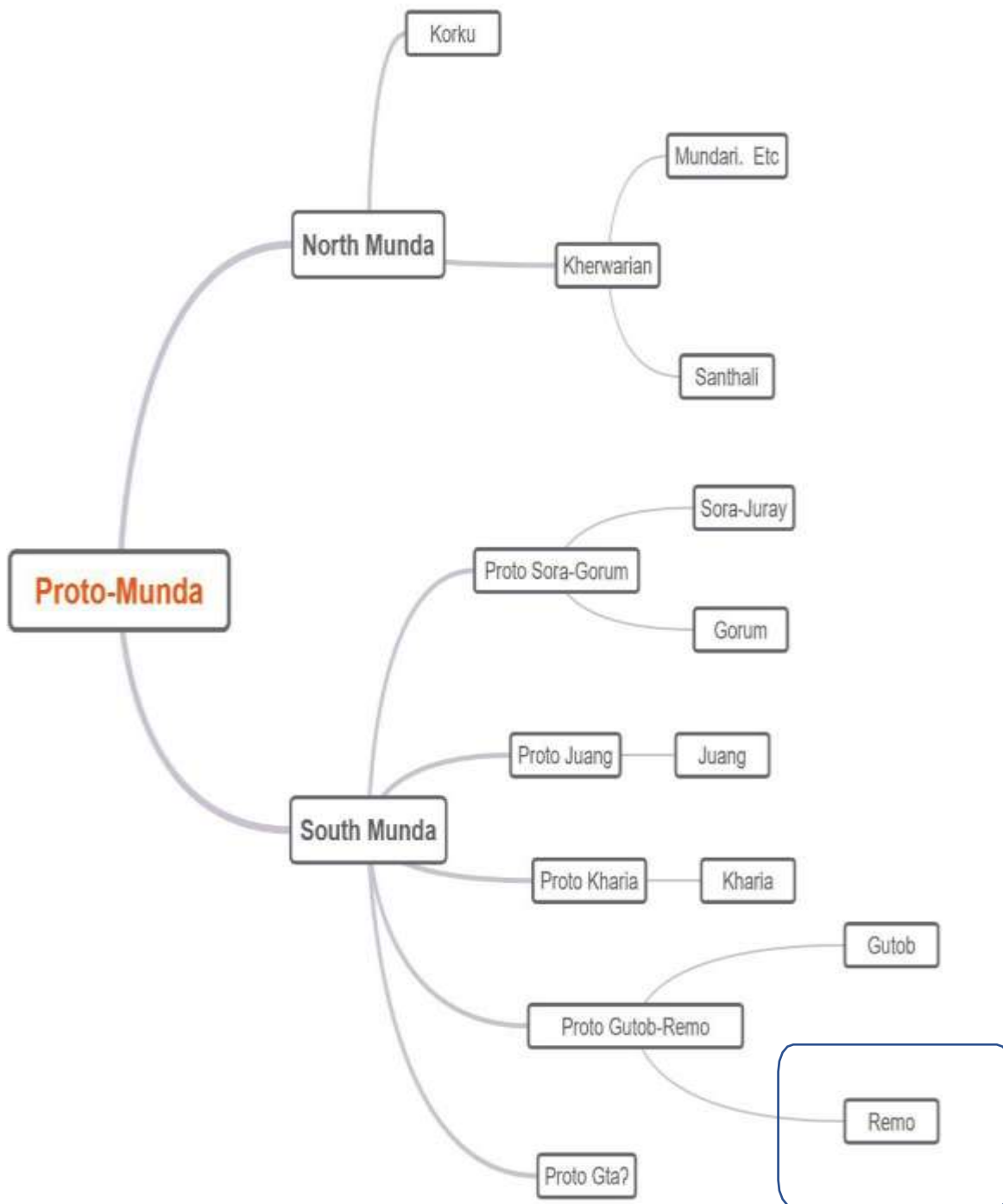
3. Linguistic Environment and Taxonomy of 'Remo'

Four language families characterise the panorama of India's linguistic spectacle. Their geographical distribution, extending from north to south is as follows: the Tibeto-Burman, Indo-European (Indo-Aryan), Austro-Asiatic (Munda, Khasi) and Dravidian family. (Benedikter, 2013; Witzel, 2006). The speakers of Munda group are located in the Austro-

Asiatic language family, and they are reckoned to be, in all probability, one among oldest families of languages of the subcontinent.

The Munda speech communities are generally thought to be the inceptive settlers in several locations in India, which are now home to them. Before inhabiting the hilly areas of Odisha and Jharkhand the Munda-speaking tribes spread out westwards to central India and down southern India. The presence of Munda languages-speaking people can be found in Madhya Pradesh, Chhattisgarh, West Bengal, Uttar Pradesh, Andhra Pradesh, and Maharashtra (Anderson, 2008). Major portion of the land occupied by the Munda-speaking people, however, is now occupied by people who speak in tongues from the Indo-Aryan family. This is eloquently evident in the linguistic landscape of the region. Anderson (2008), gives a taxonomic placement of Remo language in the genus of South Munda within the sub-family of Proto-Munda group of languages.

Tree Diagram of Classification of Proto-South Munda Languages (Anderson, 2008)



Remo is variously called Bonda, Bondo, Bondo/Nanga Poroja, has about 12231 speakers as recorded in the 2011 Census of the Government of India and are subsumed under the administrative

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Language in India www.languageinindia.com ISSN 1930-2940 19:5 May 2019

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typology of Particularly Vulnerable Tribal Groups (PVTGs) (Statistical Profile of Scheduled Tribes In India, 2013). In the Malkangiri district of Odisha, Khoirput block generally two dialects of Remo are recognized: Hills Remo (also known as the language of the Bondo Highlanders) and Plains Remo (Language spoken by people at the foothills in Khoirput). The major objectives that stimulated the current study concern the Hills Remo dialect.

Remo, while being the spoken language of the Bondos, has several other characteristic features. For instance, Remo is a language with no script of its own and is, 'likely,' an endangered language (Anderson & Harrison, 2008). The linguistic landscape in and around the study area was exclusively dominated by Odia, the language of the state of Odisha in India. Remo, given its current demographic, geographical and cultural considerations, is a linguistic minority, as it is not dominant either numerically or in terms of command or power (Srivastava, 1984; Pandharipande, 2002).

The contributions of the Primary Research Consultants for the current study: Mongali Muduli, Mongala Muduli, Budha Dangdha-Majhi and Adambari are gratefully acknowledged. All the ethical stipulations coded in the Linguistic Fieldwork Ethical Guide were duly observed.

4. A Framework of Analysis for Bondo Linguistic Acculturation

Variation Research in social sciences demands meticulous delineation of 'cultural subdivisions,' for analytical purposes. This becomes all the more imperative in the context of analysis of language as a cultural unit. Lack of suitable analytical frameworks for study of India, given its multicultural ethnic composition, was expressed as early as 1960 by Gerald D Berreman, in his critique of applying the concept of 'culture area,' to Indian society.

Gumperz (1961), alternatively proposes the approach adopted by Cohn & Marriott (1958), who (patterning after the model of Kroeber-Redfield) dismissed the idea of cultural 'wholes' to analyse 'cultural subdivisions,' and chose rather to critically engage the communicative processes criss-crossing through the multicultural matrix that India is. The study of cultural subdivisions is thus rebuilt around the themes of communicative processes in terms of levels that are national, regional, subregional and local. The integrative processes that bind these levels, additionally, are two: supra-local networks of relationships, like marriage, pilgrimage and trade networks, and centers, which are points of origin for innovations (Gumperz, 1961).

The linguistic aspect of Bondo acculturation can be negotiated neither by dismissing the fact that the Bondo highlanders 'locally,' are culturally a close-knit group nor by ignoring the assertive and sometimes vigorous communicative processes that juxtapose this linguistic minority with the supra-local levels or 'imposing,' centres of innovation, political dominance and cultural aggression. Thus, the grounds of contact for the Bondos at the intra-community level are the networks of local relationships and at the inter-group level the sporadic or sustained encounters with dominant culture centres. The

current study convincingly states that the Bondos of the Mudulipada and Andrahal gram panchayat of Khoirput block have sustained exposure to the district headquarters of Malkangiri district and the neighbouring urban centres like Jeypore and Koraput. Linguistically, they come into frequent encounters with ‘desiya,’ a dialect of Odiya (from the Indo-Aryan family of languages), which is also the official language of the state. Remo, in fact, is written via the writing system borrowed from Odia.

5. Linguistic Index of Bondo Acculturation

Exposure to a contact-language and culture entails not only phonological changes but may carry morphological and syntactic changes as well (Sankoff, 2008). However, the current study looks at the fundamental changes in phonology, morphology and syntax (if present) in conjunction with another conceptual tool to study language change and variation in situations of contact. To attempt a description of the functional load of Remo in the verbal repertoire of the Bondo Highlanders as we all as to comprehend the general trends of language maintenance and shift, technique of domain analysis (first proposed by Schmidt-Rohr in 1932 and later developed by Joshua Fishman in 1972) proves to be of great analytical advantage (Sahgal, 1991).

As cited in Laurén, Myking, & Picht (2002), Fishman defines domains as clusters of social interactions that occur in multilingual contexts. Domains can differ and expand in terms of socio-psychological domains (intimate, informal, formal and intergroup domains) and the societal-institutional level (home, school, work place etc.) (Hohenthal, n.d.). In the following sections several such domains will be inspected for lexical borrowing.

However, issue of a ‘caveat emptor’ is apt here. It is being acknowledged that given the constraints of a scientific paper, an extensive analysis of the linguistic aspects of Bondo acculturation cannot be justified, but it can, perhaps, be presented in its most characteristic features anchored in the few principal linguistic domains alluded to above.

5.1 Arithmetic System

The ubiquitous practice in human communities of counting, measuring and quantifying the world has been ground for intense research cutting across disciplines, the focus now being on cultural and linguistic variation of the same (Sinha, Sampaio, & Sinha, 2017). The attention, especially, on exact and/or approximate arithmetic systems of indigenous communities is burgeoning. Remo too has its own indigenous system of representation of magnitudes, individuals, sets and units through numerals (Pica & Lecomte, 2008). The elementary cardinal numbers in Remo are as follows:

- | | | |
|-----|-------|-------|
| (1) | Mui | One |
| (2) | Mbaʔr | Two |
| (3) | Ingé | Three |
| (4) | Uṇuṇ | Four |

- | | | |
|-----|---------------------|-------|
| (5) | məɔɔ, məɔɔj, paŋʃtə | Five |
| (6) | tiʔri, ʃəʔə | Six |
| (7) | giʔri, satəʔə | Seven |

The above numeral system is record of abstract counting i.e., even when no particular objects are in view or referred to. During the fieldwork among the Bondos in Dumuripada village in Malkangiri district, in order to elicit indigenous numeral system from the locals an experimental method was adopted. In the village several locals from the age-groups of 60-70, 35-60, and 16-35 were given pebbles and requested to verbally count them. Almost all of the individuals in the age group of 60-70 stopped at four or five. Many others switched to numeral system from 'Desiya,' (a local dialect of the official language of the state of Odisha) and all those who were studying in residential schools in nearby towns didn't know of the indigenous numeral system and started counting straight away with *desiya* numbers. The ordinal numbers, however, couldn't be exclusively elicited. The researcher was then compelled to resort to an associative approach in eliciting the same. The local research participant was asked to imagine a situation, where a family had seven kids and how the parents would introduce the birth-order of each of their kids to an outsider. The expressions were interesting.

- | | | | | |
|-----|--------------------------|-------|---------------|-------|
| (8) | Kena | niŋna | munā/sendəʔku | uŋuŋ |
| | This | my | eldest/first | child |
| | This is my eldest child. | | | |

When referring to the eldest child, the qualifying ordinals *munā/sendəʔku* are used interchangeably. The words for second and third are again derivative 'bunār sendəʔku,' and 'bār sendəʔku,' respectively. Also, any thing or individual between the first and the last is referred to as 'moinja,' while the word 'tinli,' is reserved to refer to the last. In the above scenario then the fourth, fifth and sixth child were simply referred to as 'moinja,' and the last one as 'tinli.'

A total attrition to 'desiya,' is seen in the usage of cardinal numbers but the ordinal numbers seem to remain largely unchanged. Probably, in the past Remo language did have specific words for numbers beyond five but disuse must be the cause of loss of its original numeral system. Another justifiable suspicion as to the cause of loss of Remo indigenous numeral system is the total percolation of the decimal system of the trade language of the region (*desiya*).

5.2 Kinship Terminology

Parkin (1985) informs that the kinship systems and terminologies of peninsular South Asia are divided into the north Indian or 'Indo-European' and the south Indian (including Sri Lankan) or 'Dravidian'. This division, however, excludes several other cultural minorities among the indigenous population in India. These groups have unique system of kin terms, for instance, lack of separate terms for collateral cousins unlike the Dravidian kinship system. This is visible among the Munda group of

tribes inhabiting parts of southern Bihar and Orissa. The current study aims at looking at contact-induced shifts in kinship terms among the Bondo highlanders, one of the Munda group of tribes.

The lexical field of Kinship in the linguistic domain is crucial for several reasons. It is frequently inferred that kinship terms are a comparatively unalterable part of the lexical repertoire of any speech community (Borges, 2013). Principal among its objectives, for instance, the AUSTKIN project on Aboriginal Australian kinship terms, states the task of reconstructing the lexical wealth of earlier linguistic phases of the indigenous languages in Australia (Dousset, 2016). For realization of such a task kin terms of any language are indispensable as they demonstrate some degree of stability over time. In order to decipher the semantic import and traces of acculturation in Remo kin terms anthropological concepts introduced by L H Morgan (1870) have been used.

- Ego: the root of a kinship paradigm
- Parallel kin: kin related through a main line of descent.
- Collateral kin: kin outside the main line of descent.
- Affinal kin (affines): kin related by marriage
- 0, +1, -1 ...generation: numbers indicate distance from ego – the 0 generation is ego's generation, the +1 generation is that of the parents of ego, and the -1 generation is the generation of the children of ego.

Parallel

- | | | |
|------|-----------------|--------|
| (9) | Grandfather | tuta |
| (10) | Grandmother | yā |
| (11) | Father | ba? |
| (12) | Mother | yoŋ |
| (13) | Son | ʔʔ |
| | | |
| (14) | Daughter | selani |
| (15) | Elder brother | māŋ |
| (16) | Younger Brother | me? |
| (17) | Elder Sister | miŋ |
| (18) | Younger Sister | kui |

Collateral

- | | | |
|------|------------------|----------|
| (19) | Father's brother | munā/daū |
| (20) | Father's Sister | vāŋ |
| | | |
| (21) | Mother's brother | māmuŋ |
| (22) | Mother's sister | mbuk/vāŋ |

Affinal

- (23) Wife kunuī
- (24) Husband impar
- (25) Father in law inkiṇ
- (26) Mother in law kīyār
- (27) Wife's oB inkiṇ
- (28) Wife's yB giriṇ
- (29) Wife's oS kīyār

- (30) Wife's yS giriṇuī
- (31) Husband's oB inkiṇ
- (32) Husband's yB ere
- (33) Husband's oS kīyār
- (34) Husband's yS libuī

About 45 research participants, who were at least bilingual, were approached and asked to chart out the kinship terms in Remo, corresponding to the above list of terms provisioned in the field data guide. The participants' request to consult their monolingual kins/acquaintances in the village was refused. It was found that a majority of them struggled to remember the terms corresponding to the collateral and affinal kin in the Remo language. This was very much evident in the terminologies corresponding to +1 and +2 generations (parents' and grand parents' generation). The data columns were filled out through discussions held with other participants after they concurred on a particular kin term. The failure to recollect the kin terms is an indication of disuse of the same.

It is held that, studies on kinship terminology suggest the structures of kinship terminology show resistance to the influences of diverse political, economic or social circumstances. Historical evidence illustrates that kinship terminology is rather resistant to change (Trautmann, 2001). But, in the context of Remo, the situation seems to be changing gradually. The current study establishes that kin terms are unstable in the Bondo community. There is evidence of borrowing resulting from language contact (Odia). Through qualitative interviews it was also discovered that people choose between different forms of kin terms (from *desiya* and English) depending on their motive to be perceived in a particular way.

5.3. Friendship

Deciphering every-day, commonplace, activities of communication in personal relationships is prefaced on profiling and understanding the communicative competencies in a culture (Bruess & Pearson, 1997). Communicative competency encompasses a whole repertoire of 'rituals,' characteristic in 'Friend-relationships,' which again can either be same-sex, cross-sex etc. These rituals are rituals of fellowship (recreational activities for pastime and so on), symbolic rituals (celebrations, joking, playing

pranks on another, ‘inside jokes,’ etc.) and finally communicative rituals (maintaining a pattern of keeping in touch over time). The common thread running through all these friendship-rituals is of course language.

The Bondos denied the existence of cross-sex friendships among themselves. Same-sex friendship was very much valued and predominantly expressed through fellowship and symbolic rituals.

In the current study, data on competency in communication with focus on linguistic element among the Bondos was acquired through participant observation. These informal gatherings of friends (males – as researcher had no access to fellowship rituals of friendship among females) were held every evening in an open ground outside the village and in the village square as well. It was observed that in these informal gatherings the communication was carried out exclusively in Remo.

Of particular interest are ‘terms of address/reference,’ in the context of friendship in Remo. Consider the following two sentences:

(35) Kena niŋna bailək
He my friend
He is my friend.

(36) Mai niŋna mōṭər
He my friend
He is my friend.

There is more to read here than the apparent morphological variance and semantic convergence. ‘bailək,’ is the term ordinarily used to denote a friend. When it comes to, ‘mōṭər,’ the reference to friend is retained but with an evocative feeling of reconciliation achieved following a prior rift (which now holds no significance) in friendship ties. One of the first to have recorded the socio-cultural prejudices against the Bondos (both by Government personnel and those living in the plains) was Verrier Elwin (1950). Often words like ‘savages,’ and ‘violent,’ have been used to stereotype the Bondos’ temperamental nature. However, going by Sapir's (1949) foundational premise, “...vocabulary is a very sensitive index to the culture of the people,” the existence of a nuanced semantic cognate like ‘mōṭər,’ is indicative of the existence of a possibility of resumption of ties of friendship instead of resorting to perpetual severance of friendship at any provocation. It indeed is an index to existence of tolerance among the Bondos.

A unique practice among the Bondos is bestowal of nicknames, “kiyāli imi,” translated as ‘funny name.’ Having nicknames in indigenous populations is considered to be a prevalent practice. Iteanu

(2006), opines that these, “lesser” names reflect particularities in individuals’ lives. For this very reason they can change several times in a lifetime. Almost all the research participants in the study had unique nicknames and it was also pointed out that these were bestowed not by primary kin but by friends. The fellowship rituals among friends and the assigning of nicknames to each other by friends showed no signs of attrition whatsoever to the language of contact i.e., *desiya*.

5.4. Religion & Ritual Behaviour

Language and Religion constitute the ‘primordial’ aspects of our individuality in the sense that one is ‘born,’ into either one or both of these. Susanne Mühleisen (2007) identifies religion as a ready ground for language contact that could eventually lead to language spread, maintenance or revival. For a considerable conceptual clarity on the study of the interface between religion and language, ritualized performances have to be looked into.

Although, religion as a critical domain is not identified by Joshua Fishman, he does illustrate cases where religious bodies do exercise massive influence in either supporting maintenance of any language or applying pressure for language shift (Spolsky, 2011). Omoniyi & Fishman (2006), cite Ferguson (1982) in delineating a substantial link between the expansion of religion and that of language. It is crucial in this sense, to attempt an assessment of the domain of religion with respect to Remo under strong influence of the language of contact (*desiya*).

The current study indicates that there is the occurrence of domain expansion and also domain conquest when it comes to religious domain of Remo. Fürer-Haimendorf (1982), had pointed out the presence of language shift among the Bondos in ‘many prayers and magical formulae,’ towards Odia. The reason ascertained by Haimendorf was that the Bondos considered Odia to be a ‘superior,’ language. In this particular sense, what was observed by Haimendorf decades ago, has only precipitated to a precarious and unmanageable degree in the current times. The Bondos have the concept of ‘supreme spirit,’ (*māpru*, translated as ‘one above’), who is supposed to be an agendered being. In conversation with the research participant Budha Mudili, who happened to be a spirit doctor (*disari*) in the village it was observed that the religious narrative contained names of many deities from the Hindu pantheon.

Besides, an instance of linguistic expansion, where there is linguistic borrowing but semantic superimposition of the local language on the borrowed term is seen. Let us consider the following sentences:

- (37) *debtā sɔbɔʔtā*
 spirit possessing
 the spirit has possessed
- (38) *parāk sɔbɔʔtā*
 one in the pond possessing

The one in the pond has possessed.

Sentence (38) is uttered by a research participant, who is monolingual, in the context of narrating a case of ‘spirit possession.’ Sentence (37) was spoken by the disari, who is also conversant in desiya, the language of contact. The Bondos do not have the concept of a ‘debta,’ by which one refers to spiritual beings with anthropomorphic persona, borrowed from religious repository of the Hindu culture. But, in spite of having an original term in their language to refer to possession, there is evidence of borrowing of the term debta from desiya with the retention of its original local meaning i.e., spirits who are agendered.

8. Conclusion

Modernization paradigm that dominated the West in the 1950s and 1960s and the Asian countries well in to the 90s, while being lucrative on the technological front had its own unwelcome exigencies. An overwhelming consequence of modernization paradigm was relegation of ethnic minorities to a plane of ‘cultural non-entities,’ which either inspired a supercilious demeanour from the mainstream societies or a fatalistic resignation that these cultural minorities are now ‘misfits,’ and moribund.

India is a unique case, for the reason that the ethnic minorities here have to carry the twin burden of the modernization paradigm and ‘cultural and ritual othering,’ which often are pretexts under which these groups are marginalized leading to environmental, physical and symbolic violence. Physical violence on simple societies often are linked to and a result of environmental violence. Devarapalli (2017) outlines the aggression and myopic vision with which external agents and government agencies, under the pretext of protecting, intrude and impinge on the sustenance practices of the autochthon populations leading to, ‘denudation of the local resources.’ Such disruption of the structural symmetry of the simple societies usually doesn’t go unnoticed. It is the, ‘symbolic violence,’ to which these ethnic minorities are subjected to, that remains imperceptible till the changes become irreversible. Symbolic violence is the consequence of massive and aggressive cultural colonization of the ethnic minorities by the dominant societies. Bourdieu & Passeron (1977) outline the irreversible nature of symbolic violence as that which leads those who undergo it, to gradual internalisation and acceptance of those ideas that tend to subordinate them. It is ‘violent’ because it leads to subordination and is ‘symbolic’ because it is achieved indirectly. If commission of these ‘violences,’ on ethnic minorities is occasioned by the eventuality of ‘culture contact’ then the primary group-marker that often is the first fatality of contact is ‘Language.’

Majority of the Bondos in Highlands in Malkangiri, while retaining their core cultural identity, have become proficient in the main regional dialect, i.e., desiya. Bilingualism, in many research works, has been observed as a precursor to decline and eventual extinction of the linguistic minority. Centuries of linguistic assimilation has resulted in the loss of languages of many tribal communities in India.

Current linguistic vitality of Remo does not paint a promising picture either. Though, linguistic acculturation here is noteworthy with borrowing of Odia loanwords and expressions on the one hand, and presence of eloquent examples of drawing from the native linguistic deposit to accommodate concepts acquired through exposure to the Odia culture. Among the four socio-cultural domains studied, with the exception of the domain of ‘friendship,’ all the other domains (Arithmetic system, Kinship and Religion) show signs of acculturation with the looming threat of total assimilation. Besides the above, as Remo is a non-literal language, the linguistic landscape in the Bondaghati is replete with signboards only in Odia. Certainly, the current study on linguistic acculturation among the Bondos identifies a portent challenge to the ethnolinguistic vitality of this minority.

It can also be observed that in contact situations the native language of the Bondos seems to be at risk not just from circumstantial exposure to ‘desiya,’ but also ‘collective indifference,’ towards their language from the Bondos themselves. The reason very well could be the symbolic violence that this minority is facing. To use Fishman's (1991) assessment of threat to linguistic vitality of minorities, the Remo language is threatened equally by hostile outsiders inflicting symbolic violence and by unsympathetic insiders, who consider their language to be inferior to the language of contact. Revival of linguistic vitality of Remo would require not just intervention from the external agents but efforts from the Bondos themselves as well.

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Language in India www.languageinindia.com ISSN 1930-2940 19:5 May 2019

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Allusive Technique in T.S. Eliot's *The Waste Land*

Mukesh Soni, M.A., B.Ed., PGDTE (EFL-U)

Dayananda Sagar College of Arts, Science & Commerce

Bengaluru – 560078

mukeshenglish@gmail.com

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Abstract

Thomas Stearns Eliot is a multidimensional literary persona of the twentieth century. There are two significant mentions which are valuable to comprehend what T.S. Eliot expresses by the illustration of the strife in his work. It is echoed in the central declaration in his statement in 1928 “He was a royalist in politics, an Anglo-Catholic in religion and a classicist in literature.” The other is unambiguously expresses in the portrayal of T.S. Eliot by Vernon Hall as : “He is, in more than the theological sense of the word, dogmatic, and he declares in one place that the only people who can understand what he is talking about are those for whom the doctrine of original sin is very real and tremendous thing.” *The Waste Land*, his classic poem is a finest illustration to comprehend him further as a poet with no obligatory limitations. Allusion is generally measured a literary technique, but comparatively minute care has been shown to the concept of allusion as a literary form. This article attempts to define the ‘allusive form’ on the ground of T.S. Eliot’s *Waste Land*. It symbolizes distinctive features of the allusive form. These are linkage, or a reliance upon external fonts for intelligence and meaning; keen and self-conscious unnaturalness; an argumentative approach toward the viewers; elitism, based on the exclusiveness of allusions; adoption of manifold values; and universal relic. Though disposed to many lapses, the allusive form permits the formation of an exclusive discourse between artist and viewers, as well as an unwarranted concurrence of past, present, and future.

Keywords: T.S. Eliot, *The Waste Land*, allusion, form, elitism, theological sense, literary technique

Over-burdened with Allusions

Critic after critic has termed ‘*The Waste Land*’ as a very obscure verse and the chief source of difficulty is the extreme allusiveness of Eliot’s style. *The Waste Land* contains several allusions – literary, religious, mythical etc., in which some are obvious, others disguised and still others were obscure. The poem consists four-hundred and thirty-three lines comprising excerpts, simulations to at least thirty-five authors which include Buddha, Virgil, Ovid, Dante, St. Augustine, Baudelaire, Verlaine, Ezekiel, Goldsmith, Marvell, Middleton, Webster, Kyd,

Spenser and Shakespeare. Early reviewers reacted adversely to this midley and concluded that Eliot was not a exact lyricist observing openly upon time in order to appeal lyrical substantial form, but a pseudo-poet who appeals his substantial from life by the glasses of volumes. The poem was also regarded as “ill-knit, loaded with echo and allusion, fantastic and crude, obscure and obscurantist”.

Mythical Milieu

On the day before of the masterpiece of ‘*The Waste Land*’, T.S. Eliot had been reading Jessie Weston’s book ‘From Ritual to Romance’, and James Frazer’s famous book ‘The Golden Bough’. He has admitted that he was intensely predisposed by these literary works and the primeval and primeval legends which form the mythological contextual to the poem are obtained from these literary pieces. He procured the fable of the Grail and the Fisher King, the flora and rich legends and ceremonies from Miss Weston’s book and The Golden Bough respectively, especially those connected with Attis, Adonis and Osiris. These mythologies are vital in the poem – they are the “objective co-relative”, for the belief of the poet. Eliot relates these legends to the current condition and appeals it a Waste Land due to its mystical sterility. The myths of Adonis and Attis are of Frazer’s main concern in his monumental work The Golden Bough to which Eliot acknowledged his indebtedness for the construction of his The Waste Land. He attempted to express that the resurgence has been the chief mythical theme lying in the combined unconsciousness of all men throughout different ages, from primitives to modern men in the very introductory lines of *The Waste Land*:

“April is the cruelest month, breeding
Lilacs out of the dead land, mixing
Memory and desire, stirring
Dull roots with spring rain”

Ibid. 1-4

Allusion to the Indian Religion

Eliot does not confine himself to Western influence only, but also draws on Indian religion to reinforce his theme in the poem. The title of the Section III – The Fire Sermon is referred to the Buddha’s fire sermon which he discoursed against the fires of desire, fury, covet, and other desires that devour men. It also recollects one of the Confessions of St. Augustine where he signifies desire like a fiery boiler. The protagonist’s prayer at the end of the Section “O Lord Thou pluckest me out” primes on obviously to the subsequent Unit in which is indicated the possibility of purification. The various scenes of Section III show us the sterile burning of lust, and the references to the Buddha and St. Augustine are intended to show the need of an asceticism something to check pressures of desire. The Knowledge of the East and the West comes to the same thing on this point.

Both in the east and the west desire has been destined as a foundation of all immoral, but the mystically deceased recent humankind recognizes merely desire and no true adoration. The unit is a discourse, but it is a discourse by instances only. The disinfected fiery desire is carried out by diverse sex practices in the modern waste land.

Allusions of Earlier Writers

The water is a foundation of refinement and rejuvenation, but the decadent human being does not comprehend this, and so does not vacillate to pass the river's pureness which, "sweats oil and tar". The river's effluence symbolizes mystical collapse. The river-section puts us in mind of a similar section in Spenser's Prothalamion. But in Spenser's scene the nymphs and their lovers prepare for wedding, but in the contemporary section they accumulate there just for a celebration of desire. The contrast is jarring, and it is a degree of the mystical collapse in the 19th century.

The character laments the effluence of the stream's water. As he sits on its banks harpooning in the grey channel nearby the gas-house, an icy breeze setback. It carries to him the complete of the pointless mirth of London mobs who change about fast like desiccated skeletons. Reminiscences crowd in upon him, and he is retold of Bonivard in the Prison of Chillon in Byron's well-known work, mourning his damage of liberty on the banks of Lake Lemane; or the imprisoned Jews in The Bible lamenting by the river Babylon. Since he is the spokesperson of humankind, one whose reminiscences drive to the distant past, the section also retells him of the brother of The Fisher King, fishing for the rejuvenation of his brother. Water and fishing were signs of revolution and revival in the past, but now they have vanished their mystical implication. The settings of the river are muted, smarmy rats tiptoe by nude deceased bodies drift on the river, skeletons are dispersed all over, and are anxious as the rats move about. This is the mystical decadence in waste land. The wickedness is later represented by the point that Mrs. Porter and her daughter rinse their feet in soda water, not for their mystical refinement, but to mark their skin reasonable to entice more males. Reference to "sound of horns and hunting" in Day's Coy Mistress puts us in mind of Actaeon being brought face to face with Diana, the goddess of chastity. However, in this passage the 'horns' are the horns of motor cars, and they carry the beastly and coarse Sweeney to Mrs. Porter, a brothel keeper.

The line "When lovely woman stoops to folly", is from a song in Goldsmith's Vicar of Wakefield in which the lovely woman who has stooped to folly commits suicide. But here the woman, the typist, indifferently turns on the gramophone. Hence the association of the past and the present conveys the distinction, and in this way intensifies Eliot's irony on the modern distortion of morals. The lines are remarkable instance of ironic contrast in the manner of the Metaphysical poets of the 17th century. Eliot weaves the very rhythm of modern life into the

fabric of his masterpiece in expressions, such as, “Like a taxi throbbing waiting”, and “puts a record on the gramophone”.

Allusion to Shakespeare

Eliot’s reference to Shakespeare’s play *The Tempest* forms part of an atmosphere and thematic pattern. In “The Fire Sermon”, Ferdinand reappears, in person now, identified with the figure fishing on the banks of the dull canal: “Musing upon the king my brother’s wreck/ and on the king my father’s death before him”. He is musing not upon sea-change, but upon the horror of mortality and the link between sexuality and physical decay and death. (Eliot’s change of “father” to “brother” is puzzling; it probably refers to a hermit brother of the Fisher King). On the whole memories of the atmosphere of *The Tempest* become a measure of the loss endured by the inhabitants of Eliot’s *Waste Land*.

“Those are pearls that were his eyes. Look!”

Are taken verbatim from Act 1, scene 2 of *The Tempest*:

“Full fathom five thy father lies:Of his bones are coral made:Those are pearls that were his eyes...”

Allusions to the Myths

The Tarot Pack of cards represents the different personages. In this section it represents the Smyrna merchant, the one-eyed merchant. In the past he conveyed both creed and sexuality to Europe. Now he has only one eye, i.e. signifies only sexual urges and has vanished his religious function. His ‘one eye’ also symbolizes the contemporary degeneration and dissolution. The card, which is absolute, signifies creed which he conveyed, and the decadent humankind cannot realise this mystical implication of the merchant. He is unshaven, unclean, his pockets are full of currents (symbolizing his merchandise) and documents showing that he is authorized to bring his goods carriage and insurance free. The degeneration of his function is further brought out by his inviting Tiresias to hotels which were the hot beds of corruption and homo-sexuality during the war, and the years which followed. Hence, he signifies a sex-relationship which is really infertile.

Conclusion

In writing *The Waste Land* Eliot was not merely writing a poem of his age but with a sense that the entire literature of his specific nation and of Europe had a concurrent being. Thus, the allusions in the poem can be measured as a path of conveying the entire literature to deal with the then prevailing condition, bestowing it a comprehensive facet. Furthermore, it contributes the spirituality which Eliot felt was the answer to the Western dilemma. Thus, the overflow of allusions in *The Waste Land* allow a smooth and coherent understanding.

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Language in India www.languageinindia.com ISSN 1930-2940 19:5 May 2019

Mukesh Soni, M.A., B.Ed., PGDTE (EFL-U)

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Mukesh Soni, M.A., B.Ed., PGDTE (EFL-U)
Dayananda Sagar College of Arts, Science & Commerce
Bengaluru – 560078
mukeshenglish@gmail.com

Ernest Hemingway's Portrayal of Female Characters

Dr. C. Ramya, M.B.A., M.A., M.Phil., Ph.D.

Assistant Professor
Department of English
E.M.G. Yadava College for Women
MADURAI – 625 014
Tamil Nadu, India
rramyachelliah@gmail.com

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Abstract

This paper is an attempt to divulge Ernest Hemingway's literary skill to portray the female characters. He occupies a prominent place in modern literary history of America, who has presented the simple but unconventional style, with the problems of war, violence, death and he has been immortalized by the individuality of his style. In his novels, women characters have overcome their struggles and made a shift from pessimistic to optimist philosophy.

Keywords: Ernest Hemingway, Female Characters, Irony, disillusionment, social predilection, Humiliation, self-effacing.

Of all the modern American writers, Ernest Hemingway is considered the most anti-intellectual partly because of his style and partly because of his apocalyptic vision. He has been singled out either for glorification or for condemnation as an anti-intellectual writer, for in his fiction, thought and imagination are deprecated and the life of sensations get glorified. Hemingway is said to have acquired fame for what come to be known as 'the irony of the unsaid'. He was the master of the idiom of understatement, i.e. he would leave much half-said and more unsaid. He was seriously concerned with the problems of his craft. He was a highly conscious craftsman and a dedicated artist. He learned his craft from European prose-masters like Maupassant, Dumas, Daudet, Flaubert, Stendhal, Baudelaire, Rimbaud, Balzac, Dostoevsky, Tolstoy, Conrad and James Joyce.

Ernest Hemingway has been acclaimed as a creator of fresh and simple style for his age, at once concrete, colloquial, objective and tightly ironic. In the words of Archibald MacLeish, Hemingway has "whittled a style for his time from a walnutstick". His style is the expression of his war – scarred personality. It was forged and evolved during the same period when Hemingway was making an effort to re-organize his personality after his disillusionment in the First World War. J.B. Priestly aptly remarks that the style of Hemingway "for which he deserves the highest praise, not only made him as a writer, but probably saved him as a man from the results of some trauma, some open war wound in his inner life. His matter and manner haunted him right from the very beginning to the end of his literary career.

Such a great literary genius was born in Oak Park, Illinois, just outside Chicago, on July 21, 1898 and died by committing suicide in Ketchum, Idaho in 1961. His father was a well-known physician and passionate amateur sportsman. His mother had talent both in music and painting. During his early childhood, there seems to have existed a tussle between his parents about the future of the boy who was the second of the six children in the family. The mother wanted to develop his talent for music, whereas to father encouraged him to develop outdoor interests. Apparently, his father carried his wishes and gave him his first fishing rod when he was only three years old and he first shot gun when he was hardly seven. Hemingway took active part in school activities. He had been a member of the debating club, the oratorical club and the Boy's High school club which presented talks on Christianity and the good boy's life. In 1917, he graduated from Oak Park High School

Hemingway began his literary career as a poet and his first work entitled *The Stories and Ten Poems* was well-received. However, experience taught him that poetry was not his domain and he was really cut out to be a writer of fiction. With the publication of *The Torrents of Spring*, he felt that he had come of age. He gave up imitating the style of Sherwood Anderson who had been his ideal and guide and his early stories and struck out an independent line of his own. The important works of his that deserve our attention are 1.*In our Times*, 2.*The Torrents of Spring*, 3.*The Sun Also Rises*, 4.*A Farewell to Arms*, 5.*Death in the Afternoon*, 6.*Green Hills of Africa*, 7.*To have and Have Not*, 8.*The Fifth Column*, 9.*For whom the Bell Tolls*, 10.*Men at War : An Anthology*, 11.*Across the River and into the Trees*, 12. *The old Man and the Sear*, 13.*A Memorable Feast* and 14. *Islands in the Stream*.

No doubt, the genius of Hemingway was moulded by cultural and literary influences. The impact of culture affects all the writers of a certain period but of them do not interpret that influence in their creative writings in the same manner. The literary influences on Hemingway were the result of his perusal of and borrowings from the writings of his predecessors. Since Hemingway was born in America, it was natural that he should feel the impact and impress of the political, cultural and social predilections of that country. The pursuit of happiness which was interpreted by a disillusioned generation as pursuit of pleasure entered into Hemingway's mental wake-up and gets mirrored in his writings throughout. The influence of his family atmosphere left a deep mark on his writings. His matter was of a domineering type who reduced his father to the condition of a henpecked husband. Hemingway's books show that his father never tried to assert his authority as head of the family with any measure of success. Hence, Hemingway's portrayal of woman is either a wish-fulfillment or an open condemnation of virago type of woman in the American scene. The wish-fulfillment he found not in America but in other continues. His esteem of American woman had been so greatly reduced in his mind that he could not think of a single American woman of lovable quality to figure in his works. The role that an American woman plays is to unman man and thus to humiliate him to such an extent as to make him feel horrified to lead a family life in such uncongenial situation or to force him to snap the bond of matrimonial union and to lead a solitary life all by himself. There are instances where the husband has become impervious to the pleadings of his wife, as in the story *Cat in the Rain*, or where the wife has resigned herself to her lot and become passively resistant to the husband's expectation of her as in *Out of Season*.

On close examination, the female characters in Hemingway's works seem to be heterogeneous and not homogenous as many critics think. They may not simply fit into the clear cut and broad divisions the bitch or the virgin, the black or white. Each woman in the story or the novel seems to fulfill a definite purpose depending on the author's ideology which appears to have undergone a clear shift from the pessimistic stoicism of the nineteen twenties and early thirties to the optimistic philosophy of the late thirties and afterwards. These women reflect Hemingway's ideological differences and hence some are quite unlike the others while a few of them seem to have certain identical similarities. They cannot be grouped into the rigid bitch or virgin categories. They may be rather categorized into five amorphous groups which help us to know of Hemingway's attitude to love, sex and woman in general.

The clear-cut category of Hemingway women should be the mindless Indian girls like Nick's Prudence Mitchell. They are the "love objects" who demand nothing from the man. We come across two such girls, the sweet title Indian with "plump brown legs" and "well holding arms" mentioned in "Fathers and Sons" and "Ten Indians" and the Moorish tart of *The Fifth Column*. The naked Squaw stirring the primordial feeling in Scripps O'Neil and Yogi Johnson described in *The Torrents of Spring* also belongs to this category. These women do not demand anything from the man and give nothing but their bodies. These Indian girls can be very good companions to young boys who may not think of marriage for many years. A man who is very busy with responsible work all the time like Philip Rawlings in *The Fifth Column* may find ideal companions in these Indian females. They can offer only sex without love and hence seem fit for the young man's groping experience with sex. These girls constitute only a minor portion in the world of Hemingway women.

The second category seems to be the largest and consists of the naïve, loving and trusting girls. They are easily identified by their long hair and sweetly feminine qualities. They can be termed as womanly women. These ladies are self-effacing. Many of them are the more appendages of the man they love and totally submerge their identity in him. They seek love or feel on impulsion towards it but find nothing but frustration. Their men either ignore them or they die. The following characters fit into the group: Liz Coates ("Up in Michigan") Catherine Barkley (A Farewell to Arms), Marjorie (End of Something) Maria (For Whom the Bell Tolls) and Renata (Across the River and into the Trees).

The third category consists of the heroines who seem to have a stultifying effect on the man. They are pardonable since they do not knowingly or actively corrupt the man. Such women would include the wife in "out of season" who is unwilling to listen to the man's apologies, the unseen wife in "Cross Country Snow", who spoils her husband's idyll in the mountain with her unwanted pregnancy, Harry's wife in "The Snows of Kilimanjaro" who smothers his literary talents by her wealth and comforts and Dorothy Bridges of *The Fifth Column* who exerts a corrupting influence by desiring to make him happy. These women are to be pitied since they either lose the love that temporarily sustains them or never find love at all. But their men can find satisfaction outside of love; Nick in outdoor activities like skiing and fishing, Harry in duck – shooting and writing and Philip Rawlings in the communist crusade. These ladies are negative but also relatively virgin unlike the Hemingway bitches.

The fourth category consists of the Hemingway women who are bitches. Since are bitches by circumstances and some are deliberate bitches. Brett and Macomber cannot be freed from the blame with which we associate them, through their unfortunate circumstances made them what they are. In spite of the author's explanation, they fail to pleasure us. Brett Ashley in *The Sun Also Rises* and Margot Macomber in "The Short Happy Life of Francis Macomber" belong to this group Brett has had a very unpleasant past. After two unsuccessful marriages, she is arranging for a divorce and to get her pang, she drowns herself in sex and drink. When Romero asks her to become more feminine, she is unable to please him. She is incapable of changing back to a more affirmative woman. Any how she is not a thorough bitch like Margot Macomber who is closer to the line of extreme bitchery. More malicious than Brett or Macomber are Georgette in *The Sun Also Rises* and Helone Bradley in *To Have and have Not* and Dr. Adam's wife in "The Doctor and the Doctor's wife". They are treated entirely unsympathetically by Hemingway. These ladies totally corrupt the men with whom they associate. The Hemingway women of the fifth and the last group represent the essential goodness and naturalness of the earth. Pilar in *For Whom the Bell Tolls* and Marie Morgon in *To Have and Have Not* are natural and good, though they are totally a moral.

Hemingway, as Tom Burnham put it, has tried "to create feminine character in Pilar by endowing her with certain masculine qualities like courage, loyalty, self-sufficiency, aggressiveness and hostility" (P22). This is true of Marie Morgan also. These sympathetic and good females have masculine virtues. Hemingway's world is essentially the male world. William Philips remarks:

"Though women are tangled in it,
Hemingway's world is essentially a
man's world just as much so as
an army or a Turkish bath, in which,
however, each man feels cut off
from his fellow-men" (P 94).

Hemingway treats the women only as foils for his heroes. The women have only secondary roles to play. They provide temporary companionships and fore-doomed love to the Henrys, the Jordons and the Cantwells and do not enter into the masculine world of fishing, hunting, bullfighting and soldiering. Their pattern of life seems to be one of loving, drinking and mating. They don't think but merely act. They are treated only objectively and hence lack intensity and depth. Hemingway's attitude towards sex seems to be quite conservative. He hailed from Oak Park, Illinois which was "... more than respectable and prosperous. It was also protestant and middle class. It exulted in all these characteristics" (P 2).

Hemingway's attitude towards women is conventional. He seems to have the opinion that women's submission is the basis of love. He prefers man to overpower the women and not vice-versa. He finds that the happy love affair issues out of male dominance. A woman's principal function in life seems to be to surrender her physical and intellectual freedom to her man. The function of woman only

to love the man is rather a narrow view and that is why Hemingway's heroines seems to be mere caricatures, objects of love rather than characters as pointed out by critics. James Colvert has commented thus:

“... the heroines rely upon their masculine counterparts for the actual conclusions drawn from male experience and thus become deferential and eager students of the hero belongs” (P 384).

To conclude, it may be said that Hemingway's is essentially a male world where the highest state offered to a woman is to become one with the man.

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Formation of Diminutives in Tangkhul and English: A Contrastive Analysis

Rinyaphy Khangrah, Research Scholar

Manipur University
rinyaphy@yahoo.com

N. Pramodini, Ph.D.

Professor
Dept. of Linguistics
Manipur University, Canchipur-795003
Imphal, Manipur
npdini@yahoo.co.in

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Abstract

The topic of diminution is approached mainly through the formation processes of derivational suffixation, compounding and other morphological systems as well as periphrastic or analytic constructions in Tangkhul and English contrastively. The domains of occurrences of diminutives in the two languages, their grammatical aspects and semantic denotations are also briefly discussed.

Keywords: Tangkhul, diminutives, word formation, contrastive analysis

1. Introduction

Diminutive is a term used to refer to something diminished in size or quantity as opposed to augmentative used to refer to augmented forms of objects or quantities. According to Reznitchenko (2000), "Diminutively is a generalised meaning of diminished size or degree, expressed via language means of different levels (from lexeme to word combination), which are accompanied either by expressive or emotive/evaluative shades, or by both at a time". The central semantic features of diminutives are 'child' or 'small'. Diminutives can be realised primarily through two processes; morphologically i.e. through suffixation and analytically/syntactically through periphrastic constructions. Other than denoting the size of the object, diminutives serve other functions, pragmatically, such as conveying endearment and affection, politeness, or use in hypocoristic terms, baby talk, as well as a means to express negative connotations such as belittlement or contempt. The present study will attempt to explore the formation trends of diminutives in Tangkhul and English. The data used in the study will be mainly intuitive data supported by various literatures in contemporary forms of both the languages.

2. Discussion

Diminutive strategy	Tangkbul	English
i. Derivational suffixation	kon(river)+ra>konra(rivulet) jim(house)+ra>jimra[h](small clan/house)	drop>droplet cigar>cigarette dad>daddy aunt>auntie sap>sapling mom>moms Michael>Mikeypoo
ii. Compounding	fu(dog)+nao(child)>funao(puppy) thingrong(tree)+nao(child)>thingrongnao(small tree) phei(leg)+nao(child)=pheinao(little leg) nela(lady)+nao(child)=nelanao(lady) mikthek(gaze)+nao(child)>miktheknao(little gaze)	baby+kangaroo>baby kangaroo dwarf+man>dwarf man
iii. Periphrastic/Syntactic construction	otlom(bundle)+kateonao(small)>otlom kateonao(small bundle) mi(person)+kateonao(small)>small person harnao(chick)+kateonao(small)>harnao kateonao(small chick) junao(girl)+kateonao(small)>junao kateonao(small girl)	little+girl>little girl small+favour>small favour wee+little+coffee>wee little coffee itsy+bitsy+teeny+tiny+word>itsy bitsy teeny tiny word
iv. Consonant/vowel symbolisation		tiny>teeny
v. Reduplication	anjanao(baby)>nanjananao(baby) kateo(small)>kateoteonao(very small/tiny) Tonmayo>Tonton	mummy>mama Joanna>Jojo
vi. Grammatical displacement	nawui apan pheomi haokei(I'll wash your hand)>awui apanao pheomi haosei(let's wash his/her little hand)/nanjanawui apanao pheomi haosei(let's wash the little hand of baby)	do you want mommy to wash your hands?>does she/he want mommy to wash her/his little hands?/does it want mommy to wash its little hands?
vii. Truncation	Wonreila>Awon Ningshimla>Ashim Vareso>Aso	Alison>Ally Elizabeth>Liz Michelle>Chelle

Using the division of Haas (1972;148) and Rosiak (2013;291) as shown in Hägg (2016;11), the diminutives found in Tangkhul and English can be classified under the following types, as shown in the table:

i) Derivational suffixation is the prototypical formation process of diminutives. This formation consists of the suffixation of a diminutive morpheme to the word base. In Tangkhul, the derivational suffix *-ra* is attached to words to add a meaning of smallness to the original sense of the word. However, there are specific words to which this suffix can only be attached. As opposed to its opposite *-rei* (augmentative), there are words like *koṇrei* (big river), *ṣimrei* (big clan/house), *otrei* (big load/thing), *k^hairei* (big fish); but not *otra** or *k^haira**. As a consequence, *-ra* has a limited usage. As for English, suffixes *-let*, *-ette*, *-y/-ie/-ey*, *-ling*, *-s*, *-poo* etc. can be attached to words to derive diminutive forms of the base words. Suffixes *-let* and *-ette* are mostly used to refer to non-human objects, e.g., *droplet*, *leaflet*, *applet*, *cigarette*, *bralette*, *roulette*. While the suffix *-ling* is used for both human and non-human objects, e.g., *sapling*, *seedling*, *underling*, *starling*, the suffixes *ie/-ey/-y*, *-s*, *-poo* are used largely for human entities, e.g., *auntie*, *Archie*, *Billy*, *nanny*, *moms*, *pops*, *Mikeypoo*, *Katiepoo*, etc., most often forming hypocoristic terms. These suffixes, as a whole, can be very productive when forming diminutives in English. As compared to Tangkhul, English has far richer diminutive formation in this category.

ii) In compounding, two or more whole words are combined to form diminutives. In Tangkhul, *-nao* 'child/small' may be attached to words to indicate the young ones of animals, e.g., *ṣunao* 'puppy', *hərnao* 'chick', *hoknao* 'piglet', *seinao* 'calf'. It may also refer to something diminished in size, e.g., *thingrongnao* 'small tree', *lairiknao* 'little book', *chonshinao* 'piece of cloth', *pheihopnao* 'little shoe'. Or may be used as a term of endearment or affection, e.g., *Yoyonao* (personal name), *pheinao* 'little leg', *miktheknao* 'little gaze', *masinao* 'little air'. Words like *aṇaṇnao* 'baby', *naoṣinao* 'child', *ṇəsotnao* 'friend', *leikaṣinao* 'lover', *vanao* 'bird', *ṣunao* 'girl' are lexicalised items. Whereas in words like *ṇəlanao* 'lady', *mayarnao* 'boy', *yaronnao* 'young man', *ṣəṇnao* 'clan', the second element *-nao* can be removed from the compound words while still retaining their meaning. English is limited in this category and rather resorts to syntactic constructions e.g., *baby kangaroo*, *dwarf man*.

iii) The periphrastic construction uses syntactic means to express diminution. This is the only analytic type. The process involves the combination of an adjective and a noun wherein the adjective inflicts this diminutive marker on the noun. *Kateo* 'small' may be combined with *nao* 'child/small' to form *kateonao* (double diminution) to function as adjective in Tangkhul to give *otlom kateonao* 'small bundle', *mi kateonao* 'small person', *harnao kateonao* 'small chick', etc. In English, *little*, *small*, *wee*, *itsy bitsy*, etc. are used to form periphrastic constructions. The adjective precedes the noun in English whereas the position is reversed in Tangkhul. *Kateo* is used largely to refer to quantity just as little in English. For example, *turu kateonao/kateokha* (*akhə* 'one' > *khə*) 'little water' and not *turunao* 'small water'.

iv) The diminutive strategy of consonant/vowel symbolism has the function of increasing the diminutive meaning of an already diminutivised lexeme through replacing a consonant/vowel for another. For example, [ai] is substituted to [i] in *tiny* > *teeny* (Hägg 2016:15). This type is only found in English and not in Tangkhul.

v) A strategy which co-occurs with consonant/vowel symbolism is reduplication. Typically, in child language the reduplication of first names occurs. *Aṇaṇao*, a lexicalised term meaning ‘baby’ is partially reduplicated to form *ṇaṇa*, a diminutivised term of endearment, which can be further attached with *-nao* to form *ṇaṇanao*, a more enhanced term of endearment for ‘baby’. In the same way, *kateo* meaning ‘small’ may be partially reduplicated to form *kateoteo* which gives an intensifying effect of ‘smallness’ and this may be further attached with *-nao* to give *kateoteonao*, a highly diminutivised term of endearment, familiarity or unimportance depending on the context of occurrence.

vi) Grammatical displacement comprises the act of substituting the second person pronoun for the third person pronoun. This occurs mainly when speaking to toddlers, for example, instead of saying “*Nawui apang pheomi haokei*” ‘I’ll wash your hand’, we find “*awui apangnao pheomi haosei*” ‘let’s wash his/her little hand’ in Tangkhul. This speech almost comes across as a request for participation to the addressee, making the speech less imposing and friendlier. In English, instead of saying “*Do you want mommy to wash your hands?*”, we find “*Does she/he want mommy to wash her/his little hands?*” An even more intensified diminutive meaning by grammatical displacement can be achieved through changing the grammatical gender of the personal pronoun to the neuter instead of the third person- “*ṇaṇanaowui apangnao pheomi haosei*” ‘Let’s wash the little hand of baby’ in Tangkhul and “*Does it want mommy to wash its little hands?*” in English (Hägg 2016:15).

vii) Truncation also referred to as clipping is another type of synthetic word formation process used to form hypocoristics. The truncated form is applied to signal familiarity or for want of informal name of address, common in both Tangkhul and English. It has the function of decreasing the social distance in the relation. The prefix *A-* is attached to the truncated names in Tangkhul, e.g., *Wonreila*>*Awon*, *Ningshimla*>*Ashim*, *Vareso*>*Aso*. Examples in English are *Alison*>*Ally*, *Elizabeth*>*Liz*, *Michelle*>*Chelle*.

3. Domains

There are different ways in which diminutives function. A most common appearance is in informal speech context. Jurafsky notes that diminutives form part of the informal inventory of language, and they are most frequent in spoken informal registers (Spasovski, 2012; 44). Diminutive forms with more emotive contents are employed in casual conversation and informal settings.

Another area where diminutives play a key role cross-linguistically is in child language, “variously termed baby talk, motherese, (nursery) teacherese and child centred speech. In general, diminutives appearing in this domain are applied as a means to signal affection to the child presenting the world as a friendly place, and thus making it smaller” (Hägg 2016;17). Diminutivisation of first names as kinship terms is found in Tangkhul and English. This can be seen in the truncated forms- *Wonreila*>*Awon*, *Ningshimla*>*Ashim*, *Vareso*>*Aso*, *Alison*>*Ally*, *Elizabeth*>*Liz*, *Michelle*>*Chelle*. The diminutivised first names are often termed hypocoristics or pet names. This diminutivised version of the first name often becomes the only term of reference when addressed by close friends, family or relatives (Hägg 2016;17).

Diminutives are also employed when referring to food and drink as a personal opinion or an invitation. They perform the function of expressing affection or desire for food and drink, minimising its amount and making the invitation for food and drink less of an effort. For example,

in Tangkhul, the invitation “*Canao mangkhui fusei.*” ‘Let’s have a little tea.’ by attaching *-nao* to the tea, indicates that the tea is only a little quantity and therefore hard to turn down by the addressee. Similarly in English, “*Shall we go and have a little drink?*” (Gooch 1967: 58) has the same effect with the use of ‘little’. Sometimes, the use of diminutivity can go beyond informal contexts into formal situation.

Speakers use diminutives to make their speech sound softer, give a friendly tone to an utterance or make an unfavourable condition less so. For example, in Tangkhul, “*Otnaohi kasamihaoro.*” ‘Please do this task for me.’, by attaching *-nao* to the noun, it diminishes the size of the task being requested to fulfil thereby making the speech sound softer and less unfavourable. Similarly, in English, “*Mind if I smoke a little cigarette?*”, “*Care for a little drink?*” with the use of ‘little’, the situation is made less unfavourable in the first case and friendlier in the second.

Some diminutives can perform several of these functions at once. Diminutives are also employed in jocular or ironic situations. For example, “*Fuwui khameinaochi!*” ‘The dog’s little tail!’, “*Hinaohi!*” ‘This little thing!’.

Speakers also use diminutives in acts of positioning by which they aim at achieving superiority and express condescension, contempt or similar attitudes and emotions (Schneider & Strubel-Bergdorf 2012: 30). Examples are- “*Ana ili otkasojanaofu ida.*” ‘He/she dare to order me around.’, “Well, speak to your little wifelet, your little bunny, for God’s sake.” (Schneider & Strubel-Bergdorf 2012: 27).

4. Semantic denotations

In general, smallness in size comes with various semantic associations- cuteness or youthfulness, childlike, weakness, tenderness, familiarity or unimportance. Diminutivity presents a modified smaller version of the original word. Apart from diminishing the size, diminutivity can come attached with emotional attitude. In the words of Lockyer (2014), “Diminutives do not necessarily have to convey smallness but rather the feature of non-seriousness, which could be labelled as metaphorical smallness”. The suffixes *-let*, *-ette*, *-ling* in English and *-ra* in Tangkhul indicates only the feature of smallness. Whereas suffixes *-ie/y/ey*, *-poo*, *-le*, *-s*, in English and *-nao* in Tangkhul have hypocoristic connotations e.g., *cutie*, *homey*, *granny*, *kissipoo*, *Debs*, *Miminao* ‘personal name’, *thingpheinao* ‘shade of a tree’. In periphrastic constructions, *small*, *little*, *wee*, *tiny*, *teeny* in English and *kateonao* in Tangkhul have attached emotional attitude, their meaning depending on the context of their occurrence and choice of the speaker. The use of these terms make one’s production emotional, expressive and most of all subjective (Kacmarova 2010: 21). Mintsy & Mintsy (2015: 32) have laid out some characteristics for describing the category of diminutivity based on binary oppositions: object/not object, person/not person, diminished size/not diminished size, youthfulness/un-youthfulness, adulthood/un-adulthood, emotional attitude/unemotional attitude, importance/unimportance, sympathy/unsympathy, familiarity/unfamiliarity. The logical constituent of the main concept of category of diminutivity is presented by an object or a person small in size, usually young, who is treated emotionally, with sympathy-based attitude or with feelings related to unimportance, insignificance, familiarity with this object or person. For instance, *funao* is a young one of a dog, whereas *fu kateonao* refers to a small dog regardless of its age, both while having the characteristic of smallness, can be referred with emotional attitude of the speaker.

There are, however, words like *tablet*, *bully* in English and *vanao* ‘bird’, *funao* ‘girl’ in Tangkhul that are lexicalised terms.

5. Grammatical aspects

Some grammatical aspects like multiple diminution and choice of primitive base are discussed below:

5.1. Multiple Diminutivisation

Several consecutive suffixes are added to the base variously termed multiple diminutivisation or recursive diminution. Multiple diminutivisation can occur in the form of the same affix applied twice as in *kateoteo* ‘very small’, *otnaonao* ‘little things’, *naonao* ‘a hypocoristic term for a younger sibling’. This form does not exist in English. Two or more different suffixes can also be attached to the base, as in *kateonao* ‘very small’ in Tangkhul. English is more productive in this case. For instance, *Mikeypoodles* is derived from the truncated name Michael>Mike, the suffix *-ey* is then attached followed by *-poo*, *-le* and *-s* in that order. Common patterns of suffixal combination in English occur in the form of *-ie*, *-s* and *-o*, e.g. *preggers*, *Katiepoo*, *fatso*, *Rosiepops* (Hägg 2016: 22, Bailey 2012: 117). Multiple diminutivisation can also occur in syntactic construction like *itsy bitsy teeny tiny word*. This process reinforces the semantic meaning of smallness or endearment of the word.

5.2. Choice of primitive base

Diminutive suffixes predominantly attach to nominal primitives as bases. This is evident in the examples discussed so far. Proper names and common nouns are more likely to be diminutivised as compared to abstract or less tangible objects; though cases of them exist: *miktheknao* ‘little gaze’, *zingyatnao* ‘little weather’ in Tangkhul and *little trouble*, *feels* in English. In a less common occurrence, diminutives are found to attach to adjectival bases- *weakling*, *brownie*, *dearie* in English and *hungpingnao* ‘very red’, *kaotheknao* ‘very thin’ in Tangkhul. The diminutive marker is attached after an expressive (here meaning ‘very’) is combined with the adjectival base in Tangkhul.

Verbal bases are also found in both the languages- *cookie*, *hireling* for English and *zatḡanao* ‘walk casually’, *faiḡanao* ‘eat casually’ for Tangkhul. The diminutive *-nao* when attached to verbs shows unseriousness/playfulness of the action. Verbs are largely unconstrained to take this diminutive in Tangkhul unlike English where verbal bases are more restricted.

English is observed as changing the word class from adjective or verb to noun: *sweet*>*sweetie*, *surf*>*surfie*. However, there is retaining of word class in Tangkhul. English and Tangkhul morphological suffixes mostly form bisyllabic words. Some words expressing feelings, times of the day, week, year or seasons are less likely to accept diminutivisation.

6. Conclusion

Diminutives constitute a peripheral part of the vocabulary of a language. Yet they form an interesting study. Diminutives have the central semantic feature of ‘child’ or ‘small’. The languages under study, English and Tangkhul, appear unproductive in diminutive formation as compared to other more expressive languages like Spanish or Macedonian (Hägg 2016, Spasovski 2012). In fact,

Tangkhul only has *kateo* and *-nao* as diminutive markers. Yet *-nao* is seen as highly flexible in its ability to attach to words for diminutive formation.

In derivational suffixation, the suffix *-ra* is used in Tangkhul and *-let*, *-ette*, *-ie/y/ey*, *-ling*, *-poo*, *-s*, *-pops* etc. in English. This process is very productive in English as opposed to Tangkhul. On the other hand, compounding with *-nao* is most productive in Tangkhul. Reduplication, grammatical displacement and truncation are other morphological processes found in the two languages. English employs an additional consonant/vowel symbolisation. Periphrastic construction is another widely used formation process found in the two languages, specifically realised by the use of *kateonao* in Tangkhul and *little*, *small*, *wee*, etc. in English.

Diminutives are found to function in the domains of informal registers, child language, terms of endearment and kinship terms, with reference to food and drink, to give a friendlier, subtler tone and as acts for positioning oneself.

The suffixes *-let*, *-ette*, *-ling* in English and *-ra* in Tangkhul indicates smallness without emotional attitude. Whereas, *-ie/y/ey*, *-poo*, *-le*, *-s* in English and *-nao* in Tangkhul have hypocoristic connotations.

Multiple diminutivisation in the form of the same affix applied twice can be found in Tangkhul but not in English. Combination of two or more different derivational suffixes is more productive in English. Multiple syntactic constructions exist but are rare in both the languages. Diminutives are typically generated by affixation and occur with nominal categories. There are adjectival and verbal bases as well. Change of word class from adjectival or verbal bases to nominal category is observed in English. However, there is strict retaining of word class in Tangkhul.

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Issues in Translation When the Language Learning is Through a Second Language: A Study of Chinese Language Learning

Sandeep Biswas

Assistant Professor

DFEL, Chinese

Central University of Jharkhand

sandeep.biswas@cuja.ac.in

Mob: 7766907852

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Abstract

This paper will analytically study and discuss the problems and difficulties one faces in translation when the acquisition of foreign language is through second language learning. This article is organized in three sections, in an attempt to present as many aspects of the field of Translation Studies as possible. Section 2 is concerned with the central issues of translation, with the problem of *culture* and untranslatability. Section 3 deals with the problems in an understanding of the second language and section 4 will look into the linguistic problems in the Target Language whilst translating it from Source Language.

Keywords: Chinese Translation, Second language, Foreign language, Untranslatability

1. Introduction

What is language? The definition provided by the Cambridge Dictionary as “a system of communication consisting of sounds, words, and grammar, or the system of communication used by people in a particular country or type of work”. Some scholars may disagree to this statement, as they consider the language as not only a science of semiotics but also a science to understand the nonverbal signs and abstract notions, for example painting, music, dance, etc. People in this area do not use any verbal articulation but use the same medium to convey their message or thoughts to the audience. What is meant by the term second language or L2? Multilingualism is gradually becoming a norm in most of the continents of the world. Sometimes, a distinction is made between a ‘second’ and a ‘third’ or even ‘fourth’ language. However, the term ‘second’ is generally used to refer to any language other than the first language.¹

A distinction is made between second and foreign language acquisition. In the case of second language acquisition, the language plays an institutional and social role in the community (i.e. it

¹ Ellis, Rod (1994). *The Study of Second Language Acquisition*. New York: Oxford, p.11

functions as a recognised means of communication among members who speak some other language as their mother tongue). For example, Hindi as a second language is learnt in the different states of India. In contrast, foreign language learning takes place in settings where the language plays no major role in the community and is primarily learnt only in the classroom. Examples of foreign language learning are Chinese, Japanese, French, German, Italian, etc. in India.

The paper will discuss the problems of translation when the foreign language learning is through the second language. It becomes significant to understand the notion of translation. Some people have stated that *translation* is the communication of the meaning of a source-language text by means of an equivalent target-language text. The definition presented by Nida is translating consists in reproducing in the receptor language the closest natural equivalent of the source language message, first in terms of meaning (语意: yǔyì) and second in terms of style (语体: yǔtǐ). Translation articulated by non-Europeans writers are three recurring stratagems: a redefinition of the terminology of faithfulness and equivalence, the importance of highlighting the visibility of the translator and a shift of emphasis that views translation as an act of creative rewriting.²

Here, it will be useful to understand what translation is and what interpretation is. What is generally understood as translation involves the rendering of a source language (SL) text into the target language (TL) so as to ensure the (1) the surface meaning of the two will be approximately similar and (2) the structures of the SL will be preserved as closely as possible but not so closely that the TL structures will be seriously distorted.³ So it can be deduced that the translator is a force for good, a creative artist who ensures the survival of writing across time and space, an intercultural mediator and interpreter, a figure whose importance to the continuity and diffusion of culture is immeasurable.⁴ Roman Jakobson distinguishes translation into three types:⁵

- 1) Intralingual translation or *rewording* (an interpretation of verbal signs by means of other signs in the same language).
- 2) Interlingual translation or *translation proper* (an interpretation of verbal signs by means of some other language).
- 3) Intersemiotic translation or *transmutation* (an interpretation of verbal signs by means of signs of nonverbal sign system).

Both original and translation are now viewed as equal products of the creativity of writer and translator, but the task of these two is different. It is up to the writer to fix words in an ideal, unchangeable form and it is the task of the translator to liberate those words from the confines of their source language and allow them to live again in the language into which they are translated.⁶ Now, let us see what an interpretation is. According to Freeman Tilden “Interpretation is an

² Bassnett, Susan (2002). *Translation Studies*, Third Edition. London: Routledge, Taylor & Francis Group. P.6

³ Bassnett, Susan, *ibid.* p.12

⁴ Bassnett, Susan, *ibid.* p.4

⁵ Cited in Bassnett, Susan, *ibid.*, p.23

⁶ Cited in Bassnett, Susan, *ibid.* p.5

educational activity which aims to reveal meanings and relationships through the use of original objects, by firsthand experience, and by illustrative media, rather than simply to communicate factual information”.

The official Romanization or *pinyin* is also provided with the Chinese characters for an easy read.

2. Cultural Barriers in Translation

Before we consider in detail the barriers which culture posits for translation, it is imperative to define the term ‘culture’. Raymond Williams suggests three broad definitions. First of all, culture can be used to refer to ‘a general process of intellectual, spiritual and aesthetic, development’. Using this definition, we would probably think of examples such as poetry, the novel, ballet, opera, and fine art. A second use of the word ‘culture’ might suggest ‘a particular way of life, whether of a people, a period or a group’. Here culture as a particular way of life—would allow us to speak of such practices as the seaside holiday, the celebration of Christmas, and youth subcultures, as examples of culture. These are usually referred to as *lived* cultures or cultural practices. Finally, Williams suggests that culture can be used to refer to ‘the works and practices of intellectual and especially artistic activity’. Here—culture as signifying practices—would allow us to speak of soap opera, pop music, and comics, as examples of culture. These are usually referred to as cultural texts.⁷

Today the movement of peoples around the globe can be seen to mirror the very process of translation itself, for translation is not just the transfer of text from one language into another, it is now rightly seen as a process of negotiation between texts and between cultures, a process during which all kinds of transactions take place mediated by the figure of the translator.⁸ Here John Dryden formulated three basic methods of translations:⁹

- (1) metaphrase, or turning an author word by word, and line by line, from one language into another;
- (2) paraphrase, or translation with latitude, the Ciceronian ‘sense-for-sense’ view of translation;
- (3) imitation, where the translator can abandon the text of the original as he sees fit.

Due to globalization, it is necessary to understand the languages and cultures of others. In translations, culture stands as a very difficult hurdle. It is said that ‘No language can exist unless it is steeped in the context of culture; and no culture can exist which does not have at its center, the structure of natural languages.’¹⁰ Culture stands a huge hindrance when the translator is translating a foreign language. For example, let’s assume that there is one Chinese, one Indian and one Indian interpreter who knows both Hindi as well as Chinese. When the Chinese person says that “我从来没

⁷ Storey, John (2004). *Cultural Theory and Popular Culture*, Third edition. Beijing: Peking University Press, p.1

⁸ Bassnett, Susan (2002). *Translation Studies*, Third Edition. London: Routledge, Taylor & Francis Group. P.6

⁹ Bassnett, Susan, *ibid.* P.66

¹⁰ Cited in Bassnett, Susan, *ibid.*, p.23

有吃别人动过筷子的饭” (wǒ cónglái méiyǒu chī biérén dòngguò kuàizi de fàn), he translates as “I never had food in which others had used chopsticks”. Now, this translation by the interpreter, according to the *metaphrase* of John Dryden, is right, as he has translated each and every word of the speaker into TL. But the interpretation leaves ambiguity in translation, as the sense is not clear. This meaning is similar to the opinion of Liang Shiqiu (梁实秋) about Lu Xun that reading Lu’s translation is consequently, like “reading a map and trying to locate places with one’s fingers.” Liang noted that they are more than just “stiff translation”; they are nothing more than “dead translation” (死译: sǐyì).¹¹ Here in this situation *paraphrase* or sense-for-sense translation will be applicable. This type of translation arises when the interpreter is not fully acquainted with the *culture* of the source language/foreign language. The translators should not be naïve in the professional world while dealing with peoples of different cultures, according to Daniel Gile. He suggested “the speaker has to provide the frame for the Message so that the listener could understand what was being referred to”.¹² The above example shows how the lack of understanding of the cultural background of Chinese hinders the translator in translating the text. Let’s take another example where English is a foreign language for the translator. Talking to the West, Western people often use the word ‘Fuck’ in their daily life. Interestingly this word is called a magical word in English. In parts of speech, this word can be used as a Verb (transitive/nontransitive), noun and adjective. For example: if an American wants to say a very hot girl, they would say a “she is fucking hot”. Here the word ‘fuck’ doesn’t contain any derogatory sense, but in a positive sense which has the meaning of ‘very’, an adjective. Similarly, this word can be used to express fraud, ignorance, trouble, aggression, displeasure, difficulty, incompetence, suspicion, enjoyment, request, hostility, greeting, apathy, innovation, surprise, anxiety, etc. Apparently it is very clear that if English is the second or foreign language for the interpreter, and if the interpreter is not familiar to the culture, then his/her translation will be called into question, as the most possible translation into Chinese would be “她真他妈的辣” (tā zhēn tā mā de là) (*metaphrase* or word by word translation). Here the interpreter fails to understand the cultural background of the word, as the English sentence may be spoken by many people, but the Chinese (translated one) will only be spoken by some hooligans. Here the interpreter may find it difficult to comprehend the meaning of ‘fuck’ in different contexts, as there may no similar kind of words in his first or second language, which will be equivalent to the text. The understanding of the culture of the second or foreign language will help the interpreter to comprehend the text and to translate it in a significant way. As many scholars think that besides knowledge of a language, comprehension implies knowledge of the outside world, also called in the literature extra-linguistic knowledge, world knowledge or encyclopedic knowledge.¹³

In terms of *culture*, another problem in foreign language acquisition through the second language is *untranslatability*. In simple terms, untranslatability is a property of a text or of any

¹¹ Leo Tak-hung Chan (2001). “What’s Modern in Chinese Translation Theory? Lu Xun and the Debates on Literature and Foreignization in the May Fourth Period”.p.202

¹² Gile, Daniel (2009). *Basic concept and Models for Interpreter and Translator Training*. Amsterdam: John Benjamins Publishing Company.p.57

¹³ Gile, Daniel, *ibid*.p.81

utterance, in one language, for which no equivalent text or utterance can be found in another language when translated. Catford distinguishes two types of *untranslatability*, which he terms *cultural* and *linguistic*.¹⁴ We will here discuss the *cultural* untranslatability, and in chapter 3 we will talk about *linguistic* untranslatability. Cultural untranslatability is due to the absence in the TL culture of a relevant situational feature for the SL text. It can be understood by the concept of God the Father which cannot be translated into a language where the deity is female and vice-versa. There are certain expressions in a language where one can find equivalent words for translation of the text, semantically one may be right in translation, but the meaning in the target language would not convey the same meaning as per the source language. Let's see some idioms and some colloquial expressions in Chinese, the idiom: 青梅竹马 (*qīngméizhúmǎ*). Each Chinese character has some specific meaning in English, whilst translating the idiom in a *metaphrase* manner; one cannot deduce any meaning out of it. Translation involves far more than the replacement of lexical and grammatical items between languages and, as can be seen in the translation of idioms and metaphors, the process may involve discarding the basic linguistic elements of the SL text and achieve 'expressive identity' between the SL and TL texts.¹⁵ In the same way, the colloquial expression in Chinese “好什么好，好你个头” (*hǎo shénme hǎo, hǎo nǐ gètóu*) which means 'it's not good', but translating it in *metaphrase* or in *paraphrase* way, the meaning will still be in ambiguity. Let's take some more example, in kindergarten kids learn rhymes. In Chinese also there is a rhyme for counting which goes like this “一颗豆豆两颗米，那个出口就是你” (*yī kē dòu dòu liǎng kē mǐ, nàgè chūkǒu jiùshì nǐ*). In comprehending this rhyme, one may find difficulty in making any sense out of it. It is even more difficult to translate it. There is a similar kind of expression (rhyme) in Hindi also. One may find it even difficult to translate because in Hindi the word doesn't represent anything but are merely sounds. Sometimes the meaning and usage of a single word in a first or second language may be different from some other languages. In that case, one should understand the cultural phenomenon behind it. But still if one can understand it *culturally*, s/he may not find any equivalent word in the target language. With the translation of the word *hello*, the standard English form of friendly greeting when meeting, the problems are multiplied. The dictionaries give:

French: ça va?; hallo

German: wie geht's; hallo

Italian: olà; pronto; ciao

While English does not distinguish between the word used when greeting someone face to face and that used when answering the telephone, French, German and Italian all do make that distinction. The Italian *pronto* can only be used as a telephonic greeting, like the German *hallo*.¹⁶ In case of Chinese also the same conditions are applied. When the Chinese meet someone face to face, they greet as “你好” (*Nǐhǎo*), and when they receive a call they say “喂” (*wéi*), whereas in English for both the above situation they use *hello*.

¹⁴ Bassnett, Susan, op cit.p.39

¹⁵ Bassnett, Susan, ibid.p.34

¹⁶ Bassnett, Susan, ibid.p.26

3. Challenges in Learning Second Language and Its impact on Learning a Foreign Language

We have already discussed in the introductory part that a second language functions as a recognised means of communication among members who speak some other language as their mother tongue. Through linguistic research, it has been found that sometimes people fail to understand the second language completely, as it is not their first language or their own mother tongue. The lack of understanding is not only in its *cultural* domain but also in its lexical parts. This sometimes creates misunderstanding in the second language itself, which can mislead the translator in translating the second language text into the target language. An individual easily adapts the first language once it will be imparted to him/her. It can be understood by a simple example. A Chinese baby born in Bangladesh will easily grasp the language Bengali. Although its parents are Chinese, the kid will be fluent in Bengali after acquiring Bengali for a few years. But later on if the kid has to be shifted to China, then s/he won't be able to grasp Chinese as quickly as s/he has learned Bengali (here we assume that the only language which s/he learned in Bangladesh is Bengali and Chinese was not imparted to her as her mother tongue). Actually, the kid's brain is just like a white paper where one can write anything with the help of a pen. But once it is inscribed, it will be very difficult to remove it from the paper. If also one removes it, still the minute imprints will stay back on the paper.¹⁷ This situation is the same as the learning process of a language by the kid. Once the first language has been imparted to the kid, it will be a bit difficult to impart a totally different language to him/her, as the kid will adapt the second language through the understanding of the first language.

The above situation is applicable in the learning of a foreign language also. The individual will learn the foreign language through the understanding of the second language which will put some hurdles in front of the interpreter to master the foreign language. To clear the statement, let's assume that a Hindi speaker is learning Chinese through English (here English is a second language for the individual). Now in Hindi, there is a grammar for singular and plural. Like one student (singular) will become plural by adding a suffix 's' to it. Both in Hindi and in English there are particular suffixes by which one can make a singular form into plural one. In contrast to Chinese, it also has a suffix to make singular sense into plural, which is 们 (*men*). For example 我们 (*wǒmen*: we), 你们 (*nǐmen*: you all), 他们 (*tāmen*: they), 人们 (*rénmen*: peoples), etc. But this grammar rule is not applicable to all nouns or pronouns. The suffix 们 can only go with + human nouns or pronouns to make it plural (see the above Chinese examples). But if someone wants to say that "there are many stars in the sky", it will be wrong in Chinese to say "天上有很多星星们" (*tiān shàng yǒu hěnn duō xīngxīngmen*). Here the suffix is not applicable with the noun 星星 (stars), instead, the sentence will be "天上有很多星星" (*tiān shàng yǒu hěnn duō xīngxīng*). If the interpreter interprets it as "星星们" (*xīngxīngmen*), then the reader of this text will be confused. This is the specialty if a language that what one finds in the SL will be completely different in some other language. An individual learning Chinese, as a foreign language, through English or Hindi, as a second language,

¹⁷ Biswas, Sandeep (2016). "An Exploration and Analysis of the Issues Regarding the Teaching of Chinese in Indian Universities." *China & the World Cultural Exchange*, Vol.211 No. 5, p.133-136

will face this problem in translation. The above example showed that foreign language learning through a second language might become a hurdle.

Lack of understanding of the second language not only lies on lexicons but also on the semantics. Sometimes the meaning of the word in the second language is not clear to the interpreter himself. In that case, his interpretation will be called into question. To understand the above statement let us take the example of the English word ‘Civilization’. Here, dictionaries have defined civilization in various ways; these definitions can bewilder the translator. So once the translator is not clear about any concept or meaning of a word, s/he will not be able to translate the SL into TL. This kind of translation often misguides the audience. Taking another example from classroom observation, Indian students, when learning Chinese, they often misunderstand the concept of 和 (*hé*) which means ‘and’. The Chinese word 和 (*hé*) is basically used to connect consecutive nouns or pronouns, like 我、哈利和安娜都学习汉语 (*wǒ, Hālì hé Ānnà dōu xuéxí hànyǔ*) which means I, Harley and Anna all study Chinese. It can’t be used as conjunction ‘and’ of English, which functions to connect two different sentences.

4. Specific Linguistic Hindrance

Let us see the specific linguistic issues when language learning is through a second language. Edward Sapir claims that: “No two languages are ever sufficiently similar to be considered as representing the same social reality. The world in which different societies live are distinct worlds, not merely the same world with different labels attached.”¹⁸ The above definition can be also said that no lexicons and the semantics are similar in different languages. The meanings of some words are only confined to some particular language. In this case, translation will be very difficult. Through linguistic research, it has been found that the equivalent synonyms in one language, with different usage, may not be there in other languages. Like in Chinese the meaning of 嘲笑 (*cháoxiào*), 哂笑 (*shěnxiao*), 讥笑 (*jīxiào*), 讥讽 (*jīfěng*), 嘲讽 (*cháofěng*), etc. are same in English, which is to laugh at or to sneer at, which is the closet translation to only 讥笑 (*jīxiào*). But in Chinese words have different meanings regarding the usage of the words. The word 嘲笑 (*cháoxiào*) has the sense to laugh at someone while criticizing the person. But in English translation ‘to laugh at’ doesn’t carry that sense. Again, the word 哂笑 (*shěnxiao*) is the meaning between 嘲笑 (*cháoxiào*) and 哂笑 (*shěnxiao*), but again it is impossible to translate this word into English. Another example of this problem can be the Chinese word 忽然 (*hūrán*) and 突然 (*tūrán*). The meanings of both the words are ‘suddenly/all of a sudden’, but the usages of these two Chinese words are completely different. For example, 突然 (*tūrán*) can be an adjective as well as an adverb, whilst 忽然 (*hūrán*) can only be an adverb.

On the linguistic level, untranslatability occurs when there is no lexical or syntactical substitute in the TL for an SL item.¹⁹ Linguistic untranslatability occurs when a formal feature of the

¹⁸ Bassnett, Susan, *ibid.*p.22

¹⁹ Bassnett, Susan, *ibid.*p.39

Source Language is functionally relevant in the Source Text, and the Target Language has no formally corresponding feature. For example, the English tongue twister: “Fuzzy Wuzzy was a bear. Fuzzy Wuzzy had no hair. Fuzzy Wuzzy wasn’t fuzzy, was he?” has no equivalent translation in Chinese, and which is equally a tongue twister. Due to globalization, new words are emerging on the dictionaries. Sometimes it is almost impossible to translate those words into any other language. For example 干部队伍要革命化 (*gànbù duìwǔ yào gémìng huà*), 年轻化 (*niánqīng huà*), 知识化 (*zhīshì huà*), 专业化 (*zhuānyè huà*).²⁰ There are no equivalent words in English for these words in Chinese. Similarly, gender-biased languages, like Hindi, can’t be translated into Chinese or English.

To avoid the above situations, there are some remedies of untranslatability. Linguistics has come out with two possible solutions to untranslatability. A) the use of literal translation, concerning on the immediate language of the message, B) the use of an artificial language somewhere in between the SL text where the special feelings of the original may be conveyed through strangeness.²¹ In support of these two solutions Cicera expresses: “If I render word for word, the result will sound uncouth, and if compelled by necessity I alter anything in order or wording, I shall seem to have departed from the function of a translator.”²² It has been said that “communication is possible when account is taken of the respective situations of speaker and hearer, or author and translator”.²³

5. Conclusion

Language acquisition, as stated above, is still a young discipline and still has a long way to go. Translators continue to translate, and the extended discussion that has begun with such issues can now be joined by anyone who, having encountered problems while translating, wants to move from a pragmatic, empirical position towards a more scientific, collaborative discourse.

Here the languages in question belong to two different and distinct language families. Which means that both English and Chinese have their different cultural, linguistic features. When English is a medium to learn Chinese, the conceptual gaps which prevail in English learners’ repertoire become problematic for the learners of Chinese as a foreign language. This continues when the learners involved in translation.

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The Search for Self in Ursula K. Le Guin's *Wizard of Earthsea*

P. Rini Melina

Ph. D Research Scholar
Department of English
Annamalai University
Annamalai Nagar 608 002
melinarini8@gmail.com

Dr. C. Shanmugasundaram

Research supervisor
Assistant Professor
Department of English
Annamalai University
Annamalai Nagar 608 002
csundaram25@gmail.com

Abstract

Ursula K. Le Guin was an American author. she was best known for her works of speculative fiction, including the science fiction works sets in the Hainish Universe and the fantasy series of Earth Sea. She began writing full time in the 1950s and achieved major critical and commercial success with *A Wizard of Earth Sea* (1968). For the latter volume Le Guin won both the Hugo and Nebula awards for best novel, becoming the first woman to do so.

This research paper deals with the self-identity in the maturation of fantasy super-hero Ged, or sparrow hawk, the title character. Over the course of the novel, he learns the true meaning of Wizardry its limits as well as its capabilities. One of the main attractions of the novel, in addition to Ged himself, the fantasy and the adventure, is Le Guin's skill at showing the friendships that make Ged's success and mistakes seem so important.

Keywords: Ursula K. Le Guin, *Wizard of Earthsea*, Self-Identity, Imaginative, Trickster, Wizard, Magic, Witch

In the *Wizard of Earthsea*, Ged's voyage to selfhood is chiefly a battle to find and name the strange shade which persistently pursues him. Elizabeth Cummins proposes that the master prototype for the Earthsea trilogy is the emotional voyage to selfhood as discussed by Jung in his four archetypes : "The youngster has a startling showdown with the clouded side of oneself trailed by encounters that finish in a scene of acknowledgment that flags the accomplishment of a coordinated identity" (Jung , p. 29). For further bits of knowledge into the nature, job and capacity of this shadow, and to what degree this shadow could be comprehended as a supplement to that other portion of some otherworldly duality, it is just fitting to go legitimately to Jung.

Rebelling against the unilateralism that has justified human presence for a really long time, Jung contends that the twentieth-century craftsman or hero must stand up to those mistreated, oblivious, and riotous powers that have been stifled for a really long time. Thus, within recent memory, one faces the abnormal and the evil, the dreamlike, the awfulness and the disorder of death.

Western civilization history has been an aggregate endeavour to avert demise and confusion with control and levelheadedness, with its materialistic qualities. Thus, The imaginative errand confronting the general public driven by balanced power is to confront the passing and turmoil provoke have endeavoured to smother in themselves. As per Jung, this errand requires humanities oblivious half's definitive showdown with the shadow.

Jung recommends that the Trickster archetype has a double viewpoint that can wound and recuperate as a shape shifter. The Trickster can be found in the mind as crude demonic assume that initially worked self-ruling and could even reason "ownership." The Trickster has dependably been recognized by the supposed "primitive" people groups, giving him his obligation in legends and ceremonies as both evil spirit and savoir. Just "civilized" society, when embodied, sanely rejects the Trickster. The Trickster's capriciousness bothers the individual who trusts he's in charge. Jung concurs that it is normal to need to disassociate himself from such an upsetting figure and deny him in oneself. Jung further proposes that the Trickster is such a conceivably ground-breaking power, that our judicious forswearing of him has made a profound crack. This fracture frequently prompts an evil presence hero showdown. Modern man is constrained into a ceaseless refusal of his other a large portion of, his own actual shadow, deliberately or not, by stranding the Trickster.

What is more, in reality, in Wizard one perceives how the shadow has been situated as the focal image by Le Guin and how she skilfully controls this old idea by first giving its introduction to the world and after that enabling it to make a profound break, trailed by a long battle that closes in a definitive encounter of tolerating its duality.

Wizard of Earthsea's first part finishes with a commencement ritual that can be viewed as the novel's proposition. Hardship's whole activity depicts the moderate acknowledgment of the legend in connection to higher forces of being a person in the public arena and a self. As indicated by Walker, there is a consecration connected to the saint's actual name in that, by ethicalness of this custom, one's own character cannot be maintained a strategic distance from, particularly when the remainder of society ritualistically demonstrates the veracity of the initial move towards childhood. In this manner this custom "urgently dramatizes the old and inevitable process of individuals in relation to fixed, stable positions in society" (Walker, p. 181). In this first part, Le Guin records the qualities of the clan of the hero, investigates the social position of wizards, examines social festivals, and demonstrates the significance of the myths that can be in charge of social memory and individual distinction, all things considered and exclusively. Humanity is acquainted with a focal anthropological detail that builds up an establishment of suppositions and qualities that empowers it to pursue and pass judgment on the saint's conduct. The accompanying ceremonial starts with the proposition, the journey for selfhood.

The day the boy was thirteen years of age, in the early harvest time magnificence while the splendid leaves are still on the trees, Ogion came back to the town from his roving over the heap of Gont, and the Passage function occurred. The witch took his name Duny from the boy, the name given to him by his mother as an infant. He strolled anonymous and bare into the Ar's virus springs

where it ascends underneath the high bluffs among the stones. As he entered the water mists crossed the substance of the sun and incredible shadows slid and blended around him over the pool water. He crossed to the far bank, shivering through that frosty, living water with virus yet strolling gradually and erectly. Holding up as he went to the bank, Ogion connected his hand and caught the arm of the boy murmured his actual name to him.

As per Walker, this transitional experience in the entirety of its quickness shows Wizard's whole activity in smaller than usual. Ged's conduct amid the entire novel, as observed amid the commencement, is a more established entertainer's guidance and bearing. He is first under Ogion's tutelage, at that point under Roke's Nine Masters. The unlimited lists of names and the wizards' mystery legend is found out at Roke Ged. Be that as it may, as indicated by Walker, this present novel's focal subject portrays the procedure of the saint's comprehension of the significance of his name: "This process is foreshadowed in the initiation where Ged walks through the 'great shadows' in the 'icy living water.' Walking through water in initiation means death and rebirth as giving one name to gain another" (Walker, p. 182). In the principle plot of the novel we see Ged being bothered as a shadow by the apparition of his own passing, which he at long last defies and defeats in the last section. Without a doubt, Ged, the saint remains at the upfront of the book, and his journey to stand up to and name his shadow is the focal activity. It is essential that one can begin from the earliest starting point to comprehend the cause of the shadow and how the development of this duality drives the plot as far as Ged's mission for selfhood. What's more, one feels a separation from the earliest starting point, a dejection that frequents our hero.

The reader is acquainted with the youngster on page one of the books which would one day become both Dragonlord and Archmage. He was conceived at the leader of the Northward Vale in a desolate town called Ten Alders, high in the mountain. His mother named him Duny, yet inside a time of his introduction to the world she kicked the bucket. His father, who was the town's bronze-smith, was a stem, unspeakable dad who supported his child with no delicacy. The boy developed wild and quick, comparing a completion of temper with a clamour and pride. His dead mother's sister sustained him as a child, yet she was additionally Ten Alders' witch, busier with the specialty of black magic, and along these lines bombed as a second mother. She made up by instructing Duny the spells and charms of her exchange, however, where she bombed maternally, for she perceived that her nephew had the potential for wizardry. With his new learning of enchantment, the young man was thrilled and soon he had the capacity to direction both winged animal and mammoth. Regularly he was seen with a prey fledgling about him, to such an extent that he was nicknamed Sparrow peddle by the children, a name he kept for an amazing remainder.

Sparrowhawk accomplished his first noticeable quality as a kind of magician when he had the capacity to make a deception of haze so as to keep away from Kargs looting his town. The dream was powerful to the point that the Kargs were re-steered, and they were altogether butchered in their perplexity. In any case, the spell of deception cost Sparrowhawk so much that he was unfit to talk, eat, or rest, and did not appear to hear what was said to him. His auntie perceived that his capacity had been spent by the boy, yet she couldn't re-establish him. While Sparrowhawk stayed in his quiet,

updates on his brave deed had spread far, to such a degree that on the fifth day after the Kargish butcher, an outsider conveying an extensive oak, carne staff to Ten Alders. He was perceived as a wizard and taken to the bronze-smith's horn where he laid his hand on the temple of Sparrowhawk and once contacted his lips, re-establishing the young man's full wellbeing. The bronze smith had said to the more unusual, "You are not a typical man." The Wizard had answered, "Neither will this boy be a common man.

He took Sparrowhawk bird of prey to Re Albi as his believer in the pursuit for imagery not long after Ogion's visit to Ten Alders. The pride and restlessness of the young fellow appeared to increment as he developed amid his time of learning and association with Ogion. There was an example in which a young lady insulted him for weaving a spell of self-change, and in his pride in awing her he went to the Lore Books to which Ogion had not yet presented him. As he turned the pages, he was mesmerized by a spell bringing the dead's spirits. He felt a frightfulness beating him as he endeavoured to translate the runes and images; he wound up fixed, and he couldn't discharge his eyes until he had wrapped up the full spell. The room had turned out to be dull and he was by all accounts restricting his ghastliness to his seat. Investigating his shoulder, he saw something squatting behind the shut entryway, a vague coagulation of darker shadow than murkiness. It appeared to connect with him, and murmur, and call him faintly: yet he couldn't comprehend the word. "(WOE, p. 23) suddenly the entryway was opened, and a man washed in white light came in, talking out loud and furiously, and the haziness and murmuring stopped. Ogion had entered, and his oak staff was all the while consuming with white brilliance.

Ogion acknowledged now that his student had a crude power and offered Sparrowhawk the choice of remaining with him or being sent to Roke Island where the high expressions were educated. Roke was picked by Sparrowhawk. It is essential that we stop here and observe how our student approaches his journey for confidence. They are now mindful that Sparrowhawk comprehends wonder and sees himself traveling toward this path since his prior black magic disciple days with his auntie: "The witch praised him and the children of the village began to fear him, and he himself was sure that very soon he would become great among men" (WOE, p. 6).

In Modern Critical Views, George Slusser: Ursula K. Le Guin perceives the start of Ged's battle with himself in his essay "The Earthsea Trilogy." Slusser proposes that Ged's character is an accentuation on man's developing consciousness of his capacity to do insidious inside him, the estimation of positive individual activity, and Ged's capacity to defeat his pride and dread. We are helped to remember the possibility of Jung that accepting the limit with respect to fiendish is an acknowledgment of our shadowed half and that such acknowledgment is important for a profound development. Ged is bound for seclusion even at a youthful age; he is never again standard by excellence of his capacity and pride and the way that a ground-breaking mage has picked him to ace expressions of the human experience of symbolism. Slusser likens Ged to an artist: "Traditionally, the artist is the most private of heroes; the struggle to create is a struggle with self, with one's own powers and the need to control them and their consequences" (Slusser, p. 73). The greater part of us is in compassion for Ged; at the intersection that symbolize his battle with himself and the severe

organic product borne by his pride, he is in every case alone. Wizard is the narrative of a private fight with one's shadow, of a well-established legend through commencement and apprenticeship through a mission for selfhood, not so much his own, however one obviously appointed for him.

"Amid his stroll through the spring, Ged's confinement prefigures his long periods of physical and mental dejection" (Walker, p. 182), as per Walker. As Walker notes, it is a prerequisite that segregation periods are essential for saints by which their old personalities bite the dust and new ones are conceived. Humanist see Ged encountering intense segregation all through all pieces of the novel, willed without anyone else and requested by society. Ged is required to suffer disengagement in the mountains with Ogion as a result of his outstanding forces. He promotes evacuate himself to Roke's school where he invests a ton of energy alone in the name arrangements of learning towers. This confinement of the "Tower" can be deciphered as formalized, directed by the school.

Be that as it may, when Ged releases the shadow, the soul of "unlife," he encounters a more profound individual detachment. Walker recommends this confinement is both physical and mental. In the first place, the shadow wounds actually constrain Ged to disengage himself: "he lay visually impaired, hard of hearing, and quiet" (WOE, p. 64). Afterward, when Ged begins his recuperation, he is unfit to recover his conviction that he is fit for society and he keeps on heightening his disconnection: "He maintained a strategic distance from the individuals who knew him and the individuals who didn't." (WOE, p. 65) It lights up how Le Guin manufactured a relationship of circumstances and logical results between Ged's individual activities and his estrangement from the aggregate society. "Such a challenge to the social structure acting in a vacuum undermines the 'parity of light and obscurity, life and demise, great and insidiousness' since Le Guin sees these major powers of life as being associated and basic to society. Social conduct has inescapable good ramifications for Le Guin" (Walker, p. 186). For Ged's situation, in the process of his socialization into masculinity, he disturbs the Equilibrium by declaring his very own self-image over everything else. Along these lines since he has upset the Balance, Ged is compelled to live both outside the designing of society and past as far as possible.

WOE is now moving away from Roke's intellectual hub to the Low Torning fishing village where Ged accepted the resident sorcerer's position. Ged accepts this unimportant post at Low Torning because "since that night on Roke Knoll, his desire had turned against fame and display as much as it had once been put on them. He always doubted his strength and feared the trial of his power" (WOE, p. 12). His quick assignment presently is to free Pendor's monsters from Low Torning's danger. Ged is bothered by his shadow's fantasies, and yet he can't go up against his enemy and overcome the winged serpents; his activity starts things out. Lasseter has a fascinating perspective on Ged's experience with the mythical serpents: he proposes that the victory of the monsters is important to Ged's quest for shadow, despite the fact that Ged may not know about this:

In defending his fisher folk against the dragons' attack, he is also taking true and right action to bring his primeval power under control in himself, thus facing without fully realizing it,

the formless and tearing beast-nature of shadow. Attending to his appointed task and duty, he is attending to his personal inner danger. (Lasseter, p. 95)

Lasseter further suggests that Ged's resistance to the temptations of the Terrenon, to its promise of power and fame, to ancient evils deeper than any personal shadow, the evil of Satanism and occultism, all deepen his self-knowledge and his strength. Moreover, Lasseter proposes that Ged's protection from the Terrenon's enticements, his guarantee of intensity and distinction, antiquated disasters more profound than any close to home shadow, the underhandedness of Satanism and otherworldliness, all extend his self-information and quality. Lasseter offers a persuading translation when he suggests that Ged can at exactly that point escape the Terrenon's mysterious power by giving up inclination and mankind for the bird of prey's wildness and scholarly objectivity of his open name. Just as a dehumanized bird of prey with a forceful astuteness would he be able to come back to the main spot where he understands that he can catch what was lost.

There is obviously a dramatic change in Ged's inner direction when he returns from his hawk-mood and admits to Ogion: "I have come back to you as I left: a fool" (WOE, p.126). When Ogion enquires about the shadow-beast that pursues him, Ged answers: "I have no strength against the thing" (WOE, p.127). But Ogion reminds Ged: "Strange, you had strength enough to outsell a sorcerer in his own domain, there in Osskill. Ged's internal course clearly changes drastically when he comes back from his bird of prey state of mind and admits to Ogion: "I have returned to you as I left: a trick" (WOE, p.126). At the point when Ogion gets some information about the shadow-mammoth seeking after him, Ged answers: "I have no quality against the thing" (WOE, p. 127). Ogion prompts that all things have a name, even the shadow, and now the time has wanted Ged to tumble around:" If you proceed, on the off chance that you continue running, wherever you run, you'll discover peril and fiendishness, on the grounds that it's pursuing you, it's picking your direction. You must pick. You need to search for what you're searching for. The seeker must be you" (WOE, p.128).

The quest for the shadow appears as a long pursuit over the wild of the vast ocean. The readers helped to remember the pursuit over the ice that finishes up Mary Shelley's *Frankenstein*. The type of the shadow, as Lasseter brings up, experiences a change. Like Ged's very own soul, the shadow at first has no head nor administering insight. It is seen as shapeless, savage, and insatiable with abhor and needing. It is fascinating that when the shadow shows up in Ged's daze in Low Torning, it is still without shape, yet does not jump promptly at him; it murmurs to him, however without words. Lasseter clues that the shadow is developing increasingly human, progressively shaped, and that Ged's hard and genuine work at Roke, his freshly discovered sympathy for the powerless and tormented, for Pechevarry and his kin, have started to adapt his soul. Along these lines' Ged-ness would now be able to appear to murmur, however still without words, it can contact others.

It is as a bogus human, a gebbeth mariner Skiorh, when Ged next meets the shadow. The gebbeth pushes off the human appearance on Osskil and swings to Ged in the genuine state of the genuine shadow, a gibberish in a shroud that expresses its name - Ged. It murmurs, mutters, and calls to Ged as the shadow pursues Ged during that time and snow. Lasseter proposes it is the valour and

immovability of Ged at Pendor before the mythical serpents that gave the shadow its evident human structure and words. Accordingly, at this intersection of selfhood, Ged just starts to comprehend his shadow in direct relationship as he currently sees his actual self, his genuine wants, and his "great" expectations. He knows that he is not keen on riches (the crowd of a monster); He understands that for the good of he wouldn't like to execute or pass on, thus he liberates the winged serpent. Above all, as a genuine saint, Ged does not have any desire to fix his very own inside battle rapidly and effectively, on the grounds that he won't offer his fisher folk to the mythical serpents for the name of the shadow. The tune waves into the craftsman in Le Guin as Ged keeps running before the shadow: "It had started to murmur and mutter to him, calling him, and he realized that murmuring was in his ears for his entire life" (WOE, p.108)

As we approach the last showdown on the sands of World's End among Ged and his shadow, we start to comprehend the idea of the shadow not as a different substance, yet as an augmentation of Ged himself. In this way, from a Jungian perspective, the shadow presently speaks to each one of those on whom Ged has anticipated his very own shadow, those people who epitomized his abhors and fears. The shadow confronting Ged now accept his dad's shape, the smith, trailed by Jasper, Pechevarry, Skiorh, a mythical serpent, and after that continues a startling face that is neither man nor beast, yet with eyes like dark void pits. Ged faces the snapshot of his reality:

Aloud and clearly, breaking that old silence, Ged spoke the shadow's name and in the same moment the shadow spoke without lips or tongue, saying the same word: 'Ged.' And the two voices were one voice. Ged reached out his hands, dropping his staff, and took hold of his shadow, of the black self that reached out to him. Light and darkness met, and joined, and were one. (WOE, p.180).

By perceiving and making harmony with his shadow, Ged has achieved his journey for independence to some degree. As Jung proposes, it is this parallel voyage that one needs to venture out to confront the primordial encounters that are not the standard, for they must be found inside the dull openings of the psyche. What's more, to be sure, Ged has voyage, this underground adventure through the dull night of the spirit that is basic to human advancement in its totality. In any case, the procedure of change must be accomplished through death for some, a definitive selfhood. The reader is taking a gander at the last limit of Ged's idea of death. It is no mishap that, having both accomplished their courageous journeys, Arren and Ged live separated from the aggregate human house: alone in the quietness of the woods, and Arren alone on the position of authority. One ponders about this present seclusion's need. My proposition likewise took a gander at death as a definitive selfhood in which the acknowledgment of death is the essential forever's totality. The repetitive topic of light and dimness, life and demise exist in the two books as supplements of a brave selfhood. It is the imagery of light and haziness, the encounter among life and passing, which drives both Arren and Ged to a vast degree as they continued looking for selfhood. Indeed, "to light a flame is to cast a shadow" (WOE, p. 44) can be viewed as the allegory of this thought.

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Language in India www.languageinindia.com ISSN 1930-2940 19:5 May 2019

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Corruption as an Incurable Societal Disease in Chetan Bhagat's *Revolution 2020*

S. Sathyarani

Asst. Prof. of English

Adhiyaman Arts and Science College for Women

Srinivasa Nagar, Krishnagiri Main Road

Uthangarai (Tk.) Krishnagiri (Dt.), 635207

Sathyarani59@Gmail.Com

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Chetan Bhagat is the famous Indian writer, prominent columnist, youth icon and famous orator. His novel *Revolution 2020* mainly focuses on major themes of the societal realism. They are love, desire, corruption and ambition. Societal realism does not stop with saying how the ways of the life of the people. It also gives how life can be changed for the good of all.

The novel revolves around three close friends, Gopal Mishra, Raghav Kashyap and Aarti Pratap Pradhan, who are living in the central part of Varanasi. Gopal Mishra is the protagonist of the novel and he belongs to lower class family. His father is the retired teacher and mother died, when he is four years old. He is brought up by his father. His mother's illness has wiped out his father's savings. His father's share of land is also in dispute due to the greedy nature of his father's brother.

Gopal is born and brought up in limited comforts but with unlimited love and sentiments in the company of his father. During one occasion his father introduces his brother with tears as, "He is my elder brother... the loss of a brother hurt him more than the loss of land" (15). Whereas, Raghav Kashyap belongs to middle - class family and Aarti belongs to rich family. This class difference makes all the life change into different directions. It is strange to know how three dissimilar people with different background and with different life ambitions come to the acquaintance of making friendship.

All the three close friends survive with their own dreams of life. Raghav Kashyap is topper from the Sunbeam school and strong aspirant of IIT rank. He is a bright engineering student and his ambition is to become an honest journalist. He wants to do something for the world, so he tells as, society changes only when individual family norms are challenged. He is the close friend of Gopal from the school days. Unfortunately both of them fall in love with the same girl Aarti. Aarti belongs to a rich family and she desires to become an Airhostess.

Her parents expect her to become an engineer. As the name indicates, she is very beautiful, intelligent, soft in nature and bold enough to make decisions of her own. She is the rich granddaughter of ex CM and daughter of honest District Magistrate of Varanasi. She is brought up from a joint family and has a lot of affection for her family members and friends. She is a woman of honesty but even then she doesn't oppose to corruption in education system of Varanasi. Her life revolves around two close friends Gopal and Raghav. Gopal is her best friend and he is in true love with Aarti.

The politician wants to change his black money into white currency; so he selects education field. When he meets Shakula Ji with Sunil to open a new college, Shakula Ji suspects Gopal; whether he is capable for doing the corruption business. Bedi, Raman Lal Shakula Ji's personal assistant; understands the efficient ability of Gopal. Bedi tells positive motive about Gopal and the politician accepts to open institution with the help of his black currency. Raman Lal Shukla Ji is the silent partner of the Ganga Tech Engineering College. Gopal is unaware of the corruption at the beginning. Bedi, who is the assistant of the Shukla's encourages Gopal to demand and practice corruption.

Teachers are considered as greater than god. They are more important than everyone in the society. But now all the professionals concerned with the education system focus on the money only and forget their moral duty. Prof M.C. Srivastava is appointed as a Dean of the Ganga Tech institution. In Indian society, education is considered as goddess Saraswati. Prof M.C. Srivastava expects a huge sum of money to play a role as a dean. He thinks that education system is a business and commodity goods. To satisfy his money hunger, Gopal and Bedi are agreed to pay one lakh cash and seventy thousand cheque per month.

He is not satisfied and demands to pay extra ten thousand per hire apart from his salary. He asks separately cash and cheque to escape from the income tax department. As a dean in the reputed and prestigious institution, he forgets his moral and dignified profession and induces corruption in education system. He becomes money hunter and focuses on those motives as, "I'll charge ten thousand per hire as search fee, apart from my salary... I will come to campus three days a week... I am the dean that is why three days. Else, once a week is enough" (157).

The major part of the novel portrays how corruption is incurable societal disease in the education system. In the education system, how bribes are taken and given at every corner, how anyone and everyone are eligible to open educational institutions. Money, fame, power and wealth have changed the higher professionals and make them to forget their moral duties. Gopal appoints principal in Ganga Tech institution and he pays a large sum of money to play a role as a principal. He spends more money to build basic foundation, infrastructure facilities and also to get approval from reputed university. Ganga Tech institution, from beginning to end is involved in corruption system. Gopal becomes highly skilled man in doing corruption business and gives justice to his evil works as, "If I want to be a big man, I have to do big things" (130).

The city of Varanasi, also called the city of Learning. The Ganga tech college of Engineering is built in fifteen – acre campus in the highway main road. The institution is attracted mainly because of infrastructure and reputed name. This institution is set up with corruption and it plays a powerful role throughout the novel. All the officials from peon to higher officers encourage corruption. Gopal takes three years efforts to build his Ganga Tech Engineering College for inauguration.

He tries to manipulate directors, inspectors, principals and lecturers in the name of bribery. For getting approval, Gopal pays a huge sum of money for Prestigious University for opening a new Engineering college in Varanasi. He spends a lot of money to set up basic foundation of the college. Gopal spends one lakh for advertisement about his college in local newspaper. He tells as, “Life is to be enjoyed; Look at me, I will make four crores this year. What is the point if I don’t enjoy it?” (3). Now-a-days, advertisement plays a major role in spreading fame of the institution. Advertisement tries to cheat innocent people because of their artificial techniques.

Raghav and Gopal in *Revolution 2020*, suggests the two dimensions of the corrupt education system. At every stage Raghav is apprehensive of Gopal’s ambitious plan of Ganga tech. He enquires, “What will be the faculty ratio? ...And in the same breathe admits, “I can’t be a part of a corrupt enterprise” (161). Shakula, the MLA, has clear plan in his mind how to use his art for manipulating these directors of the college. It has convictions that direct dealing is of no avail to acquire power and to open education institutes. Shakula himself reflects on the hypocrisy of the corrupt system, “If we had a straightforward and clean system, these professors would open their own colleges. Blue-chip companies and software firms could open colleges. The system is twisted; they don’t want to touch it. That is where we come in” (166).

Bhagat tries to bring out the issues of engineering college through this novel. Gopal tries to capture the expectations of the students and spends more money for infrastructure facilities. In Varanasi, Ganga Tech is the biggest institution because of infrastructure and approval from the reputed University. When the students aren’t able to get admission in government colleges, they try to seek admission in private institution to fulfill their ambitions. But the private management makes of this opportunity and demands corruption and fails to provide good education. Due to this evil-minded people, the students become victims.

The novel moves to another important character Raghav. He excels in studies. Of many aspirants to IIT, he is the only person who gets pass in the examination. Yet he decides not to pursue the course. His passionate approach to life and his desire to change the society makes him to take up journalism. He has a strong conviction that youth can change the world. He joins as a trainee reporter for a well-known newspaper Dainik. His main aim is to clean all the evils and corruption in the society of Varanasi. Raghav comes to know about the famous Ganga technology and wants to know the secret of their

success. He meets Gopal and takes an Interview. Raghav is surprised because within a short period, the institute has developed and reached far fame throughout Varanasi. He understands Ganga technology is evil corrupted institution and tries his best to eradicate the disease in Varanasi.

Bhagat tries to portray the societal disease (corruption) through the characters. Gopal feels very proud because of his achievement within a short period. He wants to achieve more than Raghav in life. In Dainik newspaper, Raghav starts to write about the corruption of new engineering institution in Varanasi. Raghav researches about the Ganga institution and came to know the institution is set up with corruption and brought this into light. In his article he writes corrupted money make the Varanasi polluted.

The novel of the title *Revolution 2020* indicates fight against corruption and eradication of the societal disease (corruption) in Indian education system. Raghav with the support of media highlights about the major threat of corruption. Through this instance, we can understand how media plays a strong part in projecting the evils of the society. Shukla Ji gets angry for spreading a false remark about the reputed technology. The institute is about to celebrate the inauguration event with a grand success. It is to be inaugurated by chief minister and state education minister. The inauguration celebration is cancelled because of remarks in the newspaper. It causes a great pain in Gopal's first success path.

Even corruption sometimes fails and honesty wins. This is proved when Shukla is sent to jail for his evils. Raghav faces many problems and extreme pressures from highly influenced political persons. Even than he never step back from his profession and passion. He strives a lot to make the society, which is free from corruption. Shukla's followers are extremely angered and they demolish computer, printer and other printing materials in Raghav's office. Raghav decides to wipe out the corruption in the society, even after many failures. He starts his first success path in starting his own newspaper *Revolution 2020*.

He tells his supporters that real change will take time and the revolution will come in 2020. Raghav takes resolution to begin his own newspaper and names it Revolution 2020. Aarti with a positive zest of life is hopeful of the changes in the social system to save humanity from being disgraced. Raghav's goal is well portrayed in the following lines, "Revolution 2020. That's his goal. That India must have a full-blown revolution by 2020. Power will be with the youth. We will dismantle the old corrupt system and put a new one in place" (197).

Raghav has a realization that the game of corruption will not continue for long and one day there will be a revolution for eradicating the present corrupt practices in society. His mission is, "there will be a real people's revolution in India one day, that's his thing" (149). He writes about the corruption and measures to wipe out corruption in education system. He points out about the corrupt system in India as:

This has to stop. We have to clean the system. Che Guevara, the great Revolutionary, once said, ‘power is not an apple that falls from the tree into your lap. Power has snatched from the people who already have it.’

We have to start the revolution, a revolution that reset our corruption system. A system that shifts power back into hands of the people, and treats politicians like workers, not kings. Of course, this won’t happen overnight. This also won’t happen until the real suffering begins. As India’s young population increases, we will need more good colleges and jobs. Soon, there.....And it will all begin in Varanasi. For the reason, we bring you *Revolution 2020*. (205-206).

Raghav has a clear vision that the reformation is required in the small cities where people are the victims under the educational reforms like Shukla. He brings out the clear position of the society, “Yes, of course. Kids from big cities are cushioned against the system. They have decent colleges, get good breaks. The revolution has to start from a small city” (197).

Revolution 2020 becomes a voice of changing social system against corruption. It becomes a voice of radical awareness. All the famous media persons and eminent agencies stand at the front of Shukla’s home and shout slogans as an MLA corrupt. It becomes a greater challenge for Raghav in reforming social changes. He declares:

‘Well, we are a small newspaper called Revolution 2020. There are four of us, including me. We don’t have much experience but we are passionate about our work’.

‘What are you passionate about?’

‘Making a difference. Changing India for the better. That is what we live for, Raghav said.

‘Is it true that you believe India will have a revolution in the year 2020?’

‘Yes, but we all have to work towards it and make sacrifices for it’.(243).

The next important political matter is the responsibility of Gopal. Election is nearer but Shakula Ji is in jail. He instructs Gopal to become an MLA and to create strong foundation as a powerful political leader. In India political parties have power to rule anyone in the society, no one dare to question the rulers in the society. They think that they are born to rule the people in the name of power. Gopal by using his high influence, he tries to change black currency into white. Shukla asks Gopal to meet Pradhan whose father Brij Pradhan was an ex-CM. The people of Varanasi have more trust on their family, if Gopal have their support he can easily win in the election. He is also interested to enter into politics to fulfill his life-time ambition of his father.

In the beginning of the novel, fate dominates Gopal's life. But as the novel moves on, luck plays his life. His main ambition is to become a rich person and wants to take revenge on life for all his failures. He has a strong belief that failures make life success. This belief has become true in Gopal's life. Aarti's father does not have interest in politics but his son-in-law is interested to nominate and compete with the other nominators' in the election.

Gopal thinks that he has become one of the reputed people in Varanasi. He feels, it is a right time to marry his life-time friend Aarti. His intention about Aarti's expectation is wrong. He is sure that she never refuses him because of his power, money and reputation. Again fate begins to play in Gopal's life, when she openly declares that she is not willing to marry him. Even though Gopal is equal to her status and reputation, she likes to marry Raghav because of his honesty and good nature. Gopal understands Aarti's love for Raghav and sacrifice his true love for sake of his both close friends.

Bhagat brings out the fact that no revolution and reformation is successful out of jealousy and violence. Raghav's press is burnt but the voice of revolution and the anti-corruption spreads everywhere. The novel shifts to pathetic situation of Raghav. His dream to make the society, which is free from corruption, fails because Shukla Ji's supporters demolished his computers and entire office. Gopal is hurt because of Raghav's pathetic situation and he has true affection for his close friend. Gopal's master brain decides to make Raghav as an MLA. If Raghav becomes an MLA he will strive to clean the society by the use of power. Even though Gopal is corrupted man, he expects some good changes in Varanasi. He wants to spoil his name in front of Aarti, so he pretends to have affair with other women. The true love story of Gopal reaches to climax. Aarti marries Raghav and her desire is fulfilled. Honest is united with honesty. Gopal's love on Aarti is not bonded in a day but throughout his life.

Like all the fate of the heroes, Gopal's life is also projected in the novel. For him it is an utter loss, to sacrifice his childhood love and sensibility, no hopes and no dreams. In the race of success, he feels himself a looser.

He calls his dean Shrivastava and orders him to keep him busy in his business affairs, so that he does not think about Aarti and their past life. The intensity of passion reflects in his confession, "Dean Shrivastava, I want to work hard. Let's take Ganga Tech to new heights I want us to be present in every field of education. Keep me busy. So busy that I don't have to think" (293). He is desperate to forget his past as well as his present in the fit of intoxication. He fills his glass of whisky to forget his past life. His college becomes reputed in Varanasi. Gopal reaches his success path and becomes the director of the Ganga tech college.

Bhagat discusses about the quality of the education in the Indian society. Education is considered as a tool for business motives. The Indian government is ruining the life of the coming generation. He warns that, we are destroying an entire generation by not giving it access to the world-class education.

He admits, education must be free from the shadows of commercialization. This entire speculation on this aspect of education and corruption has become the central theme of the novel *Revolution 2020*.

Bhagat through his novels intends to construct the inner world of the consciousness of youths who wander in the wilderness in the absence of definite aims and ideologies. His characters strive to uphold the cause of family values, social and national values to save society from being lost in the wilderness of corruption and fragmentation. *Revolution 2020* can be appreciated as the beacon light for new generation.

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The Dilemma of Immigration in Anita Desai's *Where Shall We Go This Summer?*

G. Sathya, M.A., M.Phil.

Assistant Professor, Department of English
Adhiyaman Arts and Science College for Women, Uthangarai

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Abstract

Anita Desai is considered to be one of the most important Indian writers today. She is well known for her presentations of India and the Indian people throughout different historical periods. "*Where Shall We Go This Summer?*" is the story of a middle-aged mother with four children, being disgusted with meaningless existence in Bombay, she comes to an island with two of her children. Sita has a deep feeling that modern Bombay is not right place for a child to be born and bred in. She extorts her husband Raman's consent and goes to Manori. The novel conveys the perplexity and inability of Sita to remain in Bombay is hell and Manori is Paradise.

Keywords: Anita Desai, *Where Shall We Go This Summer?*, middle age, children, modern, feeling, inability, hell, paradise

Feminism is defined as culture, economic and political movements that are focused towards establishing legal protection and complete equality for the women sector. It is emerged as a worldwide movement to secure women's rights on the one hand and love, respect, sympathy and understanding from males on the other. It once focused on women's struggle for recognition and survival and made them realize that the time has come when they should stop suffering silently in helplessness. This miserable condition of woman all over the world inspired the women writers to raise their voices against the patriarchal society and the result was the emergence of Feminism, a great movement in the western world in 1960. It is a movement for the emancipation of women and their fight for equal rights. With the rise of feminism across the world, a new generation of Indian feminists has emerged. Women have developed themselves according to the situations and have become advanced and independent in various fields.

Contemporary Indian feminists are fighting against the Individual autonomy, rights, freedom, domestic violence, gender, sexuality, discrimination, and freedom from patriarchy, the right to an abortion, reproductive rights, the prostitution and education. The feminist literary critics, in India in the seventies, came to believe that women had to create a literature of their

own, in which the feminine sensibility could consider and confront the feminine issue and experience.

Anita Desai is one of the most powerful contemporary Indian novelists in India. She has presented in her novels an ideal image of modern woman. She is specially noted for her insightful depiction of the inner life of her female characters. Her novels explore tensions between family members and the alienation, the calmness and trouble of the middle-class women. She is also an explorer of the feminine sensibility. She also concentrates on the dilemma of immigrant woman in the society and her ultimate destruction of marriage.

Desai's novel *Where Shall We Go This Summer?* deals with the story of an oppressed mind. It represents strong identity crisis of the protagonist, Sita, a sensitive woman at her early forties who finds herself alienated from her husband and children. Sita is oversensitive and she is incapable of looking at things in the normal way. "She had had four children with pride and pleasure-sensual, emotional, Freudian, every kind of pleasure –with all the placid serenity that supposedly goes with pregnancy and parturition" (29). She is now pregnant with fifth child. At the time, she feels unloved and experiences a strange loneliness and restlessness in her existence.

In this novel, Sita's attitude to married life must have been twisted by the knowledge and experiences in regard to their parents. The cause of her unhappiness is rooted in the miserable and lonely childhood. Her mother ran away to Benares leaving with her husband and children behind and gave no information about herself. She was deprived of her mother's affection and her father also failed to look after his children.

Sita, the protagonist of this novel like the legendary Sita, had spent many crucial years of her life on the island of her childhood, Manori. The modern Raman, unlike the legendary Raman does not understand his wife. Conflict of the modern Rama and Sita is ironically referred with that of the idealized relationship that existed between the legendary Rama and Sita even though the similarity in names and situations is clearly seen as accidental. Marriage does not seem to offer Raman and Sita any solution rather aggravate the situation severely. They lead their life like mismatched couple by lacking altogether in agreement in their lives and their marriage bond is proved to be unions of incompatibility.

Sita feels herself to a prisoner in a house which offers her nothing but a crust of dull boredom and of hopeless disappointment. Living with her rational husband, she finds her surroundings too unpleasant and cruel to cope with. Her reactions like smoking, abusing her children for trifles and getting extremely angry when the servants talk in the kitchen shows her hypersensitivity. She then decides foolishly not to give birth to the fifth child in a world of

violence and hatred for the world is a place where “the crows that were attacking a wounded eagle on a neighbouring roof top” (31). She cried and says, “I don’t want to have the baby” (30). She further says, “I mean I want to keep it. I don’t want it to be born” (31) in this desolate and overly meaningless world. Madhusudan Prasad observes that this novel deals: “A recurrent existential theme that lies bare in the agonized modern sensibility of an Indian woman” (25).

Being distressed, Sita grows a disobedient behaviour to revolt against her family and in desperation decides to leave the house when her husband, Raman asks the innocent question *Where Shall We Go This Summer?* She insists on fleeing from the mainland to the island of her childhood, Manori, where she feels she will find the same magic as she had found in her childhood.

Sita’s return to Manori is the outcome of her desire to indulge in fantasy or illusion rather than face the reality. She makes an attempt to shut down emotionally and isolate herself from her daily activities as a homemaker. She takes an illusion as protective umbrella and as the only alternative force to hide her incapacity to adjust herself to the existed norms of society that she belongs. Desai here embodies the common yearning of womanhood for an individual identity and a passionate longing for the fullest life.

Sita’s dissatisfaction drives her to the island, Manori, a corruption free world, void of mere appetite and sex, where she hopes to provide her unborn child. To preserve her wisdom, she has to escape from the sweat and turmoil of the urban atmosphere in the Bombay and flee to Manori. After spending a few months there, she begins to realize that her effort to be away from her family, her husband and her children is nothing but a mere fantasy. Her effort to find an escape from the gloomy and harsh reality of the world proves to be failure. When her husband, Raman arrives in the island and persuades her to go back with him, she agrees to do so. She tries to make a compromise between herself and her situations in the real life and realizes that Manori is an island which is an illusionary symbol to escape the real life and it cannot provide a solution to the ills of reality and it stands for spiritual peace and manifestation of individualism.

Through this realization, Desai expresses the philosophy of acceptance of life, the bitter truth of life. The interrogation used as the title of the novel, *Where Shall We Go This Summer?* leaves a big question mark. The name itself is suggestive of an escape from the summer that stands for the raging inner tension, frustration, disappointment, mental discord and disharmony of the inner consciousness of Sita. Anita Desai views the violence through the eyes of a woman in the limited area of her domestic relationship. Desai concludes this novel with Sita’s recovery from her plunge into existential nullity. Sita is a broken bird of the seashore analyzes the cause of

her anxiety and neurotic behavior learns to cultivate the art of survival in the destined life. Her triumph over her illusions renders the island devoid of its powers and miracles.

Sita realizes the part is irrevocable therefore it is useless to go back to it. Her diminished ego paves way for her becoming conscious of human relationship. The realization that her escape from the realities of life would not offer any solution to her spiritual impasses makes her regain, her lost faith. Sita is bold enough, first to protest against her circumstances, and then taking the blame on herself for being a coward and not facing reality. Desai's pre-occupation with the woman's inner world, frustration and storm raging inside her mind intensify her predicament. She also excels in elaborating the miserable position of highly sensitive and emotional women tortured by negligence and loneliness. She is excellent in depicting the inner furies of women and their rising tone for liberation and empowerment.

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Maya Angelou Singing Black Womanhood

Shanthi Nehemiah, M.A., M.Phil.

Guest Lecturer

Govt. Arts and Science College

Hosur – 635110

shanthi_nehemiah@yahoo.co.uk

Mobile No. 9488554272

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*My mother, religious Negro
Proud of having waded through a storm
Is very obviously
A sturdy black bridge that
I crossed over on (IJAS 85)*

The place of black women in white America, the trials and tribulations these women encounter in the face of tyranny and male chauvinism, the cherished and warm feeling of motherhood at the heart of every black woman are discussed in this paper. This paper also focuses the genuine search of a black woman for her individuality and celebration of self- discovery.

The relationship between man and woman has always been a power struggle in which women are sometimes idolized, at other times patronized, but always oppressed and exploited. Sexually women are promoted as objects of sexual pleasure while men are sex seekers. When society gives so little power to women and asks so little of women in terms of role-model, it is the task of every woman to listen to her own inner voice to find her identity in this damaging and changing world. If this is the case and demand with women in general, the position of black women is even worse. Being black and women they are doubly burdened. They experience the special paradox of black womanhood: to be black and to be a woman, to be a double outsider, to be twice oppressed, to be more than invisible.

Frequently abandoned by her man, almost always without resources, often illiterate and uneducated, still she has been the glue to keep the family unit together, painstakingly attempting to give her children an education so they might lead a better life.

The internal self, mental agony and tenacity with which the black woman resists the ill treatment can be vividly visualized from Langston Hughes's poem "*The Negro Mother*"

...
*I am the child they stole from the sand
Three hundred years ago in Africa's land.*

*I am the black girl who crossed the dark sea
 Carrying in my body the seed of the Free
 I am the woman who worked in the field
 Bringing the cotton and the corn to yield.
 I am the one who labored as a slave.
 Beaten and mistreated for the work that I gave –
 Children sold away from me, husband sold, too.
 No safety, no love, no respect was I due.
 A prey to white passion, a slave to white lust
 Nothing was too low for me then, in the dust.*

(The Negro Mother and Other Dramatic Recitations, 1971)

Slowly black women began to realize their potentiality and worth being a woman. One of the positive images is that originates from the slave narratives is that of black woman full of sass and quick-witted, using her intelligence to outwit her white master and attempting to gain freedom for herself and her children.

It was the long-term silence of the oppressed and the continual devaluation of black womanhood that gave way to the emergence of new black woman. The concept of new woman was akin to Alain Locke's *The New Negro* (NA, 961 – 70). Locke in his essay urges black Americans not to let anyone harass or patronize or treat them as a social burden. It is the ignorance of their own good qualities as a people that caused numerous problems.

These new women began shattering time-honoured stereotypes of themselves as compliant, silent partners of men. The goal of the new woman was to eliminate sexist oppression imposed by the patriarchal society and thus put an end to discrimination against women in the job, at home and in all areas of Black women's lives. Equal opportunity was their objective and sexism was their enemy. The new woman buried her own innocence and pulled herself up from the burial of her innocence and emerged as a decided new woman. She challenged all kinds of exploitations and the male authority in a male oriented society.

The new renaissance ushered by the civil rights movement in the 1960s, not only helped to celebrate black womanhood in the field of literature but also to assert themselves through their writings. It attempted to set right the misrepresentation of black women as beasts of burden in a white patriarchal society and to create an image of resilient black women. This gradual transformation of the black woman gave her an inkling of her true identity and gave meaning to her life. One of the motivations that initiated the new women was the declaration of Langston Hughes, which he made in *The Negro Artist and the Racial Mountain* (1926):

We younger Negro artists who create now intend to express our individual dark-skinned selves without fear or shame... We build our temples for tomorrow... and we stand on the top of the mountain free within ourselves (NA 1271).

This intellectual recognition reached its climax during the twentieth century with the emergence of black women writers. These writers recognized that self expression of the black women writers was important, because it reflected the expansion of American literary sensibility and offered the possibility for studying black women's lives in depth. The black women writers who were keen on forging the concept of the new woman were bent upon revolutionizing the role of women in the male dominated society. They were antagonistic to the stereotypes of women portrayed in the writings of male writers.

During 1970s, Maya Angelou rose to the occasion as a new woman singing in praise of womanhood, motherhood and unravelled the mystery of woman. "*Phenomenal Woman*", one of Angelou's poems, swells with the mystery of woman, asserting the greatness of being a woman. As a black woman loving the world, Angelou also knew its cruelty. She had known discrimination and extreme poverty, but also hope and joy, achievement and celebration. She has written of the black American experience, which she knew intimately.

"... *there were too many old females and not nearly enough women*," Vivian Baxter, Angelou's mother reminds her of this difference by the end of Maya Angelou's fourth volume, *The Heart of a Woman*, Maya Angelou too has been striving for this womanhood in her continuing autobiography beginning from her first volume, *Caged Bird* to her latest volume *Journey*.

Maya Angelou has carved a niche for herself in the realm of literature with her ability to identify the human dimensions of who she is and how she got that way. Since she is a woman who has gone through the vicissitudes of life, she is able to write about it, without letting them affect her life. Taking a kind of initiative that startles even herself, she boldly invites an attractive young man to "*have sexual intercourse*" with her. When he eagerly complies, she found herself both reassured and pregnant. Angelou has proved her womanhood to herself and to the world. The feminist overtone of calling marriage a "social prostitution" is echoed when she admits that

there was nothing wrong with sex. I had no need for shame. Society dictated that sex was only licensed by marriage documents. Well, I didn't agree with that. Society is a conglomerate of human beings, and that's just what I was. A human being (Gather Together 142).

On graduation from high school, she simultaneously becomes a mother and an adult member of black society. She observes that,

I had had help in the child's conception, but no one could deny that I had had an immaculate pregnancy (Caged Bird 245).

The final tableau of Angelou and her son offered a revolutionary paradigm of the black anti Madonna. A proud Maya emerged from the cocoon, to which she had crept once. She gave birth not only to a child but also to a new, revitalized sense of her own competence. She was a self-empowered black woman triumphing over the vicissitudes imposed by patriarchal society.

In *Gather Together in My Name*, one can witness Maya Angelou's mental turmoil, moving in and out, forward and backward, struggling to cope with a hostile environment, stumbling over various jobs, yearning to earn more to keep herself and her son comfortable. She went to the extent of running a whorehouse with two lesbians, merely for survival. She turned tricks just for the love she had for a bankrupt Louis Tolbrook. By the realization of what the life of a junkie could be, exposed to her by her short-lived lover, Traubadour Martin, she decided to make her life:

The next day I took the clothes, my bags and Guy back to Mother's. I had no idea what I was going to make of my life, but I had given a promise and found my innocence. I swore I'd never lose it again (Gather Together 214).

It is a different kind of innocence, an innocence gained through experience by a black woman. At the end of this second volume she determines to make her own life as a young single parent.

I had to trust life, since I was young enough to believe that life loved the person who dared to live it (Heart, 4).

In her daring to live, she moves to various parts of the United States and meets South African freedom fighter Vusumzi Make, whom she marries. It is the same trust in life which makes her to leave him. When she is unable to reside in the cage of male chauvinism of Vusumzi Make, Maya Angelou breaks the wedlock and steps out for good. At the end of this volume she is beginning her journey once again with faith and optimism, with the realization of a new "myself" of a woman who is no longer primarily defined as granddaughter or daughter or mother but a woman who is free to choose for herself.

Sidonie Smith in *Where I'm Bound* has remarked:

Maya Angelou's autobiography comes to the sense of an ending: the black American girl child (Maya Angelou) has succeeded in freeing herself from the natural and social bars imprisoning her in the cage of her own diminished self-image by assuming control of her life and fully accepting her black womanhood (IJAS 22).

Though this comment is made on *Caged Bird*, it could very well apply to any one of Maya Angelou's autobiographies. Angelou as a child searched for inward remedy to withstand rejection, disappointment and even onslaught from an adult world, but young Angelou had few refuges, among them are her brother Bailey and her world of books. In the end, self-education through literature gave her the additional fortitude and intellectual acumen to be a Baxter-Henderson (a combination of

Maya's maternal and paternal grandmothers) woman of her own generation. Maya is not and cannot be caged any more. She is a woman, a renewed woman. She fulfilled the call of Mari Evans in her titular poem of the volume, *I Am a Black Woman*.

*I am a black woman
tall as a cypress
strong
beyond all definitions still
defying place
and time
and circumstance
assailed
impervious
indestructible*
*Look
on me and be
renewed.* (NA, 1808)

Maya Angelou's renewed life as a black woman serves as an answer to the concluding lines of above quoted poem.

The content of this paper can be summarised as follows: Maya Angelou's works provide the framework for a discussion of woman's perception of her situation, her appraisal of the options available to her and the extent to which she views the possibilities for that success.

Her writings bear witness to the fact that the positive aspects of life are empowering, because they enable the individual to surmount the experiences of hardship or unhappiness or tantrums of life. Though suffocated by the odour of racial discrimination, she remains a well spring of strength and integrity.

*We have lived a painful history,
We know the shameful past,
But I keep on marching forward,
"Equality", 15-17.*

More than a mere survivor, she has defeated the demons of her past and her personal insecurities to produce a body of work that is both intensely personal and embracingly universal.

*I don't like reminiscing
Nostalgia is not my forte
I don't spill tears
On yesterday's years
But honesty makes me say.
You were a precious pearl.*

Abbreviations

Caged Bird – I Know Why the Caged Bird Sings.
Gather Together – Gather Together in My Name.
Heart –The Heart of a Woman.
Journey - Wouldn’t Take Nothing for My Journey Now.
Singin’ and Swingin’ - Singin’ and Swingin’and Gettin’Merry Like Christmas.
Traveling Shoes – All God’s Children Need Traveling Shoes.
I J A S – Indian Journal of American Studies.
NA – Norton Anthology of Afro- American Literature.
Conversations - Conversations With Maya Angelou.

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A Study of Defamiliarization in the Select Poems of Craig Raine

B. Sivasakthi, II M.A. English

Chevalier T. Thomas Elizabeth (CTTE) College for Women, Chennai 11
sakthibala6697@gmail.com

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Viktor Shklovsky, a Russian formalist, in his seminal essay, "Art as Technique," "The purpose of art is to impart the sensation of things as they are perceived, and not as they are known. The technique of art is to make objects 'unfamiliar,'..." (Shklovsky 09). He argues that the poetic language must show some difference from everyday language ("Defamiliarization").

In 1979, Craig Raine was honored with the *New Stateman's* Prudence Farmer Award for his poem "A Martian Sends a Postcard Home." He implemented an innovative narrative technique in poetry with this poem. He has written this poem from the perspective of a Martian who visits the Earth for the first time. The readers are made to look at the domestic objects of humans through the eyes of a Martian. The familiar domestic objects are portrayed in a strange or defamiliarized way. For instance, "books are defamiliarized as birds;" "mist as spaceship;" "telephone as ghost;" and "car as a room locked inside." Raine allured a large number of audiences towards his poetry through his narrative technique of defamiliarization.

Craig Raine's poem, "An Inquiry into Two Inches of Ivory" has been marked as one of the best defamiliarized poems. The museum has all the rare collection of sculptures, portrayals and the outfits of the orthodox aristocrats. There are miniatures engraved in the ivory. The scrimshawed ivory as a rare collection in the museum does not feel amazed when there was a new arrival of any rare art pieces. Rather, the scrimshawed ivory feels excited sighting the human world.

The ivory says that they are living "in the great indoors." The great indoor refers to the great museum where all the rare collection of sculptures and art pieces are kept. The second line talks about the domestic animal, cow. The cow is presented through a technological image of a "vacuum cleaner." The action of grazing is looked through the vacuum cleaner cleaning "over the carpet." The comparison can be confirmed visualizing the "swollen udder wobble" used in the next line.

"At night, the switches" in the walls are staring at the people in the houses like "flat-faces barn owls." The switches are compared to barn owls which are always awake in the night. The light glows like the fruit "ripens" in the tree. The "electric pear" are nothing, but the electric bulbs which are in the shape of a kiwi fruit.

“Esse is percipi,” according to Raine refers to George Berkeley, a philosopher, who said, “to be is to be perceived.” Raine points out that he has known the “irony of objects” – all the objects are identified as they are perceived (qtd. in Tuma 702). The objects can tell lies is perceiving the idea of the object in a strange light which may entertain the readers. The readers laugh at the amusing lies of the poet which is presented through the unfamiliar perspective.

Raine insists that the supreme and extraordinary things that are displayed in the museum as marvelous art pieces of culture and evolution are not the only remarkable things. According to him, such objects in museum are ordinary artistic pieces, but the ordinary domestic objects are strange, unusual and artistic devices to project the unfamiliar world. The clothes are lined up neatly in the wardrobe. Normally, the word “echo” is associated with hearing sense. In this poem, the poet associates it with the sense of vision. The glittering clothes with frills keep on ‘echoing’ in the eyes like the sound echoing in the ears. The “jangle of Euclid” is a metaphor for the complicated designs woven in the orthodox garments of Jews. These garments are sewed in the model of Jewish conventions. The garments are decorated with tassels like tzitzit.

In the morning, “the milkman delivers” chilled milk bottles. The milk bottles are in the shape of “penguins” – short and stout-bellied. These milk bottles make clinging sound when milkman carries it. The clinging sound of the milk bottles are not musical. It makes strange sounds which are not the musical keynote. The phrase “Jenkins’ Ear War” refers to an historical event of an ear severed from Robert Jenkins who was a captain of a British merchant ship. The clinking sound of the tea cups reminds the slashing sound of sword in the war. “The giant puts a kettle on the octopus” refers to the tea kettle which was placed on the stove. “An Inquiry into Two Inches of Ivory” is undoubtedly, marked for its defamiliarization of the miniature engraved in the two inches on an ivory. Through the eyes of the scrimshaw ivory, Raine helps the reader to visualize a defamiliarized world of a familiar museum. Artistically, he has employed the technique of defamiliarization throughout the poem.

Raine’s another famous poem, “The Onion, Memory,” describes the life of divorced couples who meet after a long time. The remembrance of the past in their lives is described as a strange event. The poet portrays the familiar world of married couple as friends in the defamiliarized world, after their separation. The life after divorce, as friends, depicts the strangeness in their relationship. Though they are once married and lived together, after their divorce, they become good friends in their familiar world. The friendship between the ex-married couple is defamiliarized and the estrangement effect as friends has been carried throughout the poem.

The “divorced” poetic persona and his wife are walking in the backyard of their house. The untold feelings for each other is defamiliarized in a strange way using the strong comparison of onion. The second line metaphorically, suggests the defamiliarization of the old memories of the couple when they were together. They are maintaining a good friendship. “Uncomplicated weather” describes the flawless friendship of them in the present. The divorced couple “laugh and pause” for sometimes. The old memories make them feel guilty. The “tiny dinosaurs” are the bitter experiences which become a major issue in their lives. Those tiny dinosaurs are crushed in “between the tractor ruts in mud.”

As the couple walk through the park which is “green,” indirectly suggests the smooth relationship between them as good friends. They witness a young boy swinging. The “swinging” of the boy is defamiliarized as the minds of the couple which sway and remind them of their green and everlasting love life. They defy the traditional wedding knots and feel guilty for their separation – “rusty with blood.” The carnal life of the couple has been artistically defamiliarized with subtle metaphor of green, young and become erotically aroused.

Alan Robinson, in his book *Instabilities in Contemporary British Poetry*, describes that even though the lovers are friends now, the memories of their intimate past cannot be erased. They may become friends, even after getting married and divorced – “All's over in a flash.” Without realizing and expressing the true love to each other, time has changed everything without hinting anything – “too silently.”

The trees, outside their house, are “bending over backwards” – the couple still reminded of their old memories to please each other. The trees in the backyard are bending to give space for the wind. The “shinning swords” are the metaphor for the sharp blade grasses. These grasses are sharp at the edge. The belly, mostly, refers to the fat muscles present in the abdomen. Here, the poet says that the belly of the grass is flattened, not sharp to hurt anymore. Raine defamiliarizes the concept of forgetfulness in the lines – how they have sharp criticism in their tongue about each other but in the deep heart, they still love each other.

Raine has recorded his defamiliarization technique through the lines 35-36: “In the fridge, a heart-shaped jelly / strives to keep a sense of balance.” The human body is defamiliarized as a refrigerator which is cold because of the hatred towards each other and being cold-hearted. In the present, the cold-hearts of the couple begin to melt. The hearts after seeing and remembering the past together make their hearts melt, once again. They struggle to “keep a sense of balance” as friends.

The poet compares the old memories of the poetic persona's married life with an onion. The intimate relationship with his wife is compared to the ‘skin of onion.’ The poet does not mean that he is crying while slicing the onion, but when he was reminded of their physical closeness towards each other. The recollection of such intimate moments - “intimately folded skin” make the poet to cry. The layers of the dress on the skin of his wife, now friend, is metaphorically defamiliarized as the layers of onion. As it is time to leave, the couple are trying to farewell each other. The unspoken sendoff of the couple is defamiliarized as the clock “stammers softly.” They utter same words at a same time and they farewell with unfinished gestures in their hearts.

Raine's *tour de force* lies in the conclusion of the poem. The poetic persona has come out of his emotional prison. “Friends of mine” describes the displaced emotion as a friend from being a husband. The divorced couple are living in a defamiliarized world of friendship, although they are once married.

Alan Robinson, in his book, *Instabilities in Contemporary British*, says about Raine's poem, "Flying to Belfast, 1977." It deals with the nervous preconceptions of the troubles with a bride's responsibilities of her new role as a wife, and a daughter, he says. The poet defamiliarizes the flight journey of a bride and groom with that of venturing into married life. The journey gives fear and tension to the bride and groom, as they are about to start a new journey of life. The poem concentrates more on the anxiety of the bride.

The word "laugh" does not suit the bride in the wedding ceremony. Though she loves to get married, the occasion makes her feel emotionally upset. The poet defamiliarizes the ignition of flight engine as the whistling tea kettle. Often, the word "boil" refers to the anger, but here the poet portrays it in a different perspective referring to the anguish of the bride that in getting heated up within. The clouds look like the snow which are shovelled here and there. The clouds are defamiliarized shovelled snow, Apple Charlotte, and tufty tail. The clouds also refer to the relatives and family members of the bride. Raine uses images like "Apple Charlotte" and "tufty tails" to defamiliarize the image of clouds where the flight is flying.

The poetic persona, a guest in the wedding, enjoys the sight of Belfast from the sky. Raine describes the ship fleet in the Irish Sea. He artistically defamiliarizes the ship fleet as "faults in a dark expanse of linen." The linen is the defamiliarization of expanded dark blue Irish Sea, where the tiny ship fleets are sighted as faults, from the flight. Belfast has been a developing country. It has large number of tall buildings and industries. The developing Belfast country is defamiliarized as a radio which has been wired up with industries. Though Belfast is intricately connected with many industries they are "neat and orderly" located at the center of the agricultural fields.

In these lines, the readers may link this idea with Philip Larkin's "The Whitsun Weddings" poem. In the latter poem, the poet describes the weddings as an event like Raine's description of an event. Here as the bride is laughing at the event sarcastically. In "The Whitsun Weddings," the girls are presented in "parodies of fashion" and laughing at the marriage ceremony which is considered to be the "religious wound" and a "happy funeral." The bride's anxiety has increased when she thinks of the "empty house" which is without her parents. And she is also scared of her physical and psychological life with a stranger, the groom. Raine has perfectly used the technique of defamiliarization to match the theme of anxiety of the bride from the ignition of the flight till she enters the empty house.

Raine's another exceptional poem, "Nature Study" is a well-known poem which depicts zoo as an unusual world. He has again proved his power of creating a fresh world. He depicts the zoo as an unnatural picturesque of life. "The lizards are asleep" in the pagodas. The "pagodas" are tall religious building in Asia with tier-building roofs. The sleeping lizards, on the pagodas, is seen as though the lizards are perching in the pagoda. The "milky lid a steamed-up window" refers to the windows in the winter. The foggy blurred windows are defamiliarized as a vapored milk lid. The clock inside the pagodas is defamiliarized as "a sleepy gong." The word "nothing" refers to the meaningless time for the animals in the zoo.

Raine has reverted the world when God had not created anything or anyone. The poet defamiliarizes the God's creation of world as an activity of God writing poetry when he was bored. The creation of the animal world is defamiliarized as composition of poetry. The activities of the snake is depicted in an unusual way. The "cobra knits her Fair-Isle skin" expressed, by the poet, as if the cobra has knitted her own skin in a traditional pattern of Fair-Isle. The skin of cobra is defamiliarized as a dress knitted in a traditional pattern. The word "rattlers" refers to the rattle snakes. The poet says that the rattle snakes "titter over the same joke." The rattling sound is defamiliarized as the tittering of humans. The python, a kind of strong snake, slithers in the ground. The slithering movement of the snake is defamiliarized as if the spring contracts and expands.

The calculative bees are "shut inside the hive" in the winter season. The buzzing sound of bees are defamiliarized as the hymns and hums of the humans in the Sunday chapel. They buzz like the drowsy people in the church. The "wrinkled brain" refers to the sleepy people who are, drowsy, humming in the church. The poet defamiliarizes the crocodiles lying like the wet wooden tree logs, completely covered with sand. They are lying parallel to each other. The grasshoppers are shivering in the winter. The poet, amazingly, defamiliarizes the grasshoppers who are shivering like the humans. They "chafe their limbs" to restore the warmth in their body. They are "crouching" like the humans squat and standing in their marks without moving anywhere.

The ferocious lions are defamiliarized as inactive and sleepy hand. The "rumple-headed lion" is always, inactive and snoozes with its dirty coalition (group of male lions). The walrus is a sea creature. They are "stuck forever on his rock" without any movement. The stuck walrus is looked as "a chaise lounge with missing castors." They are not moving an inch like lounge without the small wheels.

The sleepy seals are playing crib. They are scratching in the ground with their tusk. The chimpanzees are intellectual creatures. They are simply wailing away the time by killing the fleas. The hand movements of them while killing the fleas is defamiliarized as sewing nothing without thread and needle. Raine has artistically created a fresh world out of a normal zoo with different varieties of animals. He has already mentioned, in his poem, that God has created poetry (animals) when he was bored. This defamiliarized poem has, definitely, entertained the readers.

According to Raine, poetry does not demolish the essence of poetry when it is told vividly. Satisfyingly, most of his poems hold the defamiliarized concept of Viktor Shklovsky. The poems of Craig Raine hold different perspectives which have completely alienated him from all his contemporary writers. The poet, artistically, attempts to defamiliarize the artificial objects by comparing it with nature. He uses this technique to critique the technological development of humans in the world.

The artistic strategies of Craig Raine have been represented through defamiliarization of objects and images in his poems. He has thoroughly rendered the ordinary objects to something

unfamiliar and weird. There is so much of perspective shifts portrayed in the analyzed poems. The poems of Craig Raine sometimes remind the readers of a pretty neat magic trick. Viktor Shklovsky, in his essay, “Art as Technique” argues that defamiliarization is more or less, the point of all art. Art means language-strange, as well as the world that the language presents. The poems of Craig Raine bear testimony to this statement. Though Raine has made the language and perspective of his poems strange, he has brought out its beauty through his artistic strategies.

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Structural Features and Stylistic Devices in Vijay Tendulkar's *Silence! The Court is in Session* and *Kamala*

S. Suma, M.A., B.Ed., M.Phil., Ph.D. Scholar (P.T)

Department of English & Comparative Literature
Madurai Kamaraj University
Madurai-625 021

Abstract

This paper is an attempt to project the structure and stylistic devices projected in Vijay Tendulkar's selected plays, *Silence! The Court is in Session* and *Kamala* which provide the essence of reality prevailing in the society. Tendulkar uses the stylistic devices like 'dramatic' modeled on language, rhythms and association of ordinary speech, monologue, reversal of plot and 'mock trial', those devices give the play its unique dramatic significance and helps the playwright to give surprise and make suspense to the audience.

Keywords: Vijay Tendulkar, *Silence! The Court is in Session*, *Kamala*, structural features, reality, cruelty, dramatic technique, plot construction

Vijay Tendulkar's *Silence! The Court is in Session* and *Kamala* are realistic plays in the sense, the middle-class characters figuring in them are obsessed with mundane issues who "find life rather dull and unhappy" (Abrams, 141). They are also "discussion plays" as the social issues discussed in them are not organically integrated into their plots; but "expounded in the dramatic give and take of a sustained debate among the characters." In both the plays, the 'setting' is the city and the 'atmosphere' is tense throughout, with only occasional patches of 'Crime relief'. The style that Tendulkar uses in both *Silence! The Court is in Session* and *Kamala* is 'demotic' modelled on "language, rhythms and association of ordinary speech" (Abrams, 166). *Silence! The Court is in Session* has three acts whereas *Kamala* is a two-act play, designed on the mode of the popular dramatic construct of the present century. There are no scene divisions of the acts. The plots are expertly structured so that in both the plays the denouncement unravels itself as 'reversal'.

It is imposed silence on Benare that gives the title *Silence!* - unique significance. Till the commencement of the 'mock-trial', Benare remains a picture of poise and vitality. She makes comments on the behaviour of her fellow-characters and sits singing and humming. Nevertheless, Silence descends on her when the 'mock-trial' begins with Kashikar's sudden interrogative statement:

"Prisoner Miss Benare, under section no:302 of
the Indian Panel Code you are accused of

the crime of infanticide. Are you guilty or not guilty of the aforementioned crime?”

Benare is dumb founded. Even the comic relief provided by the pan-spitting contest helps her regain her composure only for a brief while, as this short respite she gains, is not to last long. As the mock trial, is resumed, Benare increasingly seeks shelter in her self-imposed silence. Further all her attempts at protest are callously drowned in Kashikar the mock judge’s imposition: Silence! In such a helpless, hostile situation, Benare has no other choice but to remain silent, as no language can come to her rescue.

However, Benare breaks her self-imposed silence at last towards the close of the play, when she bursts forth into a long and brilliant monologue which brings out in most eloquent terms, her love of life, focusing with astonishing brilliance on her betrayal at the hands of Professor. Damle and the consequent torture at the hands of her fellow-characters. In fact, it is this monologue that has captured the imagination of audience of the Marathi Theatre. Tendulkar deliberately makes Benare break her silence through a stunning monologue which utterly exposes the hypocrisy of the urban middle-class chauvinists who have all ganged up against her out of sheer collective envy of her assertive confidence and uncompromising independence of spirit. The ‘mock-trial’ marks the daft stroke on the part of Tendulkar’s dramatic genius. It functions almost like ‘a play-within the play’ as the real performance is supposed to have been ‘Mock law Court’. It is the ‘mock-trial’ that causes the terminal ‘reversal’ in the play Benare, who has all along been baiting her male counterparts, ends up being the game ruthlessly hunted and baited by them all. This element of ‘reversal’ gives the play its unique dramatic significance. The ‘mock-trial’ also helps the playwright expose to his audience the cruelty that is latent in the collective psyche of the city-bred made chauvinists of Bombay. Benare is horror-stuck at the naked display of their innate cruelty towards her. The eagerness and enthusiasm with which the Kashikars, Rokde, Sukhatma, Ponkshe and Karnik heap evidence after evidence against her terrify her and eventually, she sits frozen like a motionless status.

The dialogues in the play are characterized by a certain idiosyncratic use of syntax. Most of the utterances are short and there are abundant pauses, mocked by numerous dots and dashes. However, whenever serious topics are discussed the dialogue picks up a faster rhythm and the sentences a certain depth and fullness of the following quotes from the play, the first can be cited as an example of the ‘demotic style’ and the second, an example of the rounded dialogue. Rokde: So, then, soften, I said – ‘this is not proper. It is not proper! I don’t like this at all it doesn’t become you. That’s what I said: (Silence 102). The dialogue given above is so obviously ‘demotic’ for the readers or the audience knows that what Rokde says is a bear-faced lie. Tendulkar punctuates Benare’s monologue at the end of the play with a lot of paradoxical statements especially, when she talks of her love of life:

“Throw your life – away and you realize
the value of having it. Guard it dearer
than life and it only seems fit to

through away” (*Silence!* 116).

In *Kamala*, a two-act play, we find almost all the structural features that we find in *Silence!* except “the play within the play” motif. It is a more compact play dealing with lesser number of characters and issues. There are in *Kamala*, brief but highly significant spells of silence, registering the sensitive trajectories of thought processes in the minds of the characters. Added to certain other structural features of *Silence!*. We have in *Kamala* the motif of hectic phone calls, which contribute to the principal theme of the play. Moreover, there is a deliberate manipulation of lights to indicate the passage of time, which we do not find in the former play.

The phone calls in *Kamala* are significant in that they indicate how busy well-known Jadav, the journalist, really is. It is when he is away that the phone rings so regularly that Kakashaheb asks Sarita: “Why don’t you make Kamalabai sit by the phone?” Some of the calls threaten Jadav with murder and one such call happens to be attended by Kakashaheb, who observes in an anxious tone:

“It is really necessary for Jaisingh to write
all these things, under his own name?
Can’t he write them” from our correspondent?”

The phone calls also serve to indicate how slavish and claustrophobic Sarita has been reduced to, having been married to Jadav. She is expected to note down each call and if she fails to do so, Jadav gets furious with her and abuses her. These phone calls also help the playwright to save on several incidents powerfully conveyed through indirect suggestions. As for the use of lightning in the play, darkness descends on the stage, for instance, at one point in the opening scene. It is used to indicate the passage of time from morning to afternoon. The lights gradually grow dim in the middle of the second Act to indicate that Sarita, sitting alone in the drawing room, is deeply withdrawn into her inner self and hence, shut out from the day light world outside. Again, it is here in the dimly lit drawing room that Sarita and *Kamala* converse with each other. The stage directions in *Kamala* are as elaborate and abundant as in *Silence!* Which help the readers get at the root of the tensions in the minds of Jadav and Sarita. Throughout the play, Jadav is tense and his tension is reflected in the abruptness of his actions and words.

To Conclude, structurally both *Silence! The Court is in Session* and *Kamala* are free from any easily recognizable flaw and both of them are compact. The plot evolves and unfolds rather imperceptibly. These are elements of surprise and suspense in them, which make the spectacular sit on edge, eagerly looking forward to the next turn of events. ‘Reversals’ in both *Silence!* and *Kamala* surprise not only the characters with play but the readers and spectators as well. The radical change that comes over Benare in *Silence!* and Sarita in *Kamala* surprise. The audience has the satisfaction of having witnessed a few rarified moments of pure aesthetic delight and intellectual insight divined by an extremely powerful artist.

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Trauma of Partition Epitomized in Khushwant Singh's *Train To Pakistan* and Bapsi Sidwa's *Ice Candy Man*

S. Vasanthi

Assistant Professor of English
Adhiyaman Arts & Science College for Women, Uthangarai
svlotussvm@gmail.com

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Literature, in its wide range of sense, it is a written work of any single body. Literature is a writing that is considered to be an art. It is used to refer to all written accounts, though living at or belonging to the same time definitions extend the term to include text that are sung or spoken. It is a beautiful product of language which tells more imagination rather than truth, by Julian Barnes.

The partition of the Indian sub-continent is remembered for the massacre and the problems aroused during migration of masses of people for their living. The partition has left a scar that cannot be erased from the pages of history. Urvashi Butalia describes partition as follows:

The political partition of India caused one of the great human convulsions of history... twelve million people moved between the new, truncated India and the two wings, East and West, of the newly created Pakistan.... Estimates of the dead vary from 200,000 to two million but that somewhere around a million people died is now widely accepted... 75,000 women are thought to have been abducted and raped by men of religious different from their own (and indeed sometimes by men of their own religion). (3)

The Partition gave a crucial experience to women and children. The writers focus especially on sexual distress and excruciating days of women during partition. These incidents were exceptionally handled in the novels of Hosain's *Sunlight on a Broken Column*, Bhisham Sahni's *Tamas*, Shuana Singh's *What the Body Remembers*, Bapsi Sidwa's *Ice-Candy-Man* and Khushwant Singh's *Train to Pakistan*.

Khushwant Singh's *Train to Pakistan* tells us how to lead a better and harmonious life. He presents a portrait of Indian society through his characters and condition. He begins his novels with a reference to the Hindu – Muslim riots.

The novels *Train to Pakistan* and *Ice-Candy-Man* together present the blood shedding days of the sub-continent in 1947. Both the writers present the peaceful circumstances as well as violence in rural and urban areas to show how the situation was worsened by the sudden and emotional decision of many from India and Pakistan. The sudden emotional outbreak led to many devastating results, which cannot be erased in the history of India and Pakistan. Many innocents without knowing the real reason for the revolts either lost their life or virginity.

The partition left a scar in the minds of multitudes, which are well expressed in *Train to Pakistan* and *Ice-Candy-Man* written by Khushwant Singh and Bapsi Sidwa. Train is used as a powerful medium to report the violence due to partition in the India-Pakistan border. Though violence is represented mainly, there is also some act of humanism among the people. Both Khushwant Singh and Bapsi Sidwa present the better side to indicate that man becomes violent when he is struck by some harsh reality and he has the helping tendency. These novels include politics, romance, love, violence murder and religion too. The religious groups include Hindus, Sikhs and Muslims.

The characters involved in the partition express their grief throughout the novels. Especially they deal with the events before and after partition in 1947. Both the writers express the peaceful existence of people before the violence and at the same time blame, all the religious communities for the problems. The people are canvassed or provoked to plunge into violence which effect the future of many innocent victims. The people once lived as brothers and fought for freedom with one voice and one mind by sharing the joy during festive occasion like Deepavali and Ramzan fought with each other and disturbed not only their equilibrium but the equilibrium of India and Pakistan too.

Train to Pakistan is the most significant novel because it is the first English novel written on the theme of partition in English. Later many writers began to write on the same theme in English. Here violence means sexual harassment, murders of men belonging to particular community. Brilliantly Khushwant Singh represents the brutality of partition with exact history. As youth, the partition of India affected him very much when India is divided into two nations.

Before the partition, there was co-existence and nonviolence among the people though they followed diverse religions in rural areas. Partition and violence arise in cities and progressively reach small villages. The novel, *Train to Pakistan*, begins with the information to the readers through the conversation among the characters in the novel about the communal riots in the country.

The riots had become a rout. By the summer of 1947, when the creation of the new state of Pakistan was formally announced, ten million people- Muslims and Hindus and Sikhs-were in flight. By the time the monsoon broke, almost a million

of them were dead, and all of northern India was in arms, in terror, or in hiding. The only remaining oases of peace were a scatter of little villages lost in the remote reaches of the frontier. One of these villages was Mano Majra. (2)

Bapsi Sidhwa was eight years old and was very young at the time of partition. As a child, she becomes a powerful and notable witness of everything around her. Therefore, the novelist Bapsi Sidhwa describes the story of partition based from the point view of the child narrator Lenny. It is easy for her to narrate what was felt by her at the age of eight and it is easy for the readers to understand the anxiety of people and youngsters. In *Ice-Candy-Man*, Lenny is a polio stricken Parsi community child who lives in Lahore, narrates the conflict of partition and the impact of partition on the people. Before breathing the free air after Independence, they witness bloodshed and fear.

In *Ice-Candy-Man*, Bapsi Sidhwa presents the theme of interfaith marriage through the relationship of love between the Muslim Ice-Candy-Man and the Hindu Ayah. While seeing his fellow Muslims massacred, the Ice-Candy man goes mad of taking revenge and keeps his beloved Ayah in the prostitution area of Hira Mandi in Lahore forgetting his love for his wife and her community. Later he realizes his mistake and marries the Hindu Ayah after converting her as a Muslim woman but now love has become powerless. Then the Ayah is rescued and is taken to a Recovered Women's Camp in Amritsar.

Like *Train to Pakistan's* Mano Majra, the village Pir Pindo also fears and worries about partition. The village mullah starts talking about communal trouble infusing in cities and the British government's inability to do anything about it. Fact is that the government is capable to control the situation but the government becomes incapable to do anything. Imam Din warns them that the riots is not only among Hindu – Muslim but also among Sikh – Muslim. The Sikh priest opines that

The villagers, Sikhs and Muslim, erupt in protest.
'Brothers,' the Sikhs *granthi* says when the tumult subsides, 'our villages come from the same racial stock. Muslim or Sikhs, we are basically Jats. We are brothers. How can we fight each other?'. (56)

The partition on the basis of community and religion created violence and its wrath affected innocents. The subalterns such as old men, women, children and minority people have to suffer. Mano Majras reflect the better part of Indian culture of India.

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A Dictionary of a Lesser-known Language *Nyishi*

Sudhanshu Shekhar

Assistant Professor Department of Tribal Studies

Coordinator, Centre for Endangered languages

Central University of Jharkhand

Ranchi – 835 205

shekhar921@gmail.com

Mobile no: +91 9801044682

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About Nyishi Language

Modern-day Arunachal Pradesh is one of the linguistically richest and most diverse regions in all of Asia, being home to at least thirty and possibly as many as fifty distinct languages in addition to innumerable dialects and sub dialects thereof. Boundaries between languages very often correlate with tribal divisions - for example, Apatanis and Nyishis are both tribally and linguistically distinct - but shifts in tribal identity and alignment over time have also ensured that a certain amount of complication enters into the picture. Nyishi is a tribal language also known as Nissi and Nishing. Nyishi language is specially speaks by Nishi tribal people in Arunachal Pradesh. Nyishi language belongs to Tibeto- Burman language family sub-division of Sino-Tibetan language family.

Grierson in *Linguistics Survey of India* “noticed that the Nyishi Language is closely related to Abormiris and Daflas dialects they have same speech form (Grierson 1996 p 568).

Nyishi uses the deictic demonstration to use reference in the context. Third person gender pronoun is not distinguished in Nyishi. However, third person nouns are distinguished for gender. Nouns referring to biologically male are masculine in gender and those which are biologically female are feminine in gender. Masculine gender is identified with the marks *pu/bu* and feminine marker is *ne*. Nyishi language has numerals and quantifiers. Plural markers are also found in the Nyishi language.

About ToolboX

ToolboX is a computer program designed to help linguistics and linguists organize and analyze language data. ToolboX helps you collect field language data you want to study, analyze it and publish. In ToolboX dictionary annotated data can be stored and lots of corpus empirical sentences can also be included. It is especially useful for maintaining lexical data, and for parsing and interlinearizing text, it is a text-oriented database management system with added functionality designed to meet the needs of a field linguist. The underlying DBMS offers full user flexibility in the design of any type of database. But for ease of use, the Toolbox package includes prepared database definitions for a typical dictionary and text corpus. Interlinear text can be exported in a form suitable

for use in linguistic papers. Toolbox has export capabilities that can be used to produce a publishable dictionary from a dictionary database.

Semantic Domain

Semantics is a term that refers to how meaning is assigned in language. A domain is essentially a specific place or territory. A **semantic domain** is a specific place that shares a set of meanings, or a language that holds its meaning, within the given context of the place. Harriet Ottenheimer (2006), a writer of Linguistic Anthropology defines a semantic domain as a “specific area of cultural emphasis”. Abbreviated form /Sd/ has been used for semantic domain.

The Dictionary

A - a

alo₁ Variant: **solo**. *noun*, /sd body part/.. bone. **alo doma** there is no bone.



B - b

bali *noun*, /sd universe/.. sand. **bali alema**. sand is not good.



banəm *v*, /sd ailment/... vomit.

bedpuṭa *noun*, /sd bird/.. a kind of bird.



bəla *noun* /sd daily life/. . a piece of glass with a shiny metallic back which reflects light, producing an image of whatever is in front of it.



benəm *verb* /sd language and thought/. to say a word or an expression which is not polite and shows that you are very angry

benəm *noun* /sd water/. draught.

bəpa *noun* /sd food/. . a kind of plant from which sugar is made..



bəmo *noun* /sd numeral/. five (for rupees).

bijw *adj*. correct.

bimin *verb* /sd physical actions/. to sing.

birw *adj* /sd states/. full.

boji *n* /sd work/. work. **no boji to**. you do work.

bər *n* /sd kinsip/. term brother.

borbinsala *noun* /sd insect/. a type of insect with large often brightly coloured wings. **borbinsala nə jər do**. butterfly is flying. this butterfly is generally found in the forest.



boskapa *noun* /sd sense/. danger.

bəsnam *noun* /sd sense/. fear.

bəjbəja *noun* /sd water/. rain in very small light drops.

bələ *pro* /sd grammar/. they.

bənəm *v* /sd physical action/. suck

burm *n.* /sd kinship term/.. sister.

C - c

campi *n.* /sd numeral/.. twenty
cenəm *verb.* /sd animal/.. bite. **iki cenəm** dog bites.

ciṇnəm *verb.* to know. **ṇo am ciṇḍən.** i know him.
copja *noun.*/sd body part/.. chin.

D - d

ḍanəm *v.*/sd physical state/.. stand
ḍəm *noun.* /body part/.. hair of human body. **ḍəm kja ḍo** hair is black. *Variant:* **ḍum.** /sd body part
ḍəmpo *noun.* /sd body/.. part the upper most part of a huamn body. **ḍəmpo ḍəmcī ḍo.** my head is aching.
ḍən *noun.* /sd person/..woman. **ḍəne gə nəsi soḍu.** woman are doing something.
ḍərap *noun.*/sd illness/.. a substance, especially in the form of a liquid or a pill, which is a treatment for illness or injury.
ḍidərus *noun.*/sd water/..overflow of water in rivers,ponds or the places where human live. **ḍidərus ta te do.** flood is big.
ḍoku *noun.* /sd daily life/.. an object consisting of a round hollow part and a handle, used for mixing, serving and eating food.



ḍoli *fever* /sd ailments/.. a kind of ailment where the temperature of the body goes up. nyisi people use special kind of herbs to cure fever.

ḍoma *noun.* /sd Universe/.., creation the water body that is formed in the sky and which is responsible for rain.



ḍon *n.* /sd universe/.. sun. **ḍon caliṇ ḍo.** the sun is rising.



ḍonəm *verb.* /sd physical state live.
ḍonpəl *noun* /sd Universe, creation. sky.



ḍumpo *noun.*/sd body part/.. head.
ḍunəm *verb.*/sd physical actions/.. to dig.

həbo *noun* /sd body part/.. front of the body.

həhʔən *noun* /sd kinship term/.. father's father.

həpʊm *noun* /sd universe/.. fog.



hərnəm *verb* /sd activity/.. an activity of friskly moving legs.

has *noun* /sd animal/.. an animal which is found in forest and are used as pet as well. **has nə kubu dādu**. the cat is eating a rat. Nyishi people use cat for meat too.



həbləkəm *pro* /sd grammar/.. if.

həbnəm *verb* /sd physical activity/..to produce tears as the result of a strong emotion, such as unhappiness or pain.

həbo *noun* /sd body part/.. chest.

həi *noun* /sd water cold/.. water.

həŋ *noun* /sd body part/.. heart. **nə galo həŋ dō dən**. i have heart.

hənəm *verb* /sd activity/... to write.

həʔə *Variant: həpəm. verb* /sd activity/.. come.

həw *adj* /sd physical condition freeze.

hīdəm *when* /sd grammar/..

hiəm *Variant: kinəm. verb* /sd numerals/.. to count. **nul təkər hīdō**. we count stars.

hiyə *pro* /sd grammar/.. some.

hikajənəm *noun* /sd vehicle/.. train.



hiṭəb *noun* /sd human activity/.. a set of pages that have been fastened together inside a cover to be read or written in. **kja hiṭəb** black book.



hogabə *preposition* /sd grammar/.. because.

hōgə *pro* /sd grammar/.. what.

hōmnəm *verb* /sd human activity/.. to sew.

hōnəm *verb* /sd human activity/.. to earn.

hōrōp *adj* /sd human activity/.. costing little money or less than is usual or expected.

hōṭepabən *noun* /sd water/.. sea.

hubu *Variant: twnəm. adj* /sd water/.. dry. **isigə hubu pəku**. water has dried.

hūglə *pro* /sd grammar/.. where.

hugub /sd grammar/.. how.

humə *noun.* /sd food/.. green vegetables.



humnəm *verb.* /sd religion/.. worship.

hun *noun.* /sd metal/.. a kind of metal yellow in color.

hunpinbə *noun.* /sd occupation/.. someone who makes objects from gold.

hwrtpə *v.* /sd physical activity/.. Thorw

I - i

iəbwtəl *noun* /sd body part/... right side of the body. **tal** is the word for side.

iəgwətəl *noun* /sd location/.. right side.

ijkonəm *n.* /sd human activity clothing.

ijmanbo *noun.* /sd human/.. weaver.

iki *noun.* /sd animal/.. dog. **ik kab do.** the dog is crying.



isi *n* /sd water/... water. **so isi si tɔwəm ja.** this water is good to drink.

J - j

janbə *adj.* /sd attribute/.. rotten. **so kuppa si janbə pa.** banana is rotten.

jəmd *noun.* /sd food chilli/.. Nyisi people generally do not use chilli in their food. they use it sometimes in food.

jəlna *noun.* fall.

jəktə *v.* /sd physical activity/.. sleep.

jəma *noun.* /sd physical activity/.. dream. **sol ɲo juma manəm.** today i dreamt.

jəpəŋ *adj.* /sd colour/.. white.

K - k

kac *adj.* dirty.

kagnəm Variant: **səŋkuk.** *verb.* barking of dog.

kano *noun* /sd physical activity/.. hunger. **ɲəm kano pa.** i feel hungry.

kaɬ *verb* /sd physical activity/... see.

kəco Variant: **kacəkyə.** *noun.* dust. **təbəl kəco do.** there is dust on the table.

keɬaɬ *noun.* /sd kinship term/.. landlord.

kəjə *adj.* /sd attributes /..black.
kəji *noun.* /sd kinship term/.. maternal uncle.
kəmnəm *pro.* /sd grammar/.. with.
kən *n.* /sd numerical/.. eight.
kən *noun.* /sd universe /..night.
kepə *noun.* /sd physical activity/.. belly.
kərnəm *verb.* to lie.
ki *noun.* /sd kinship term/.. mother's mother.
kə *noun* /sd fruit/.. child.
kəhosi *noun* /sd kinship term/.. grandson.
kəi *adj.* big.
kəj *noun* /sd human activity/.. bangles.
kəkər *adj.* /sd attribute/.. shaped like a ball or circle, or curved.
kəjəga *noun.* /sd kinship term/.. son.
kəjəm *noun.* /sd kinship term/.. daughter. **ano kəjəm** she is my daughter.
koppə *noun.* /sd fruit a kind of fruit/.. **ŋə koppə də dən.** i eat banana.



kəʔ *noun.* /sd kinship term/.. nephew.

kubu *noun.* /sd animal /..a small mammal with short fur, a pointed face, and a long tail.



kūhi *noun* /sd tree/.. bark of tree.



kuppa *noun* /sd fruit/.. banana.



L - I

la *preposition* /sd grammar/.. and.

lac *noun.* /sd body part/.. palm.



laɕal *noun* /sd location/.. left side.

lan *noun.* /sd body part/.. the short thick finger on the side of your hand which makes it possible to hold and pick things up easily .See picture.
lan ka tunjo. do not show me your thumb.



lan̄k *Variant:* /sd body part/.. **koju.** *noun.* back.

lasin *noun.* /sd body part/.. claw.

læcw *noun* /sd body/.. partany of the long thin separate parts of the hand. **alo læcw gə po cwpe.** his finger is small.



læm̄ta *noun.* road.

lənək *noun* /sd location/.. back.

liŋ *n* /sd numeral/... hund.

linəm *v./sd human activity/..* to tie.

lwbw *noun* /sd body part/.. knee.

luci *adj* /sd attribute/.. red.

lwgw *noun./sd body part/..* neck. **ŋo gə lwgw əci ɔo.** my neck is paining.



lu:gu: *noun.* /sd body part/.. neck.

M - m

mamija *noun.* /sd tree root/... **pipəl seŋne**
mamija kol do. pipal's root is big.



māte *noun* /sd kinship/... sister's husband.

məcɔp *noun.* narrow.

mək̄te *noun./sd kinship term/..* paternal aunt's husband.

mi *pro/sd grammar/... he.*

mica *pronoun./sd numerals/..* few.

mij̄n *adj.* /sd attribute/.. smooth.

minam *verb./sd human activity/..* to hit.

miŋnəm *verb./sd human activity/..* to kill. **əm minjo.** do not kill.

modi *noun* /sd flora and fauna/.. a raised part of the Earth's surface, much larger than a hill, the top of which might be covered in snow.
modi pwute do. mountain is big.



mw *noun* /sd kinship term/.. wife of younger paternal uncle.

mubu *noun*. ashes.

mawgapnəm *verb*/sd physical activity/..y. to be able to bring back a piece of information into your mind, or to keep a piece of information in your memory. **no nəm mawgapdən.** i remember you.

mwai *noun*./sd kinship term/.. brother's wife.

mawl *pro.* /sd grammar all.

mawnəm *v*./sd physical activity/.. to think.

N - n

nabur *noun.* /sd body part/.. one of the two soft, red edges of the mouth.

nale *pro.* /sd grammar/.. many.

nanəm *verb*./sd human activity/.. to earn.

narikol *noun*./sd fruit/.. a kind of fruit.



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nəm *noun*./sd location/.. a construction traditionally made with bamboo flask and wood where people live.



nəmpum *noun*./sd location/.. a group of houses and other buildings, such as a church, a school and some shops, which is smaller than a town, usually in the countryside.



niknəm *verb*./sd human activity/.. to press or be pressed against something with a circular or up and down repeated movement.

nirnəm *verb*./sd physical activity/.. to laugh.

niṭ *adj.* /sd attribute new. **no niṭ ije kaṇum do.** my new cloth is good.

nəmərwəni *noun* /sd kinship term. host.

nəwnəm *v* /sd cook. to cook.

nəh *noun*/sd body part/.. mouth.

O - o

og *noun./sd attribute/..* a kind of cover for head to protect from sun or rain.



ognəm *adj.* warm.

ogum *adj./sd location/..* near.

oko

Variant: **ok**. *noun.* /sd flora nad fauna/.. leaves of trees, palnts and saplings. **oko tacu do**. leaf is small.



P - p

paṭ *noun./sd animal/..* a large wild animal of the cat family with yellowish brown fur which lives in Africa and southern Asia.



penəm Variant: **petonəm**. *verb./sd attributes/..* to cut. **ṇul aḍiṇ peḍo**. we are cutting meat.

pənəm *verb./sd physical activity/..* to hear.

pep/pəp *noun./sd food/..* egg. **poro gə pep/pəp puḍo**. hen lays egg.



pirnəm *adj./sd attribute/..* wide.

pi:n *noun./sd numerals/..* eight.

po3 *noun./sd bird/..* a kind of bird.



pəl

Syn: **1.noun** /sd universe/... a heavenly body. **pəl ca liṇ ḍo pa**. the moon is comin out.



pəl

Syn: **2.n**/sd universe /.. year.

pəṇṇ

adj./sd attributes/.. thin.

porabɔ

noun./ Sd human activity/.. one who teaches in a school generally.

pəṭa

noun./sd daily life/.. letter.

pəṭə

adj. fat/ grease.

pawca

Variant: **poca**. *adj.* dull.

pəli

noun /sd flora nd fauna. seed.

pəṭə

adj./sd attributes/.. white.

pəṇ

noun. /sd body part/..brain. brain of nay animate thing.



punəm *verb.* sell.

pəṇəm *verb.* pull.

p̥ore *noun./sd physical activity/..* sratch.
p̥arnəm *v./sd location/..* to turn.

pwtu *Variant: p̥əta. noun./sd bird/..* bird.



R - r

renəm *verb.* to buy.
rinəm *verb./sd attributes/..* to obtain meaning by looking at words or symbols.
ro *n.* tongue. /sd body part/.. **ŋo ro əm naliŋ kasa.** show me ur tongue.



ronəm *verb./sd human activity/..* the activity of coloring surface of something.

rəŋŋinbə *noun.* farmer.

rubin *noun.* /sd daily need/.. a piece of jewellery, usually one of a pair, worn in a hole in the ear or fixed to the ear by a fastener: **so rubin si rupa gə.** this earring is made from rupa(a kind of metal).

ruga *noun./sd physical activity/..* mentally ill, or unable to behave in a reasonable way. **ruga woman** mad woman. madness is considered as a result of anger of the nature.

rupa *noun.* /sd daily need/.. a kind of metal generally used in the form of ornaments.

S - s

sah *noun./sd food/..* a drink made by pouring hot water onto) dried and cut leaves and sometimes flowers, especially the leaves of the tea plant.



sə *noun./sd animal/..* cow. **so sə si buŋ lupa.** this cow is white. generally cow is not used for milk. It is used as food.



səbʔi *noun./sd animal/..* an animal that lives in hot countries, has a long tail and climbs trees. Monkeys are primates (= the group of animals which are most like humans).



səda *n./sd flora and fauna/..* a thin piece of wood. generally stick is used for keepin domestic animals under control.



sejasibin *noun./sd animal/..* sheep. **si ɲul gə sejasibin.** this is our sheep.



səma *noun./sd human/...* a huamn body which is not now living.

səŋ *noun./sd tree/..* tree. **səŋ heŋe ja.** tree is big.



sənəm *verb./sd physical activity/..* to breath.

sət *noun /sd animal/...* a kind of animal.

sibiŋ *noun./sd animal/..* goat.



sikur *adj. //sd season../* cold (for weather).

siŋe *noun /sd universe/...* lake.



sinəm *verb./sd physical activity/..* to die.

sini *noun./sd food/..* a sweet substance which is obtained especially from the plants sugar cane and sugar beet and used to sweeten food and drinks.



sipahi *noun./sd language/..* soldier. it is a laon word from hindi language.

sircnəm *verb/sd grammar/...* to spit.

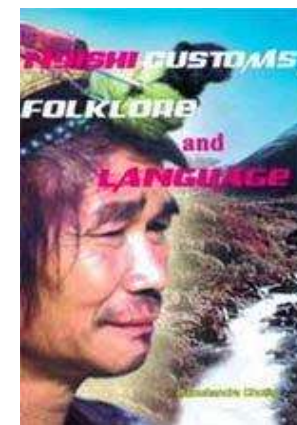
sɔ *pro. /sd location/..* here.

sobu *noun./sd universe/..* river.

sonəm *verb./sd human activity/..* to play.

sɔsi *pro./sd grammar/..* this.

stup *noun/sd human/...* male/ man.



T - t

taɖur *adj./sd attributes/..* warm.

taka *noun./sd ailmmnt/..* a kind of ailmmnt.

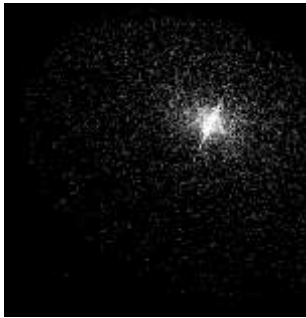
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Language in India www.languageinindia.com ISSN 1930-2940 19:5 May 2019

Sudhanshu Shekhar

A Dictionary of a Lesser-known Language *Nyishi*

təkər *noun/sd universe/...* star. **sol təkər nə kanun do.** the star is beautiful.



təpəmb *n./sd universe/..* snow.



tət *adj./sd location/..* wide.

təbu *n./sd animal/...* a reptile. **kja təbu.** black snake.

təh *noun./sd daily life/..* a flat piece of plastic, wood or metal with a thin row of long narrow parts along one side, which you use to tidy and arrange your hair. See picture .



tələb *noun/sd food/...* a plant of the onion family that has a strong taste and smell and is used in cooking to add flavour.



tələp *noun./sd food /..* a plant of the onion family that has a strong taste and smell and is used in cooking to add flavour.



təli *noun./sd daily life/..* a kind of liquid used in cooking or massaging body.

təmdir *noun./sd ailment/..* a kind of an ailment which is caused due to cold generally.

təjnəm Variant: **twnəm.** *Verb /sd physical activity/...* to drink. **nə isi təndo.** i drink water.

təpum *noun/sd food/...* ice.



təpum/ane *noun/sd body part/...* eye.



ṭəru *noun./sd insects/..* a kind of insect that bites people. **ṭəruəm min ṭo.** kill mosquito.



ṭəsɯ *noun./sd body part/..* the hard slightly curved part that covers and protects the top of the end of a finger.



ṭinḵ *noun./sd daily life/..* the coins or notes which are used to buy things. nyisi people think money in terms of coins generally. but with the adamant of time, this perception has changed.

ṭipnəm *v./sd human activity/..* to wipe.

ṭṇ *noun./sd daily life/..* a sweet sticky yellow substance made by bees and used as food.



ṭonm *verb./sd grammar/..* to flow.

ṭɔpɔ *noun./sd food/..* a tall plant grown in many parts of the world for its yellow seeds which are eaten as food, made into flour or fed to animals.



ṭrɔp̃ *noun./sd insects/...* a very small insect which lives under the ground in large and highly organized social groups. **ṇo ṭrɔp̃ ako dəpən.** i ate ant.



ṭrinəm *adj/ sd food/..* describes food which has a strong and very pleasant flavour.

ṭw *noun./sd insects/..* a kind of insect which is found in home.



ṭunəm *verb./sd human activity/...* push. **alo am ṭujo.** do not push him.

ṭurnəm *noun./sd dailylife/..* the grey, black or white mixture of gas and very small pieces of carbon that is produced when something burns.



ṭut *noun./sd body part/..* forehead. **alo gə ṭuta ṭate ja.** his forehead is big.

ṭʔh *noun./sd insects/...* louse.



U - u

ur *noun*./sd body part/.. blood.



u:ra *pre*/sd grammar/... in.

Feminism in Khaled Hosseini's *A Thousand Splendid Suns*

Dr. E. V. Ramkumar Associate Professor of English KARE, Krishnankoil drvramvani@gmail.com	Ms. Suba M.Phil. Scholar Dept. of English KARE, Krishnankoil
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Abstract

Khaled Hosseini, in *A Thousand Splendid Suns* introduces many female characters who are victimized, sexually harassed and suppressed by both male and female figures, and in spite of all that suffering imposed on them, they challenged the brutality. This paper analyzes Mariam's life after she marries Rasheed and later the life of Laila, the young girl who comes to their marriage, and is cunningly forced to become Rasheed's second wife. The paper talks about the real unbearable condition of women in Afghanistan, who have been discriminated against before, during and after the decades-old conflict. The findings reveal that the portrayal of Afghan women in the novel does correspond with the images of Afghan women portrayed in the Western Media. Hosseini's prime focus is to raise his voice against injustice done to women and the need for the humanitarian spirit of people in the world to bring about a change in the living condition of women in Afghanistan.

Keywords: Khaled Hosseini, *A Thousand Splendid Suns*, male domination, subaltern, sexually harassed, brutality, women's suffering.

Introduction

The novel *A Thousand Splendid Suns* is set against the background of Afghanistan's recent history. It portrays two Afghan women Mariam and Laila, born two decades apart, who are brought together through a series of largely tragic events. Khaled Hosseini is one of the best-known contemporary writers. His first novel is called *The Kite Runner*, and then he wrote *A Thousand Splendid Suns*. Women in Afghanistan have been going through gender equality issues in its severest form for decades. The issues of feminism and gender equality have been raised through the lives and characters of Mariam and Laila. During the Afghanistan war people suffered from Soviet military forces, and the conditions of women in Afghanistan became increasingly horrible. Forced marriages, lack of any kind of freedom, loss of identity, limited space, mental torture perpetrated towards the Afghan women were the issues that were of concern to many feminists across the globe. Afghan women are not allowed to accept liberal

ideas and equal rights. The paper also aims at bringing out the suppressed sufferings of the women of Afghanistan and create a vision of women's empowerment through the characters of Mariam and Laila, the protagonists of the novel *A Thousand Splendid Suns*.

Familial Approach in Khaled Hosseini *A Thousand Splendid Suns*

A Thousand Splendid Suns and *The Kite Runner* focus on the family background relationship between a father and a son and mother and daughter. Hosseini mainly focuses on relationship. His first novel is *The Kite Runner*. This focuses on the relationship between a father and a son, the father trying to help the boy to understand right from wrong. The novel *A Thousand Splendid Suns* switches to the relationship between mother and daughter.

The novel presents a heartbreaking portrayal of the women characters, Nana and her daughter Mariam as well as Laila and her daughter Aziza, with the central characters being Mariam and Laila between whom the circumstances create a mother-daughter relationship, a bonding which ultimately becomes a weapon to combat patriarchy.

Women are supposed to be as holders of men's honor or Names, thus they stay inside the domestic sphere and are supposed to be silent and voiceless (Kiddle, 39).

The family, the tribe and ultimately the nation are invested in women. This paper presents the restrictions faced by women when they sought education, lack of which restricted their great potential in the male-dominated world.

Nana comes from a poor family, which further complicates things. Nana's life has made her turn into a hard woman. It's hard to look at her story and not feel compassion for her struggle. Soviet rule added to the suffering of the women of Afghanistan. With all her troubles, she raised Mariam all by herself; most wouldn't have done that. Laila had much love for her daughter; Laila visited Aziza in the orphanage. Mariam and Laila feel like mother and daughter. They have suffered terrible brutality from their husband. In this novel these two characters are shown to have good relationship. Mariam thought of Laila compassionately. "I'm going to be a mother," she said. Then she was laughing to herself, saying it over and over relishing the words (Hosseini, 88).

Women in Afghan Society

This is the case with most of the Women in Afghanistan. They were treated as objects, not human beings. Mariam constantly faced problems and blamed the circumstances that were out of her control. Mariam rightly imputes Nana's suicide and her forced marriage to Rasheed. After marriage, even though Mariam shifts to Kabul, the most liberal place in Afghanistan, life fails to

liberate her; Rasheed turns out to be an egotistic patriarch. When Mariam suffers continuous miscarriages, Rasheed turns into a deranged tyrant of domestic violence, leaving Mariam a passively suffering, silent, reclusive woman. In a most disturbing scene, Rasheed forcefully makes Mariam eat stones which reveals the kind of atrocities a woman faces when she fails to produce a child, and in this case, Rasheed was also obsessed with begetting the male child. Moreover, it is Rasheed who compels his wife to wear the burqa much before the Taliban makes it compulsory for all woman to wear. “This brought the realization that there can be no justice for me, as a Muslim woman as long as patriarchy is justified and upheld in the name Islam. The prevailing interpretations of the sharia do not reflect the values and principles that I hold to be at the core of my faith”. (Hosseini, 629)

Laila sees Mariam as her mother, one who is very affectionate and motherly. As her own mother is not stable and she is almost all the time in mourning, as both her sons have died in the civil war in Afghanistan. So, Laila's idealism and independence are challenged when she decides to marry Rasheed in order to give her unborn child a father through Tariq.

Rasheed often insults, mocks and threatens them. Hosseini depicts that it is not easy for Mariam to bear Rasheed's insults and his way of treating her. “It wasn't easy tolerating him talking this way to her, to bear his scorn, his ridicule, his insult, his walking past her like she was nothing but a house cat. But after four years of marriage, Mariam saw clearly how much a woman could tolerate when she was afraid. She lived in fear of his shifting moods, his volatile temperament, his insistence on steering even mundane exchanges down a confrontational path that, on occasion, he would resolve with punches, slaps, kicks, and sometimes not”. (Hosseini, 97-98)

During the Taliban's rule, strict Islamic laws were reinstated in Afghanistan. The instructions issued to women reveal the astonishing injustices perpetrated on women. “Attention women: you will stay inside your homes at all times. It is not proper for women to wander aimlessly about the streets. If you go outside, you must be accompanied by a Mahram, a male relative. If caught alone on the street, you will be beaten and sent home... Listen. Listen well. Obey. Allah-u-Akbar”. (Hosseini, 270-71) It feels as if the common Afghans are constantly being observed and monitored and even a slight diversion from the absurd diktats of the dictatorial regimes will result in their harshest punishment. Rosemarie Skaine, *The Women of Afghanistan Under the Taliban* said that,

While much of the Afghan population suffers under the Taliban, women bear specific, unrelenting and often violent adversity, including the denial of basic human rights, veiling, seclusion and segregation (Skaine, 7).

She represents the hope for the future in Afghanistan, because she is the strong woman who can outlast every evil man who tries to take away the ones she loves and lives for. From then on, she along with Mariam bears the domestic violence and insults from him. Laila undergoes the crudest form of humiliation at the hands of Taliban. The author portrays Laila as a strong woman character in his novel. “Almost ten years. But for a moment, standing there with Tariq in the sunlight, it was as though those years had never happened. Her parents’ death, her marriage to Rasheed, the killing, the rockers, the Taliban, the beatings, the hunger, even her children, all of it seemed like a dream, a bizarre detour, a mere interlude between that last afternoon together and this moment”. (Hosseini, 333) Her presence and support only inspire Mariam to gain courage to fight back and ultimately kill Rasheed. The following statement given by the judge is a clear indication of the attitude of Muslim men towards women. At the close of the novel, Laila finally, finds the life she has been dreaming of. Mariam and Laila find solace and happiness in each other’s company. Their bond gives them freedom from pain not only physically, but emotionally by trusting each other.

Conclusion

In *A Thousand Splendid Suns* two generations of characters are brought harmoniously together by the tragic sweep of war, where personal lives, the struggle to survive, to raise a family and to find happiness, are inextricably woven from the history playing out around them. Mariam realizes what a fool she has been. She kills in order to save her daughter-like Laila from death. For the first time that she decides the course of her own life. At no point does it appear that Laila or Mariam have any legal rights. But Hosseini carefully portrays both Laila, whose parents raised her with a greater sense of entitlement and privilege, and Mariam, whose mother taught her to endure by taking control of the conditions under which they lived to the extent that they possibly could, and he has very cleverly shown feminism and activism on their part to some extent. In *A Thousand Splendid Suns* the story of Afghanistan includes the description of the role and place of women in Afghan society. Khaled Hosseini has very sympathetically, and sensitively examined the condition of women in Afghanistan, and women in general in this novel.

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Phonological Processes in Children Having Malayalam as Mother Language

Ms. Sandhra Sakariyas, M.Sc. (Speech & Hearing)

Audiologist and Speech language Pathologist
MAA Institute of Speech & Hearing, Hyderabad
sandhra.31@gmail.com

Ms. Pasam Swapna, M.Sc. (Speech & Hearing)

Audiologist and Speech language Pathologist
MAA Institute of Speech & Hearing, Hyderabad
swapnaaslp8@gmail.com

Nagabathula Vikas, M.Sc. (Speech & Hearing)

Audiologist and Speech language Pathologist
MAA Institute of Speech & Hearing, Hyderabad
nagabathulavikas@gmail.com

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Abstract

Phonology is the branch of linguistics that studies the sound system of languages. Phonology concerns the regularities and rules governing pronunciations of words, phrases and sentences. Phonological development implies the acquisition of a functional sound system intricately connected to the child's growth in language. It is suggested that children begin language learning process with innate limitations on phonetic capacity and natural processes to deal with those limitations is labeled as Phonological Processes. The innate universal phonological processes imply that all children are born with the capacity to use the same system of processes and must learn to eliminate or suppress those processes that are inappropriate to his/her native language. Research on normal use and suppression of phonological processes indicate that most children regardless of the language being learned to use common processes early in their development of the sound system. There are limited numbers of studies that have reported regarding the Phonological Processes in Indian languages, especially in Malayalam. Hence, the present study attempts to analyze the phonological processes of 3 to 7.11 years old normally developing Malayalam speaking children.

Three-hundred children aged between 3 to 8 years were selected for the study. They were 5 groups with an interval of one year for each group. Each group had thirty males and thirty females. Seventeen phonological processes were assessed in the study. For each phonological process, five target words and five target sentences were selected. Each of these words and sentences were pictorial. Each subject was asked to repeat the word/sentence which the examiner said. The child was asked to repeat only after seeing the corresponding picture on the computer screen. After saying each word, the examiner paused for about one second before presenting the corresponding stimulus picture and signaled the child to repeat the word. The response from each child was recorded using a microphone, which was directly connected to the computer. The results of the study revealed that, most of these phonological processes were present in 3 to 7.11-year-old male and female children. Other than 'Metathesis' and 'Velar fronting' all other phonological processes were found to be persisting in 3 years to 7.11-year-old male and female children. There was a significant difference in the occurrence of seventeen Phonological processes between male and female children except 'Prevocalic voicing', 'Palatal fronting', 'Metathesis' and 'Velar fronting'. Based on the findings of the study, it suggested that as children grow older, simplification processes lessen considerably as speech production nears the adult target.

Keywords: Malayalam as Mother Language, Phonological Processes, Acquisition

Introduction

Phonological development implies the acquisition of a functional sound system intricately connected to the child's growth in language (Bauman-Waengler, 2000). The term 'phonological process' is most frequently used to describe the pattern in which the modification of the adult model by normally developing children. Hodson & Paden (1983) define phonological processes as regularly occurring deviations from standard adult speech. Lowe (1994) described phonological processes as a "systematic sound change that affects classes of sounds or sound sequences that result in simplification of speech production". Edwards & Shriberg (1983) have defined phonological processes as referring to any systematic sound change that affects a class of sounds (velars and fricatives) or sound sequences, such as /s/ plus consonant clusters (/sw/, /sl/ etc.).

Stampe (1969) labeled the naturally occurring operations "Phonological Processes". The natural phonological processes are those that are innate and phonetically motivated so that their occurrence is common across languages and seen as part of the normal acquisition of the sound system. Research on normal use and suppression of phonological processes indicate that most children regardless of the language being learned to use common processes early in their development of the sound system (Lowe1994).

The natural phonological processes are operating as all children attempt to use and organize their phonological systems. The acquisition of an adult phonological system consists of learning to suppress these processes. The rate at which the processes are suppressed varies between children (Lowe, 1994). Therefore, it was considered necessary to have a document regarding the persistence and suppression of phonological processes in different age groups in different languages. The studies on the phonological processes have been carried out in English and many other western languages. However, those findings cannot be adapted directly to Indian languages. Studies are required to provide the normative data in Indian languages and several such attempts have also been made to assess phonological processes in different Indian languages.

Sunil (1998), conducted a study on 3 – 4yrs normally developing Kannada speaking children and results indicated that children used several phonological processes during speech production and these processes tend to persist even after 4yrs of age.

Radhakrishnan (2001) conducted a study on normally developing 3-4yr old Tamil speaking children. He used Tamil articulation test as the stimuli and observed total of 15 different processes and even as the age advanced from 3-4yrs cluster reduction, epenthesis, voicing and assimilation persisted. However unstressed syllable deletion, gliding, stopping of liquids, stopping of fricatives, nasal assimilation, initial consonant deletion, final consonant deletion, deaffrication were found to decrease as the age advanced from 3-4year.

It is important to note here that language specific features play an important role in determining the phonological development of the children of a given language. Final consonants are stressed syllables are not characteristic of spoken language in Tamil as well as many Dravidian languages. That is most word in Tamil end with a vowel. Hence final consonant deletion and unstressed syllable deletion ideally should not be looked for in expression in Tamil. However, these have been reported in the study done by Radhakrishnan (2001).

Pootheri (1998) used Malayalam articulation test on 30 children aged 3-4yrs Malayalam speaking children. The processes identified in them were cluster reduction, final consonant deletion, apicalization, and affrication as persisting processes and the decreasing processes identified were stopping, stridency deletion, fronting, reduplication, palatalization, medial consonant deletion, backing of fricatives, denasalization, and articulatory shifts. Pootheri (1998) also reported persistence of cluster reduction and epenthesis while some processes decreased as the age advanced. Murthy (2001) studied phonological processes between 3 and 4 yrs with native language of Hindi and reported phonological processes of denasalization, backing, cluster reduction.

Ranjan (1999) had administered Hindi articulation test on 30 normally developing Hindi speaking children aged 4-5yrs and observed that the most commonly occurring processes were cluster reduction, weak syllable deletion, aspiration, deaspiration, articulatory shift, denasalization, partial reduplication, epenthesis, devoicing, affrication, diphthong reduction, and fronting.

Another study has been conducted by Srilakshmi (2005) to assess the phonological processes in three to four years old Telugu speaking typically developing children using the “Telugu Test of Articulation and Phonology” (TTAP) (Vasanth & Dodd, 1991). She has identified the following phonological processes in this age group which were cluster reduction, initial consonant deletion, medial vowel deletion, diphthong reduction, palatalization, stopping, deaffrication, affrication, lateralization, labialization, denasalization, fronting, vowel unrounding, vowel rounding, vowel backing, prevocalic voicing.

There is a paucity of literature in terms of persistence and suppression of phonological processes in Malayalam. Thus, a need for the study regarding the assessment of phonological processes in Malayalam was considered necessary, as this information will be useful in assessing and treating clinical population. Hence, in this study an attempt has been made to study the phonological processes in Malayalam speaking children. In this study an attempt has been made to study the phonological processes in Malayalam speaking children.

Method

The study was carried out in following four phases: 1) Development of the test material, 2) Selection of subjects, 3) Administration of the test and 4) Analysis of data

Phase 1: Development of the test material

Test material was developed to assess 17 phonological processes in Malayalam. These 17 phonological processes were considered based on the studies done by Sameer (1998), Anilsam (1999) and Sachin (2010). These authors have reported the occurrence of following phonological processes in Malayalam speaking children during their language development: 1) Cluster reduction, 2) Stopping, 3) Weak syllable deletion, 4) Liquid substitution, 5) Deaspiration, 6) Initial consonant deletion, 7) Prevocalic voicing, 8) Gliding, 9) Nasal assimilation, 10) Denasalization, 11) Devoicing of stops, 12) Palatal fronting, 13) Affrication, 14) Deaffrication, 15) Coalescence, 16) Metathesis and 17) Velar fronting

Stimulus preparation

Preparation of the stimuli was done based on ALPHA (Assessment Link between Phonology and Articulation) test (Lowe 1983). The ALPHA test provides two assessments using a delayed sentence imitation format. This test provides a traditional, sound-in position

assessment of consonant production. In addition, this test can also be used for the analysis of phonological processes. The ALPHA development procedure was adopted to develop the test material in Malayalam to assess 17 target phonological processes. This consisted of a total of 85 Malayalam words and sentences. The target words and sentences were developed in the following phases.

1: Selection of words and sentences

A total of 6 pictorial words and six pictorial sentences were selected to assess each phonological process. Hence a total of 102 words and 102 sentences were selected from different sources which included, school text books, short stories of children and periodicals (dailies, weeklies, and monthlies).

2: Familiarity test

As a part of the development of test material, familiarity test was carried out to find out the familiarity of the stimuli.

Phase 2: Selection of subjects:

A group of children aged between three to five years were selected for the study. They were belonging to five different age groups with an interval of one year for each group. Each group had 30 males and 30 females.

Inclusion criteria:

1. Children having Malayalam as their mother tongue
2. Children who were having average and above average academic performance as reported by the teachers were included in the study.
3. Subjects who were from middle socioeconomic group were selected for the study.

Exclusion criteria

1. Children with history of language deficits, speech problems, neurological problems, emotional problems, organic deficits, hearing impairment and mental retardation were excluded from the study.
2. Children exhibiting significant difficulty in understanding instructions during testing were also excluded from the study.

Phase 3: Administration of the test

Task 1: Delayed sentence imitation task

In this task each subject was asked to repeat the sentence which the examiner said. The child was asked to repeat only after seeing the corresponding picture on the computer screen. Hence this step also involved the presentation of pictures corresponding to each sentence using a

computer. The picture presentation was cue for the subject to imitate the examiner. After saying each sentence, the examiner paused for about one second before presenting the corresponding stimulus picture and signaled the child to repeat the sentence.

Task 2: Delayed word imitation task

In this task each subject was asked to repeat the word which the examiner said. The child was asked to repeat only after seeing the corresponding picture on the computer screen. Hence this step also involved the presentation of pictures corresponding to each word using a computer. The picture presentation was the cue for the subject to imitate the examiner. After saying each word, the examiner paused for about one second before presenting the corresponding stimulus picture and signaled the child to repeat the word.

Phase 4: Data analysis

Transcription of the data and analysis was carried out by examiner and by three trained Malayalam speaking speech language pathologists with a Master's degree in Speech and Hearing, in order to have a reliable data.

Results and Discussion

The SPSS software (V.17) was used to compute the statistical scores. Statistical analysis was carried out to compare the significant difference of the mean percentage of occurrence of each phonological process between different age groups, the genders and Task 1 and Task 2. Scores were tabulated separately for each age group. Mean percentage of occurrence and standard deviation of each phonological process was computed. The descriptive statistics was carried out, on the scores of each phonological process, on 'Delayed sentence imitation task' and 'Delayed word imitation task'. Mean and standard deviation values were obtained. Univariate Analysis of Variance (ANOVA) was carried out to find out the significance of difference of each of the phonological process between the age groups and genders. The phonological process was taken as dependent variable and the age and gender were taken as independent variables. Scheffe's post hoc test was carried out to find out the significant difference between the age groups for each phonological process for both Task1 and Task 2. The paired sample t test was administered to find out the significant difference between the scores obtained in 'Delayed sentence imitation task' and 'Delayed word imitation task'. Each of the 17 phonological processes are analyzed and discussed separately.

Cluster reduction

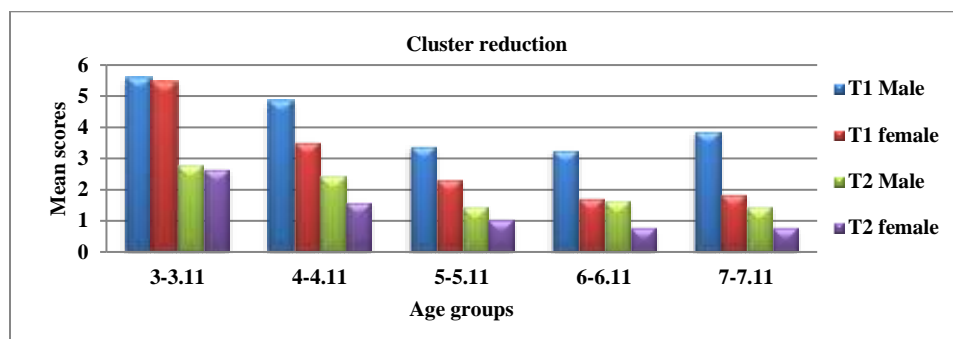


Figure1: The mean values of ‘Cluster reduction’ in male and female of different age groups for Task 1 (T1) and Task 2 (T2)

The results of ANOVA revealed that there were significant differences in mean values of ‘Cluster reduction’ under both tasks for all the five age groups irrespective of gender. F values were found to be significant at 0.05 level across all the age groups. The Scheffe’s post hoc test results suggested that, for both Task 1 and Task 2, the age groups 3 to 3.11 years and 4 to 4.11-year-old children had significantly higher occurrence than older age groups.

Stopping

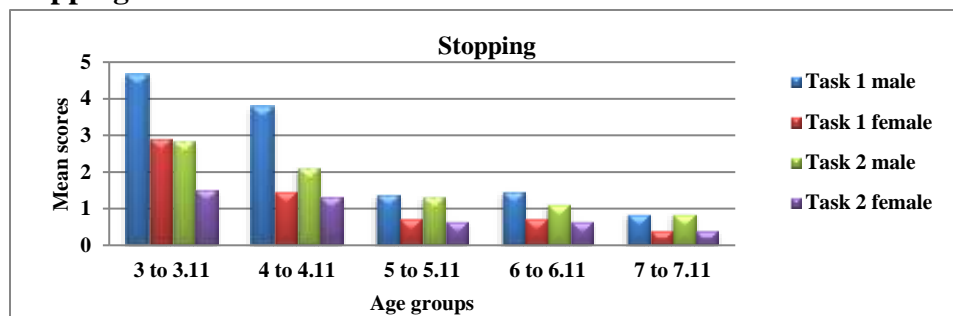


Figure 2: The mean values of ‘Stopping’ in male and female of different age groups on Task 1 and Task 2

The results of ANOVA revealed that there were significant differences in mean values of ‘Stopping’ in five age groups, irrespective of gender difference under both the tasks. The result of the Scheffe’s post hoc test suggested that, in both the tasks, 3 to 3.11 year old children had significantly higher occurrence of stopping among all other groups.

Weak syllable deletion

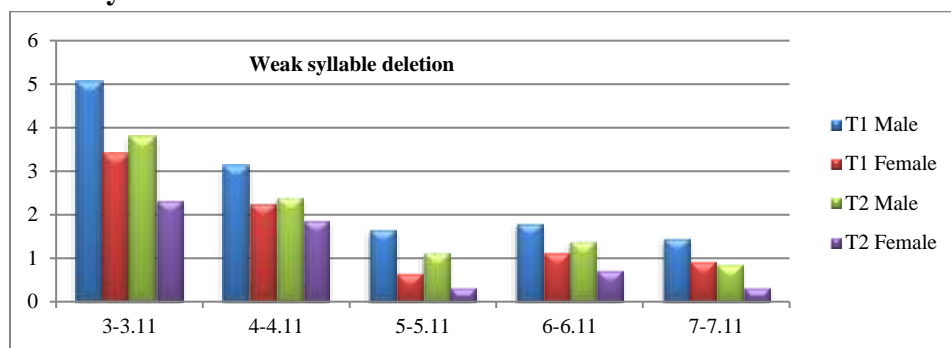


Figure 3: The mean values of ‘Weak syllable deletion’ in male and female of different age groups on Task 1 (T1) and Task 2 (T2)

The results of ANOVA revealed that there were significant differences in mean values of ‘Weak syllable deletion’ under both the tasks. It also revealed that there were significant differences in the mean values of male and female children (significant at 0.05 level) irrespective of age groups. Among all the five groups, the children aged 3 to 3.11 years old had significantly higher occurrence than all other groups and there was no significant difference in the mean values of 5 to 5.11 year and 7 to 7.11 year old children according to the results of Scheffe’s post hoc test.

Liquid substitution

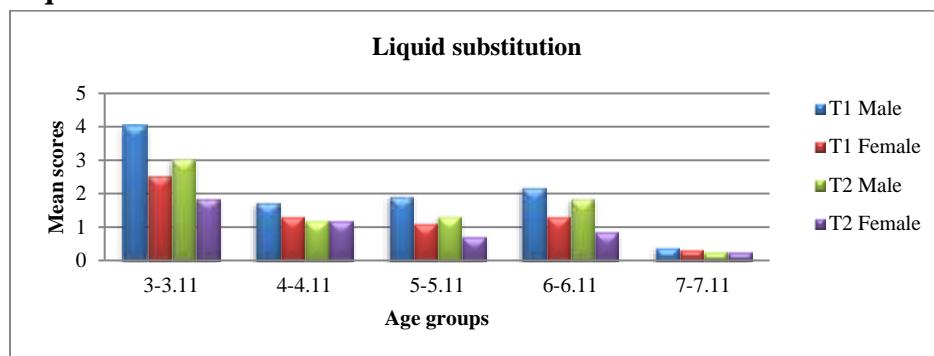


Figure 4: The mean values of ‘Liquid substitution’ in male and female of different age groups on Task 1 (T1) and Task 2 (T2)

The results of ANOVA revealed that there was significant difference in mean values of ‘Liquid substitution’ under both the tasks and were found to be significant at 0.05 level across age groups irrespective of gender differences. For both the tasks, it was observed that, The 3 to 3.11 year old children showed higher occurrence of the phonological process liquid substitution and 7 to 7.11 year old children showed lower occurrence among the five age groups.

Deaspiration

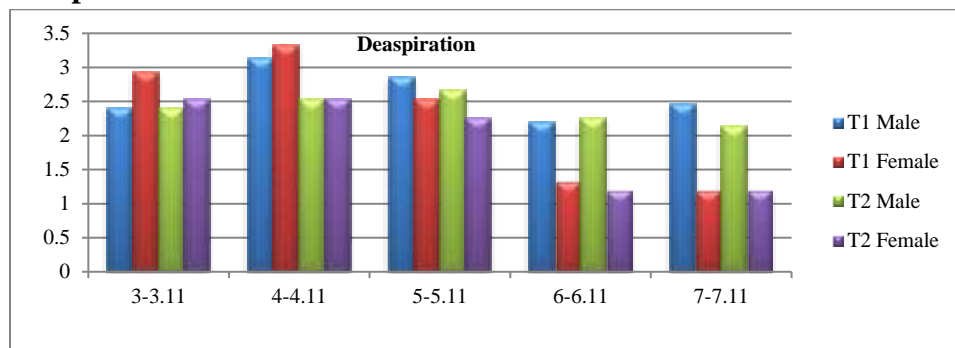


Figure 5: The mean values of ‘Deaspiration’ in male and female of different age groups on Task 1 (T1) and Task 2 (T2)

The results of ANOVA revealed that there was a significant difference in mean values of ‘Deaspiration’ under both the tasks. Results also revealed that there were significant differences in the values of male and female children (significant at 0.05 level) in all the age groups. The results of Scheffe’s test suggested that there was a similar performance by children aged 6 to 6.11 years and 7 to 7.11 years on both Task 1 and Task 2. 3 to 3.11-year old children had higher occurrence among the five age groups studied on Task 1. In Task2, although there were differences in the mean values of 3 to 3.11 years, 4 to 4.11 years, and 5 to 5.11 years old children, these values were found to be not significant, suggesting a similar performance by the subjects of these age groups.

Initial consonant deletion

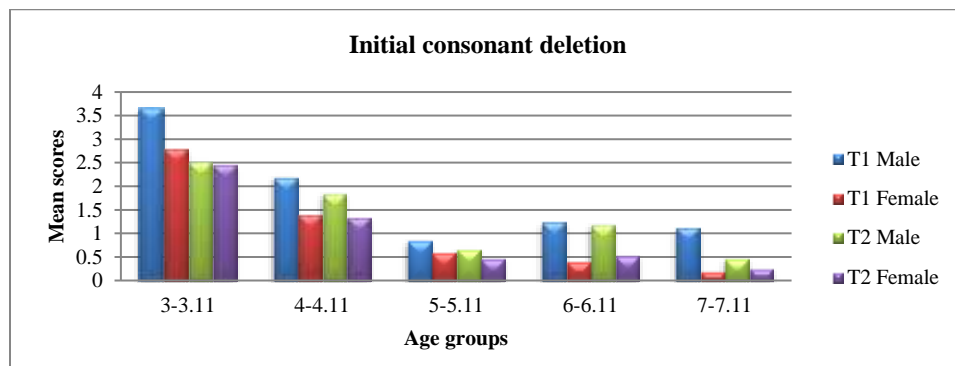


Figure 6: The mean values of ‘Initial consonant deletion’ in male and female of different age groups on Task 1 (T1) and Task 2 (T2)

The results of ANOVA revealed that there were significant differences in mean values of ‘Initial consonant deletion’, across the age groups and between the genders for both the tasks. For both the tasks, the results of Scheffe’s test suggested that it was observed that, the age groups

3 to 3.11 year and 4 to 4.11 years showed higher occurrence of initial consonant deletion than other age groups.

Prevocalic voicing

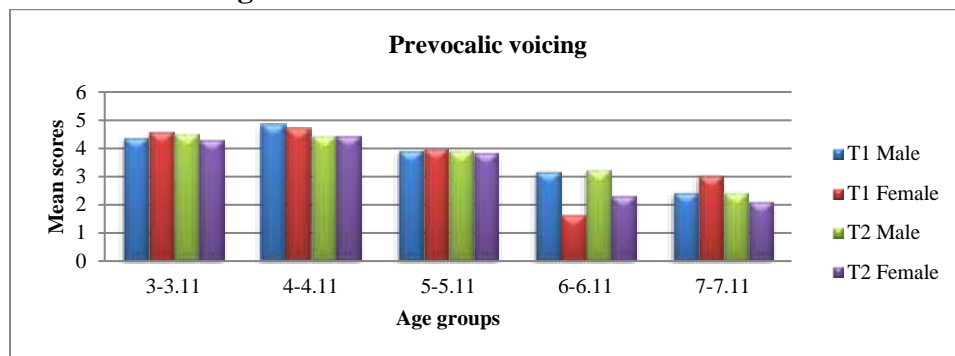


Figure 7: The mean values of ‘Prevocalic voicing’ in male and female of different age groups on Task 1 (T1) and Task 2 (T2)

There was significant difference (significant at 0.05 level) in mean values of ‘Prevocalic voicing’ across the age groups irrespective of gender differences for both the tasks as shown in the results of ANOVA. For both the tasks, there were no significant differences in the performance of age groups 6 to 6.11 years & 7 to 7.11 years and 3 to 3.11 years & 4 to 4.11 years as per the results of Scheffe’s test.

Gliding

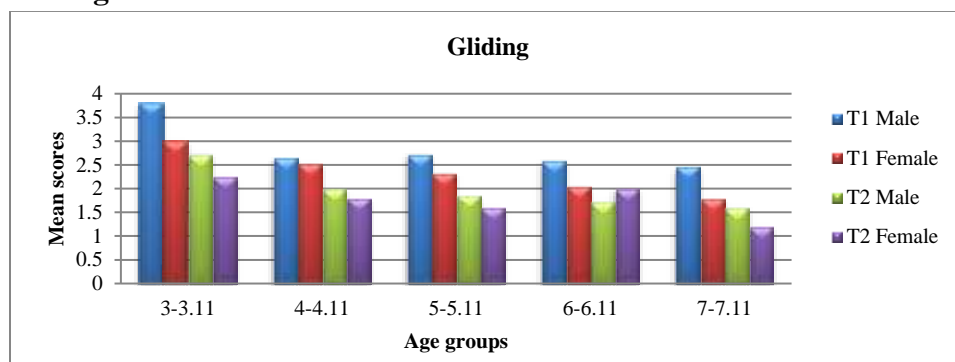


Figure 8: The mean values of ‘Gliding’ in male and female of different age groups on Task 1 (T1) and Task 2 (T2)

The results of ANOVA revealed that there was significant difference in mean values of ‘Gliding’ across the age groups and between the genders for both the tasks. The result of Scheffe’s post hoc test was also shown that the children aged between 3 to 3.11 years had higher occurrence of gliding than older age groups among the five age groups studied, for both Task 1 and Task 2.

Nasal assimilation

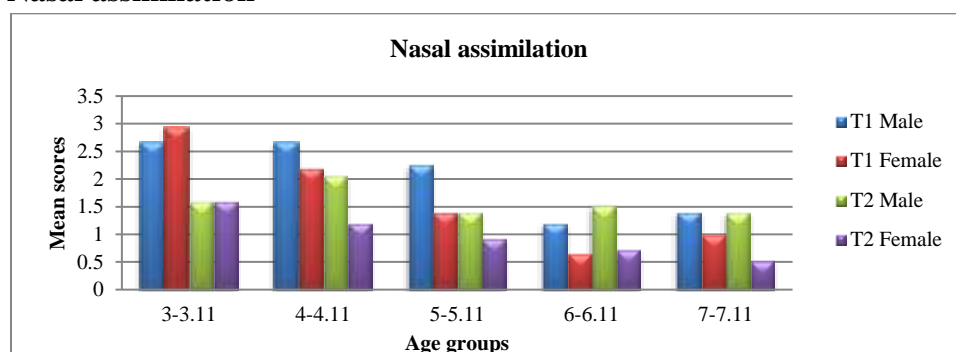


Figure 9: The mean values of ‘Nasal assimilation’ in male and female of different age groups on Task 1 (T1) and Task 2 (T2)

The results of ANOVA revealed that there was a significant difference in mean values of ‘Nasal assimilation’ for both Task 1 and Task 2 across the age groups irrespective of gender differences. The result of Scheffe’s post hoc test for both Task 1 and Task 2, it was observed that, the occurrence of nasal assimilation in 3 to 3.11 years & 4 to 4.11 years and 6 to 6.11 years & 7 to 7.11 years were not significant, suggesting a similar performance by the subjects of these age groups. Children aged 5 to 5.11 years had higher occurrence of nasal assimilation than older age groups in both the tasks.

Denasalization

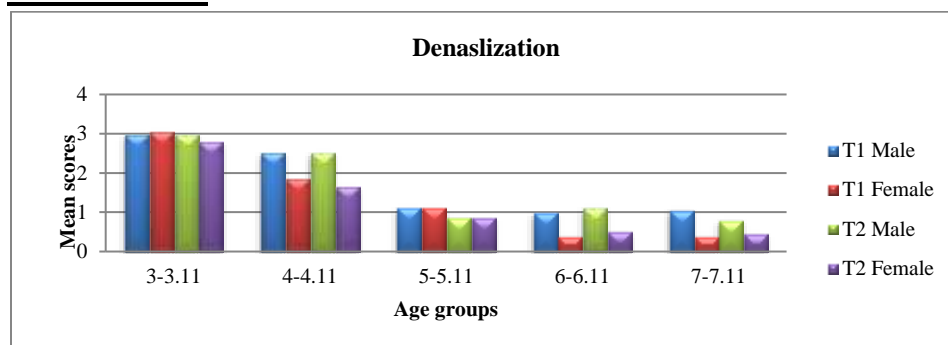


Figure 10: The mean values of ‘Denasalization’ in male and female of different age groups on Task 1 (T1) and Task 2 (T2)

The results of ANOVA revealed that there were significant differences in mean values of ‘Denasalization’ under both the tasks. The results also revealed that there were significant differences (significant at 0.05 level) in the mean values of male and female children irrespective of the age groups. For both Task 1 and Task 2, it was observed that the age groups 3 to 3.11 year and 4 to 4.11 years had higher occurrence of denasalization than older age groups according to the results of post hoc test.

Devoicing

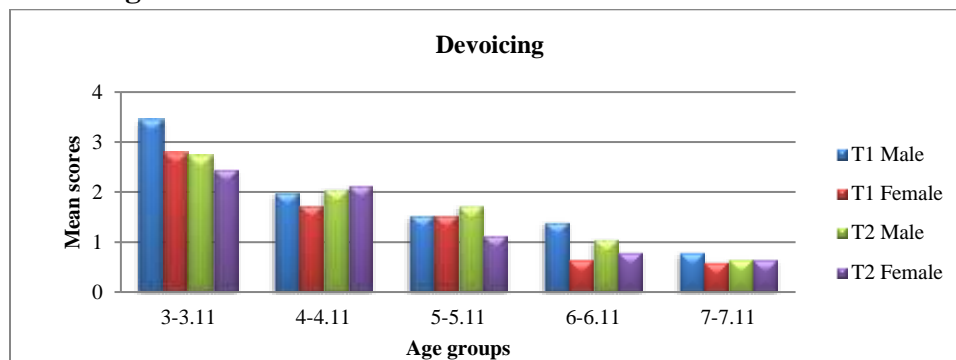


Figure 11: The mean values of ‘Devoicing’ in male and female of different age groups on Task 1 (T1) and Task 2 (T2)

The results of ANOVA revealed that there was significant difference in mean values of ‘Devoicing’ under both the tasks across the age groups irrespective of gender differences. The result of Scheffe’s post hoc test suggested that 3 to 3.11-year old children had higher occurrence of devoicing than older age groups for both the tasks.

Palatal fronting

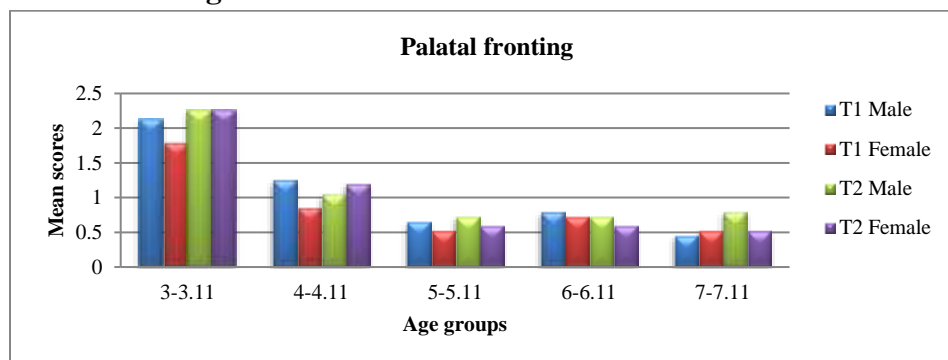


Figure 12: The mean values of ‘Palatal fronting’ in male and female of different age groups on Task 1 (T1) and Task 2 (T2)

There was significant difference in mean values of ‘Palatal fronting’ under both the tasks across the age groups irrespective of gender differences as shown in the results of ANOVA. It was observed from the post hoc test result that, in both tasks the age groups 3 to 3.11 years and 4 to 4.11 years had higher occurrence of palatal fronting than older age groups.

Affrication

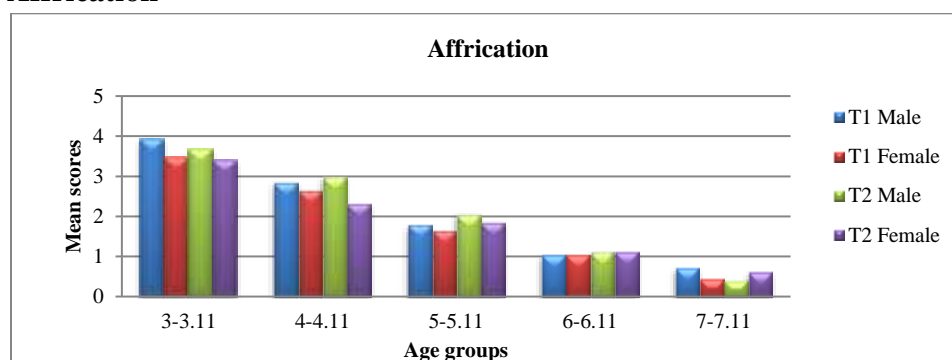


Figure 13: The mean values of ‘Affrication’ in male and female of different age groups on Task 1 (T1) and Task 2 (T2)

The results of ANOVA revealed that there was significant difference (significant at 0.05 level) in mean values of ‘Affrication’ across the age groups irrespective of gender differences under both the tasks. The results of post hoc test suggested that, there was a significant difference in the occurrence of each age group on Task 1 and Task 2. The age groups 3 to 3.11 years and 4 to 4.11 years had higher occurrence than older age groups for both the tasks.

Deaffrication

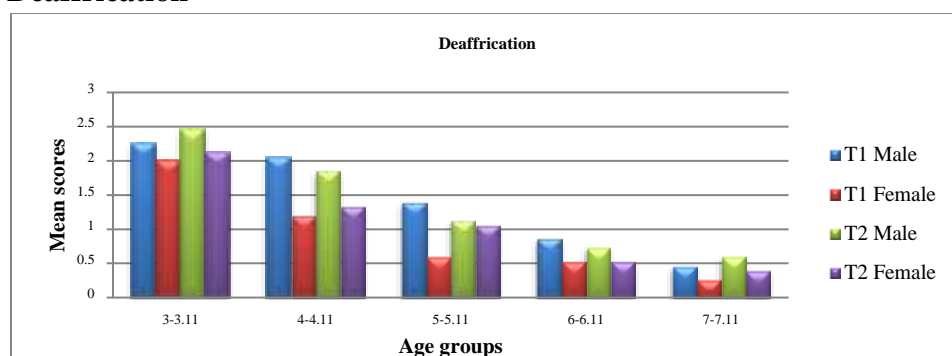


Figure 14: The mean values of ‘Deaffrication’ in male and female of different age groups on Task 1 (T1) and Task 2 (T2)

The results of univariate ANOVA revealed that there was significant difference in mean values of ‘Deaffrication’ across the age groups irrespective of gender differences under both the tasks. In Task 1 and 2, the age group 3 to 3.11 years had significantly higher occurrence of deaffrication than in older age groups according to the result of Scheffe’s post hoc test.

Coalscence

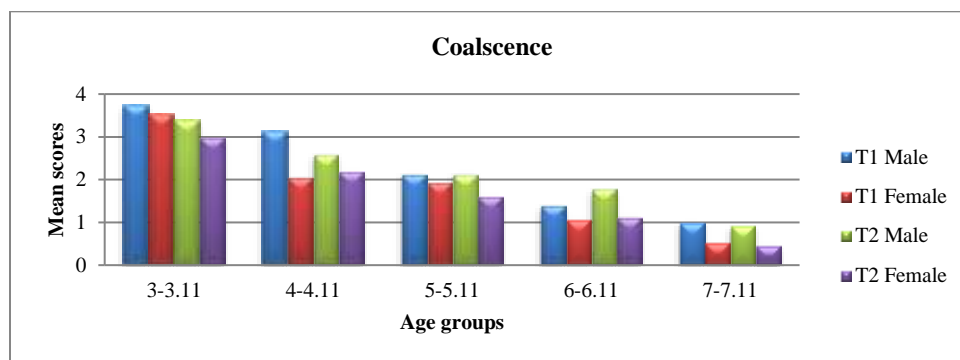


Figure 15: The mean values of ‘Coalscence’ in male and female of different age groups on Task 1 (T1) and Task 2 (T2)

The results of ANOVA revealed that there were significant differences in mean values of ‘Coalscence’ across the age groups and between the genders irrespective of each other for both the tasks. It was observed from the results of Scheffe’s post hoc test, the age groups 3 to 3.11 years and 4 to 4.11 years showed higher occurrence of coalscence than older age groups.

Metathesis

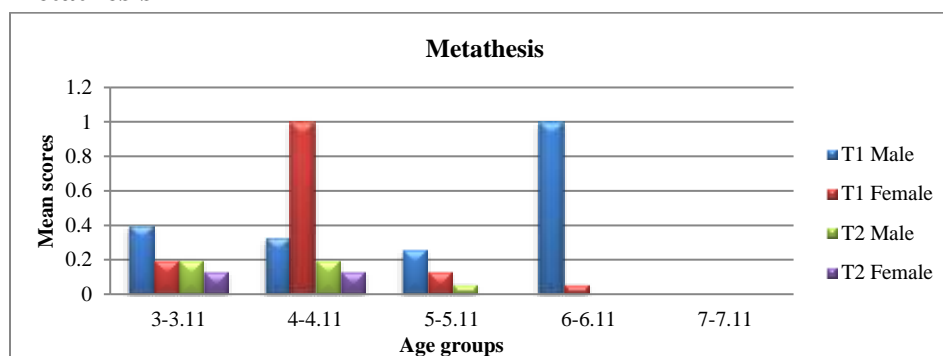


Figure 16: The mean values of ‘Metathesis’ in male and female of different age groups on Task 1 (T1) and Task 2 (T2)

The results of ANOVA revealed that there was significant difference (significant at 0.05 level) in mean values of ‘Metathesis’ across age groups irrespective of gender differences on both the tasks. Based on post hoc test results, in Task 1, the mean values of the age groups 4 to 4.11 years and 6 to 6.11 years were shown higher than all other groups. But the differences in these values were not found to be significant, suggesting a similar performance in these age groups. The children aged 7 to 7.11 years did not show ‘Metathesis’ in their speech. In Task 2, the age groups 3 to 3.11 year and 4 to 4.11 had higher occurrence of ‘metathesis’ when compared to other age groups. The scores obtained by children of these two groups were found

to be same, suggesting a similar performance. The phonological process ‘metathesis’ was not present in children aged 6 to 6.11 years and 7 to 7.11 years.

Velar fronting

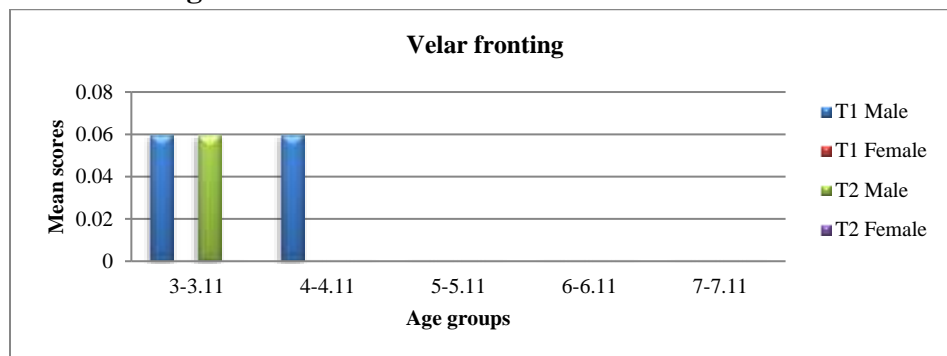


Figure 17: The mean values of ‘Velar fronting’ in male and female of different age groups on Task 1 (T1) and Task 2 (T2)

The results of ANOVA revealed that there was no significant difference in mean values of ‘Velar fronting’ under both the tasks across age groups, it also revealed that there was significant difference in the mean values of male and female children under delayed sentence imitation task, F values were found to be significant at 0.05 level, whereas there was no significant difference across gender was seen on delayed word imitation task. Since the phonological process ‘Velar fronting’ was found to be not significant based on F value and level of significance, it was not possible to perform a post hoc test.

The results of the paired sample T-test show that, there is a significant difference in the occurrence of phonological processes on ‘Delayed word imitation task and ‘Delayed sentence imitation task’. The occurrences of phonological processes were found to be more for ‘Delayed sentence imitation task’.

The results of the present study revealed that, most of the phonological processes considered for the study were present in 3 to 8-year old male and female children who were participated in the study. The processes show a decreasing pattern of occurrence from 3 years to 7.11 years old. The declining use of phonological processes with increasing age has been reported across languages including English (Grunwell, 1982; Hodson& Paden, 1983; Haelsig& Madison, 1986; Preisser et al, 1988; Roberts et al, 1990), Malayalam (Sameer, 1998; Anilsam, 1999), Kannada (Sunil, 1998; Jayashree, 1999).

In this investigation, a phonological process was said to be persisting even if present in a single child. Additionally, a phonological process was defined as persisting if it occurred even once in the speech of the child. Lowe (1994) suggested the presence of a single occurrence of a

process qualifies its presence. By this definition, ‘Fronting’, ‘Cluster reduction’, ‘Gliding’, ‘Weak syllable deletion’, were persisting phonological processes. Although the aforementioned processes continued to be exhibited in the older children, the frequency of occurrence of the process was found to be diminished. This is again in keeping with the notion of declination of phonological process use with age.

According to the data, there appeared to be some children who persist in their usage of phonological process while others have eliminated these processes from their phonological repertoire. The varying usage of the phonological process and the differential degree of persistence, therefore, underscores the importance of considering individual differences when examining the phonological development.

Amongst 17 phonological processes considered for the present study, ‘Cluster reduction’ was one of the most common phonological process exhibited by the children of all age groups from 3 to 8 years. This is supported by Haelsig & Madison (1986) and Bernthal & Bankson (1990) in English, who reported that ‘Cluster reduction’ is a persisting process. It is also reported to be common in Spanish (Goldstein & Iglesias, 1996) and in Indian languages such as Malayalam (Sameer, 1998) & Anilsam, 1999) and Kannada (Sunil, 1998 & Jayashree, 1999). Preisser et al. (1988) also found that ‘Cluster reduction’ and ‘palatal fronting’ are the most frequently occurring processes. Similar results were reported by Stoel – Gammmon & Dunn (1985), they reported that the cluster development goes on till 8 years and are matured only by then. The results of the present study are in complete agreement with these studies.

The partial agreements and disagreements in the results of the present study with those of the previous studies may be because of several reasons. The difference in the methodology used for the study can be considered as the first reason. Most of the studies done in Indian languages are chosen stimuli as words, which are selected from the articulatory tests of the respective languages (Anilsam, 1999; Sameer, 1998; Nisthar, 2005).

The second reason for the discrepancy in the results of the present study and other studies may be the language chosen for the analysis. It may be considered that the language specific features may play an important role in determining the phonological development in children of a given language (Radhakrishnan, 2001).

Cultural diversity may consider as other factor for the discrepancy in the results of the present study and other studies. Cultural diversity is a major variable which is very difficult to control when it comes to research in Indian population. Based on the findings of the study other than Metathesis (disappeared by 6.11years) and velar fronting (disappeared by 4.11years) all other phonological processes were found to be persisting till 7.11 years.

Hence, it can be noted from the study results that the phonological processes take more than 6 to 7 years to disappear and articulatory skills continue to improve beyond 6 to 7 years. Thus, the present study provides detailed information about the phonological processes exhibited by the Malayalam speaking children aged between 3 to 8 years. It allows the speech clinician to choose more appropriate techniques, better focusing towards the child's speech and language problem.

Conclusion

It can be said that as the children grow older, simplification processes that are operational during their developmental stages lessen considerably as speech production nears the adult target. The present study also reveals that phonological processes seen in Indian languages may be different compared to the western literature. This warrants establishment of phonological norms in our language which are useful in assessment and management of children with speech and language disorders.

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Complex Predicate in Liangmai¹

Kailadbou Daimai, Ph.D.

Department of Linguistics

Assam University, Silchar

Assam-788011

kailadboudaimai@yahoo.co.in

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Abstract

The paper proposes to study the morphological and semantic features of the complex predicates in Liangmai, a Tibeto-Burman language. The use of complex predicate is widespread in the language and this paper intends to study and to understand the types of complex predicate that occur in the language. The grammatical constructions such as compound verb or conjunct verb will all be expressed under the term 'complex predicate' in this work. In Liangmai, complex predicates occur in the form of Verb1 + Verb2 or Verb + Adjective or Noun + Verb. In complex predicates V2 or the vector is combined with main verb or V1 of the sentence either to modify or to add something more to the meaning or to make the predication of intended action possible. In compound verb, the central meaning of the predicate is obtained from the first verb, i.e., V1, which is in the root form, whereas the second verb (V2) is semantically delexicalized or grammaticalized. The paper also looks into the degree of grammaticalization of different vectors in the language.

Keywords: Liangmai, Tibeto-Burman, Complex Predicate, Compound Verb, Conjunct Verb, Grammaticalization.

1. Introduction

In this study I describe the different characteristics of complex predicates in Liangmai, a Tibeto-Burman language spoken in some parts of Manipur and Nagaland in the Northeastern region of India. The concern is to understand the types of complex predicates that occur in the language. The work also seeks to analyze the structure and component of Liangmai complex predicates and explain its morphological and semantic properties. The verbal category is one of the major word classes in the language. The verbal system of Liangmai can be divided into two

¹ This is a revised version of a paper titled "The nature of Complex Predicate in Liangmai", presented in the 22nd Himalayan Languages Symposium held at Indian Institute of Technology Guwahati, Assam, India, on 8-10 June 2016.

types: simple verbs and complex verbs. As in other Tibeto-Burman languages of the region, complex verbs are abundant in the language. The main objective of the study is to analyze the structure of different complex verb forms that occur in the language which is expressed under the term ‘complex predicate’ in this word. Liangmai is not a well-documented language and not many linguistic works are done on it. No previous study on complex predicate in the language is available. The present paper proposes theory of complex predicate as a framework of the study for revealing different forms of complex verbs in Liangmai. It investigates how a combination of two lexical elements becomes a complex predicate and what type it belongs. The study also investigates the common characteristic of complex predicate construction, i.e. the process of de-lexicalization or grammaticalization of V2. The paper also attempts to recognize the verbs that can occur in V2 position in the language and see the degree of grammaticalization it went through.

2. Theoretical Background

The term complex predicate is used to designate a notion whereby two or more morphological entities merged to form an expression with a single complex argument structure (Butt 1995, Das 2006, etc.). The term generally refers to constructions whose grammatical constituents can occur independently in phrase structure. Complex predicate consists of a host and vector or light verb. They occur in the form V1 + V2, known as compound verb, and Adj. + V or N + V, which is called conjunct verb. In the construction of compound verbs, a sequence of at least two verbs, V1 and V2 form the complex structure. The first member is the main verb, also known as ‘polar’ (Hook 1974, 1993), and the second member is known as ‘explicator’ (Masica 1976, Abbi and Gopalakrishnan 1991) or ‘vector’ (Hook 1974, 1993) or ‘light verb’ (Jespersen 1965, Mohanan 1994, Butt 1995). The second verb (V2) occurs in the sequence to mark the main verb (V1) for certain grammatical features (Abbi and Gopalakrishnan 1991). In the case of conjunct verb construction, one of the lexical items acts as ‘nominal host’ or ‘adjectival host’ and the other item acts as ‘light verb’ (Jespersen 1965, Mohanan 1994, Butt 1995). In compound verbs, V1 occur in root form followed by a V2 which bears tense, aspect, mood and agreement morphology. In conjunct verbs, the combination of noun or adjective with a verb functions as lexical equivalent of single verb (Masica 1993). The two forms can be illustrated as follows:

Compound verb

Hindi

1. vo aa गया
he come GO-PST
‘He came’

(Abbi & Gopalakrishnan 1991: 162)

Meiteilon

2. məhak tʰəbək-to kao -tʰok-le
 he-3PS work-DDET forgetV1-exitV2-PERF-ASP
 ‘He has forgotten the work’ (Singh 2016: 51)

In the above example (1) and (2), **aa** ‘come’ and **kao** ‘forget’ are the main verbs, while **gəya** ‘go’ and **-tʰok** ‘exit’, both marked for tense and aspect respectively, are vectors that functioned as grammatical marker for ‘perfectivity’.

Conjunct Verb

Hindi

3. sangita-ne kamal-par bharosa kiya
 sangita-3FS-Erg kamal-3MS-Loc reliance N(m) do-Perf-MS
 ‘Sangita relied on Kamal’ (Das 2009: 4)

Meiteilon

4. soni ne -ta-re
 soni-3MS position-N -lay/fall-V-PERF
 ‘Soni has settled’ (Singh 2016: 49)

In example (3) and (4) we see that the N + V combination functions as a single unit or a single predicate. The helping verb also bears inflection.

It is a well-known fact that complex predicates are common in many South Asian languages and various studies have been done on it. The common characteristics for identification of complex predicate cross linguistically include the following:

- I. the argument structure is complex, two or more semantic heads contribute to it
- II. the grammatical function of the structure is that of a simple predicate, there is only a single subject and no embedding
- III. the second verb is de-lexicalized or grammaticalized to certain degree and adds some shades of meaning like aspectual, adverbial, attitudinal, etc
- IV. they are mono-clausal, i.e., no clause linkage marker in the sequence.

3. Complex Predicate in Liangmai

Complex predicates are widely used in the language. They occur in the form V1 + V2, also known as compound verbs and V + Adj. or N + V combinations, which is referred to as conjunct verbs. Different verbs can occur independently as simple verb, main verb or vector in Liangmai. However, when the verb occurs as a vector, they often lose their inherent meanings and add different shade of meaning to the constituent. As mentioned earlier, the verbal system of

Liangmai is divided into simple and complex verbs. The complex verb can be further subdivided into compound verb and conjunct verb. This classification of verb is presented in the table below:

Table 1. Verbal system of Liangmai

Liangmai Verb	Subtype	Components of verb	Example
Simple Verb	-	1	tiu 'eat' tad 'go' ken 'read' kəti 'teach'
Complex Verb	Compound verb	V1 + V2	sui-k ^h ai 'to agree upon' agree-put tad-pad 'to go' go-exit lu-waŋ 'to bring take-come
	Conjunct verb	N + V V + Adj.	tsəluŋ-gut 'to pay attention' heart-enter kam-masan 'to clean' do-clean

3.1 Compound Verbs in Liangmai

Two verbs occur adjacent to each other and express a single event in Liangmai compound verb. In V-V sequence, the first verb (V1) occurs in the root form and provides the main semantic information. The semantic and morphological function of second verb (V2) is quite important and takes crucial role in Liangmai compound verb. V2 is semantically bleached and bears all grammatical inflections such as tense, aspect or mood. The examples below illustrate the difference between a simple verb and a compound in Liangmai.

- 5a. ben-niu tsəgan laŋ-e (Simple Verb)
 ben-3FS-ERG curry cook-DECL
 'Ben cooks the curry'.
- b. ben-niu tsəgan laŋ-k^hai-e (Compound Verb)
 ben-3FS-ERG curry cook V1-put V2-DECL
 'Ben cooked the curry'
- 6a. wagapiu pə-mao din-mide (Simple Verb)
 thief 3P-wrong tell-PERF

- ‘The thief has confessed his crime’
- b. wagapiu pə-mao din-pad-mide (Compound Verb)
 thief 3P-wrong tell V1-exit V2-PERF
 ‘The thief has confessed his crime’

In (5a) and (6a), the information given by the simple verb is not clear whether the action of cooking (in the case of 5a) and confessing (in the case 6a) is completed or not. The addition of vectors **-k^hai** ‘put’ and **-pad** ‘exit’ in the compound verb indicate that the action is completed by adding telicity to the predicates as seen in (5b) and (6b). The vector verbs lose its inherent meanings as ‘put’ and ‘exit’; it instead specifies a perfective role and thus expresses completion of the action.

The verbs that are commonly recognized as vectors are the full lexical verbs that express a change in location or posture, or an action that entails go, give, take, throw, let go, let up, come, strike, sit, fall, etc. (Hook 1993). These second verbs are used to contribute the meaning of completion, suddenness, directionality, benefaction, intensity, violence, stubbornness, reluctance, regret, forethought, thoroughness, etc. (Masica 1976). Compound verbs are very common phenomena in Liangmai speech. I have listed twelve verbs that can occur as vectors in Liangmai and all these verbs indicate change of state. Some vectors can have multiple functions. For example, the vector **-k^hai** ‘put’ indicates the meaning of completion, or sense of regret or as an honorific when it occurs in imperative construction. In addition, there are some that mark initiation, ongoing, etc. The following table lays out which verb in V2 position imparts which type of meaning.

Table 2. Set of possible V2 in Liangmai

V2	Original Meaning	New Meaning as V2
-tad	go	completion, action directed away from beneficiary
-k ^h ai	keep or put	completion, sense of regret, honorific
-su	rise or start	commencement of event
-pad	exit	completion
-lu	take	completion, physical displacement
-kum	down	completion, suddenness
-wəŋ	come	completion, action directed towards beneficiary
-gut	enter	completion
-tao	hit or strike	accomplishment of event
-duak	slip	suddenness
-kai	fall	suddenness
-loi	over or finish	terminative

Abbi and Gopalakrishnan (1991) also claim that vectors are multi-functional and have functions such as aspectual, adverbial and attitudinal. This multi-function of vectors is evident in Liangmai vectors as well.

- 7a. t^hikna lem-tad-mide
bird flyV1-goV2-PERF
'The bird flew away' (Perfective)
- b. tom kəbaŋki-gəsɯ pak-duak-mide
tom-3MS prison-ABL runV1-slipV2-PERF
'Tom has escaped from prison' (Perfective)
- 8a. i məri t^hin-kai-mide
1S axe holdV1-fallV2-PERF
'I have dropped an axe' (Suddenness)
- b. pa kao-kum-mide
s/he-3S fallV1-downV2-PERF
'S/he has fallen' (Suddenness)
9. ə-gu prozek t^hin-su-mide
1S-GEN project holdV1-startV2-PERF
'I have started my project' (Commencement of event)
10. ben amereka tad-tao-mide
ben-3FS America goV1-hitV2-PERF
'Ben has been to America' (Accomplishment)
11. tiu-k^hai-lo
eatV1-putV2-IMP
'Please eat' (Honorific)

In Liangmai, a single vector can be multi-functional as well, as illustrated in the following examples.

- In (12a), **-k'ai** 'put' gives the reading of putting emphasis on the completion of the event, whereas (12b) **-k'ai** 'put' implies that the act of selling the apple has been done mistakenly and in (12c) **-k'ai** 'put' implies respect. Other vectors listed in table-2 can also have one or more functions.

In Liangmai conjunct verb construction, a light verb can take a host which could be a noun or adjective. Conjunct verb are not as common as compound verb in the language. One common conjunct verb structure in the language is N + do or do + Adj. sequence. In the following are some conjunct verb examples where a light verb takes a nominal host.

- Language in India www.languageinindia.com ISSN 1930-2940 19:5 May 2019

In N + V conjunct verb, the noun gives the semantic content of the conjunct and the light verb turn the constituent into a verbal predicate. In example (13a), the noun **-luŋ** ‘heart’ combines with the verb **-gut** ‘enter’ to express the sense of ‘to pay attention’ or ‘put his heart on’. In (13b) and (13c), the nouns **tsəŋam** ‘work’ and **kəkʰeŋ** ‘prayer’ is followed by a light verb **-kam** ‘do’ which bears inflection and turn the N + V construction into a verb.

Some conjunct verbs also have a third element, occurring after the noun and the light verb, forming a N + do + V structure. This third element alters the aktionsart of the complex verb as illustrated below:

- 14a. zon-niu tsəŋam-kam-kʰai-e
 john-3MS-ERG work N-do V1-put V2-DECL
 ‘John did the work’
- b. ə-pui-niu ə-leŋ kəkʰeŋ-kam-kʰai-e
 1S-mother-ERG 1S-DAT prayer N- do V1- put V2-DECL
 ‘My mother prayed for me’

The addition of **-kʰai** ‘put’ in the examples above provide the aspectual meaning of completion. This kind of verb has been referred to as vector verb (Dasgupta 1977, Ramchand 1990), or it has been treated as part of the class of light verbs (Butt 2003).

In conjunct verb where adjective co-occur with ‘do’ verb in Liangmai, the ‘do’ verb precedes the adjective, do + Adj., unlike the N + do conjunct verb. This structure is different from conjuncts of languages like Hindi, Bangla, etc. where the structures is Adj. + do.

- 15a. ben-niu tsəpiaŋ kam-məsan-e
 ben-3FS-ERG cup do V-clean Adj.-DECL
 ‘Ben cleans the cup’
- b. nəmai-duŋ-niu tsəki kam-tənia-e
 child-PL-ERG house do V-dirty Adj.-DECL
 ‘The children dirties the house’
- c. pa-niu kəreŋ kam-di-e
 s/he-3S-ERG garden doV-big Adj.-DECL
 ‘S/he expands the garden’

In the above examples, the adjectives **-məsan** ‘clean’, **-tənia** ‘dirty’ and **-di** ‘big’ gives the semantic content to the constituents while the ‘do’ verb **kam** turn the constituent V + Adj. into a predicate.

This V + Adj. constituent can also have a third element like the aforementioned conjunct, forming a V + Adj. + V and changing the aktionsart of the complex predicate.

16. ben-niu tsəpian kam-məsan-k^hai-e
 ben-3FS-ERG cup do V-clean Adj.-put V-DECL
 ‘Ben cleaned the cup’

4. The Case of the Verb –pi ‘give’

Matisoff (1989:40-45) reports that the verb ‘give’ undergoes a common grammaticalization process in Tibeto-Burman languages, such as Lahu, to form a benefactive or causative marker. There is much evidence that the TB languages like Burmese, Lahu, Meiteilon/Manipuri, Rongmei, etc., has a highly developed morphological process of forming causatives from simple verbs by addition of ‘give’ verb to form causative verbs. Liangmai follows similar strategy for forming causatives from all kinds of non-causative verbs. Most verbs, intransitive and transitive, form their corresponding morphological causatives by prefixing **pi-**, which is also a verb meaning ‘give’, directly to the root verb.

[pi ‘give’ + root verb + ASP]

- 17a. i-niu pə-tu tei pi-tiu-e
 1PS-ERG s/he-3PS-ACC rice giveV1-eatV2-DECL
 ‘I cause/make him to eat food’
- b. nəŋ-niu namai-duŋ-tu əriak pi-rao-e
 you.2S-ERG child-PL-ACC book giveV1-writeV2-DECL
 ‘You cause/make the children to write letter’
- 18a. i-niu ben-tu pi-nui-e
 1PS-ERG ben.3FS-ACC giveV1-laughV2-DECL
 ‘I make Ben laugh’
- b. nəŋ-niu namai-duŋ-tu pi-pak-e
 you.2S-ERG child-PL-ACC giveV1-runV2-DECL
 ‘You make the children to run’

We can see from the above examples that the verb **pi** ‘give’ can be added to both transitive and intransitive verbal base. The resulting complex predicate function as a single unit and the argument structure is the same as that of the simple predicate. Different aspect markers can be used with the causative verb and it gives the meaning of different internal structure of the event or situation. In Liangmai, the verb **pi** ‘give’ undergoes a common grammaticalization process to form a causative marker. It is to be noted that pi occurs at V1 position in Liangmai unlike Indo-Aryan languages like Bangla where ‘give’ occur as vector to form benefactive.

Vector verbs of Liangmai can be analyzed in term of mechanism of grammaticalization. Firstly, vectors in Liangmai show signs of de-semanticization, i.e. loss of meaning. We have seen in example (5b) and (6b) that when **-k^hai** ‘put or keep’ and **-pad** ‘exit’ occur as vector, it does not put any meaning of ‘keeping or exiting’ to the compound verb. It only acts as a grammatical item which carries inflections and affects the aktionsart of the construction. It has undergone semantic loss. But when it occurs as a simple verb it retains its full meaning. We can also refer to table 2 for more examples. The causative marker **pi** behaves in a similar way however it is to be noted that it occurs in V1 position unlike other vectors, which occur at V2 position. The verb **pi** ‘give’ maintains its inherent meaning while occurring as a simple verb and pole verb. However, the meaning of ‘giving’ is totally absent in the examples (17) and (18). Vectors like **-k^hai** ‘put, keep’, **-pad** ‘exit’, etc. also show a complete loss of semantic content. But there are also vectors in Liangmai that do not show complete loss of meaning as shown below:

19. tətu luaŋ-tad-mide
 stone rollV1-goV2-PERF
 ‘The stone has rolled away.’
20. nəŋ suannai deli tad-su-lo
 you-2S tomorrow Delhi goV1-startV2-IMP
 ‘You go to Delhi tomorrow / you start going for Delhi tomorrow’

The vector in (19) **-tad** ‘go’ gives a meaning of action directed away from beneficiary. The meaning of ‘going’ is somehow captured in the compound verb **luaŋtad** ‘roll away’. In example (20) the vector **-su** ‘start’ implies commencement of an event and this meaning is represented in **tadsu** ‘go or start to go’.

Vector verbs in Liangmai show different functions; some shows aspectual function whereas some vectors have adverbial function. The vector verbs in the language also exhibit different degree of grammaticalization. Vectors like **-k^hai** ‘put’ and the causative verb **pi** ‘give’ are more grammaticalized than other vectors verbs like **-tad** ‘go’, **-su** ‘start’, etc.

5. Conclusion

In this paper I described the form and structure of complex predicates in Liangmai. Complex predicates can be divided into compound verb and conjunct verb. In compound verb, the combination of V1 and V2 express single event. Vectors add more shades of meaning like aspectual, adverbial and attitudinal to the complex construction. It also bears inflection for tense and aspect. Vector verbs are also multi-functional. In conjunct verb, there are two structures, N + V and V + Adj. where N and Adj. give the semantic meaning and V turns the constituent into a

predicate. In conjunct verb with adjective host, the verb precedes adjective unlike Hindi, Bangla, etc. A third element, which is a verb, can be added to conjunct structure and it affects the aktionsart of the complex predicate. Vector verbs lose their inherent meaning when they are attached to a main verb. There are vectors such as **-k^hai** ‘put’, **-tao** ‘hit’, **-pad** ‘exit’, etc. and causative verb **pi** ‘give’ that completely loss its semantic meaning, while some vectors retain its meaning even when attached to a main verb. Based on this we can say that Liangmai vectors as one unit is being grammaticalized, but different vectors are at different stages of grammaticalization.

Abbreviation

1P - First Person	F - Feminine
2P - Second Person	GEN - Genitive
3P - Third Person	IMP - Imperative
ABL - Ablative	LOC- Locative
ACC - Accusative	M - Masculine
Adj - Adjective	N - Noun
ASP - Aspect	NEG - Negation
DAT- Dative	PERF- Perfective
DDet - Distal Determiner	S - Singular
DECL- Declarative	Pl- Plural
ERG/Erg -Ergative	

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Kailadbou Daimai, Ph.D.
 Department of Linguistics
 Assam University, Silchar
 Assam-788011
kailadboudaimai@yahoo.co.in

What is Ecolinguistics?

Rajendra Kumar Dash, M.A., M.Phil., Ph.D.

Associate Professor in English
Dept. of Basic Sciences & Humanities
GMR Institute of Technology, Rajam
Andhra Pradesh 532127
dash.rk@gmr.it.org

Introduction

The term 'Ecolinguistics' is auto-suggestive, insofar as it indicates the combination of 'ecology' and 'linguistics'. Thus, apparently though, Ecolinguistics is a branch of linguistics dealing with ecology. However, it's no definition; or at least, it leaves a lot unsaid. Yet when we search the most popular dictionaries for a definition, the Oxford, Cambridge, Merriam-Webster, Chambers, and the American Heritage Dictionary of English Language, etc. disappoint us. Then, the question arises: Is 'Ecolinguistics' a neologism? Especially when words describing the other branches of linguistics, such as 'applied linguistics', 'sociolinguistics', 'psycholinguistics', 'computational linguistics', 'neurolinguistics', have featured in popular lexicons, the conspicuous absence of 'ecolinguistics' arguably points toward its lack of popularity as a branch of study. In fact, studies reveal Ecolinguistics is an emerging field of study since the 1990's (LeVasseur, 2014; Stibbe, 2015; Chen, 2016; Wenjuan, 2017; Fill, 2018) it is being treated as branch of linguistics in its own right. In the subsequent sections, we shall discuss the meaning, nature and scope of Ecolinguistics with a focus on its evolution, growth, and future dimensions.

Ecolinguistics: What Is in a Name?

There is little doubt that the 'eco' in Ecolinguistics lends substance to the concept even as 'eco' stands for ecology or ecological and 'linguistics' means the scientific study of language. The interface between ecology and language is prima facie the concern of Ecolinguistics. An uninformed reader, however, may be lost in the thought whether Ecolinguistics is the ecological study of language or a linguistic study of ecology --- or both. Words and phrases that churn out of such an exercise may well facilitate a good understanding of Ecolinguistics: Ecology, the ecology of language, language ecology, ecosophy, and several other terms derived from the mutations or combinations or in association with 'ecology' and 'language' (i.e., ecocide, linguicide, biodiversity, linguistic diversity and a host of others).

German biologist Ernst Haeckel defined the term 'ecology' long back in 1866 as "the study of the interrelations between organism and their living and non-living surroundings -- including organisms of the same and of other species". This study facilitated an ecological approach to life and

things, and in the process helped the concept of Ecolinguistics to take strong roots. Within a century, say in the 1960's, its adjective, i.e., 'ecological', was understood as "biological, natural, environmentally friendly". Contemporary understanding of 'ecology' which is presented as follows is completely in sync with the assumptions of Ecolinguistics:

Ecology is the study of the relationships between living organisms, including humans, and their physical environment; it seeks to understand the vital connections between plants and animals and the world around them. Ecology also provides information about the benefits of ecosystems and how we can use Earth's resources in ways that leave the environment healthy for future generations. (www.esa.org)

It was Einar Haugen who in 1972 brought about the symbiosis between ecology and language while highlighting the need for ecological study of language and linguistic study of ecology. Haugen put his views on the environment of languages:

"The true environment of a language is the society that uses it as one of its codes. Language exists only in the minds of its users, and it only functions in relating these users to one another and to nature, i.e., their social and natural environment. Part of its ecology is therefore psychological: its interaction with other languages in the minds of bi- and multilingual speakers. Another part of its ecology is sociological: its interaction with the society in which it functions as a medium of communication. The ecology of a language is determined primarily by the people who learn it, use it, and transmit to others. (1971/2001)

Einar Haugen's ecological perspectives necessitated the study of language in its ecology. Haugen's new ecological direction in linguistics -- language ecology -- paved the way for the birth of Ecolinguistics in the 1990s.

The famous linguist Michael Halliday's keynote paper "New Ways of Meaning: the Challenge to Applied Linguistics," which was delivered at the 9th World Conference of Applied Linguistics in 1990 is considered to be a critical turn for Ecolinguistics. In this paper, Halliday famously claimed that "classism, growthism, destruction of species, pollution and the like [...] are not just problems for the biologists and physicists. They are problems for the applied linguistic community as well" (Halliday, 2001: 199). In this way Michael Halliday had opened up the channel for linguistics to care about the environment in which language occurred. Halliday contributed to the emergence of Ecolinguistics by raising a few questions: 'Do linguistic patterns, literally, affect the survival and wellbeing of the human species as well as other species on Earth?' (Cited in Stibbe, 2015:8). It may be noted here that Ecological psychology emerged in the 1960s and 1970s, but Ecological linguistics/linguistic ecology emerged in the 1990s.

In the 21st century, characterized by consumer society and (post)globalization, ecology must determine the world view and ecological perspective has become indispensable in view of increasing threat of extinction to ecosystems, the planet Earth, and languages. Ecolinguistics explores the

harmony (and the lack of harmony as well) between humans, nature, language, and culture leading to sustainable, i.e., mutually rewarding growth, thereby celebrating linguistic diversity, biodiversity, and cultural diversity. As such Ecolinguistics studies language ecology, analyzes texts which are about environmental or ecological issues, and offer frameworks to study discourses which hold the potential to impact “systems that support life” (Wu, 2018). Ecolinguistics has successfully tried to fulfil the need of a linguistics that can protect ecology through language and language through ecological sustainability by harnessing, developing, and promoting both language and ecology.

Arran Stibbe, one of the greatest pioneers and shapers of Ecolinguistics, shows the inalienability of ecology and language in Ecolinguistics:

“The term ‘ecolinguistics’ has been used to describe studies of language interaction and diversity, studies of texts such as signposts which are outdoors; analysis of texts which happen to be about the environment; studies of how words in a language relate to objects in the local environment; studies of the mix of languages surrounding pupils in multicultural schools; studies of dialects in particular geographical locations, and many other diverse areas. The multiplicity of approaches arises from different understandings of the concept of ‘ecology’, from a very broad concept of ‘the interaction of some things with other things’ to narrow concepts such as ‘related to environmentalism’ (2015: 8).

The above quote implies how Ecolinguistics cannot do justice to itself without fostering ecological perspectives and ensuring environmental sustainability.

Linguistics in general provides tools, techniques, and methods to study texts, contexts, events or phenomena from a specific approach or perspective. Like any other linguistics, Ecolinguistics studies language, but it does so according to the environment the language is used in (Derni, 2008). This relatively new branch of linguistics, states Fill (1993) “investigates the role of language in the development and possible solution of ecological and environmental problems”. There is no doubt that Ecolinguistics links the study of language with ecology. Ecolinguistics analyses environmental discourse from a critical point of view (Fill, 1993). Ecolinguistics sees the destruction of biodiversity as loss to language and culture. Similarly, language loss and language death are more or less ecological problems. Both ecocide and linguicide are concerns of Ecolinguistics, which wants ecosystems, languages, cultures, and all the species to survive and grow. It can be said without contradiction that Ecolinguistics pitches in favour of biodiversity, linguistic and cultural diversity, and critiques texts/narratives/discourses that harm or can harm language, culture, and Planet Earth.

Ecolinguistics assumes that language --- the choice of vocabulary and the way ideas are presented ---- does or can affect the environment: it can lead to desertification of forests or afforestation of deserts, killing or saving of animals, birds, species, etc. Ecolinguistics strongly believes that people’s approach to languages, culture, and environment is formed by the stories they live by and language helps to tell and retell these stories and impact the beliefs. It investigates the role of language in the development and possible solution of ecological and environmental problems. Ecolinguists

favours positive discourse analysis and criticizes language that is harmful for ecology. It demolishes unecological language uses which promote anthropocentrism, granting humans the legitimacy to destroy or dominate other species. Ecolinguistics supports sustainability efforts and denounces moves that lead to climate change, endangerment of languages, disappearance of species and cultures, and death of ecosystems.

The International Ecolinguistics Association, which has 7000 plus ecolinguists as its members and is founded by Prof. Dr Arran Stibbe, one of the fathers of Ecolinguistics, states:

“Ecolinguistics explores the role of language in the life-sustaining interactions of humans, other species and the physical environment. The first aim is to develop linguistic theories which see humans not only as part of society, but also as part of the larger ecosystems that life depends on. The second aim is to show how linguistics can be used to address key ecological issues, from climate change and biodiversity loss to environmental justice.” (www.ecolinguistics-association.org.)

It can be said that Ecolinguistics studies the link between language and ecology and fosters the growth of ecology and language.

Ecolinguistic Discourse Analysis

Ecolinguistics is an applied linguistics that studies discourses that are either favourable or unfavourable for the sustenance of the Earth. It denounces linguistic practices that create harmful effects on the ecology or habitat. Meant to study the ecological role languages play, Ecolinguistics develops theories that explore the interrelationship between language and ecology involving humans. It involves study of a range of issues such as climate change, conservation or destruction of ecosystems, new practices at curbing language death, cultural or environmental degradation, and celebrating the symbiotic relationship between ecology and all the stakeholders and factors influencing sustainability positively. Ecolinguistics provides the necessary tools to study the life-enhancing role of language through ecology.

“Ecolinguistic discourse analysis,” states Wu (2015), “consists of analyzing discourses and judging them within a normative framework that considers both humans and the embedding of humans within a larger community of life.” Stibbe (2014) is of the opinion that:

While ecolinguistics tends to use the same forms of linguistic analysis as traditional critical discourse studies, the normative framework it operates in considers relationships of humans not just with other humans but also with the larger ecological systems that all life depends on. Ecolinguistics analyses discourses from consumerism to nature poetry, critiquing those which encourage ecologically destructive behaviour and seeking out those which encourage relationships of respect and care for the natural world. The expanded context of ecolinguistics complicates power relations between oppressor and oppressed since it considers impacts on non-human subjects and

future generations not yet born, necessitating both theoretical development of CDS and an application of an ecologically based normative framework for judging discourses against.

Ecolinguistics, however, is a sort of critical discourse analysis with ever revolving new frameworks to critique or interpret texts/discourses. I agree with Chen (2016) that ecolinguistics adopts “ecosophy”, a philosophy of ecological harmony or equilibrium, as its “principle normative framework”.

Conclusion

Ecolinguistics is an ever-emerging branch of study. When ecolinguistic practices are found to have enhanced the quality of living, this new branch of linguistics has fulfilled the long-felt need for a discipline that can study the pivotal role of linguistics to affect or safeguard the ecology and ensure environmental justice.

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Assessment of Feminine Issues in Manju Kapur's Novels

Alkesh Pravinchandra Trivedi

Ph.D. Research Scholar

Department of English, Faculty of Humanities & Social Sciences

Madhav University

Abu Road, Tehsil – Pindwara, District - Sirohi, Rajasthan (India) – 307026

apraavinchandra@gmail.com

Dr. Ankit Gandhi

Research Supervisor, Professor in English

Department of English, Faculty of Humanities & Social Sciences

Madhav University

Abu Road, Tehsil – Pindwara, District - Sirohi, Rajasthan (India) – 307026

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Abstract

Manju Kapur's fictions portray women characters as fighting for their rights in a society which insists on traditions and customs. The advancement of education, urbanization, science and technology has played a major role in development of conscience of Indian women and due to this they appear modern and rebellious in their way of living. They exhibit a tendency that is not actually against tradition but in the course of search for identity and independence, they indirectly appear as rejecting the customs and traditions. Hence the women characters of Manju Kapur are more concerned about their lives, beliefs and roles in Indian society which is basically established on powerful tracks of patriarchal notions. Manju Kapur's modern women are no longer submissive, trained and obedient living beings like the first-generation women. They come out as social rebels as they question the set roles for women primarily decided by male in the society. Thus, indirectly they challenge the authority of man in taking decisions for the other gender.

Key words: Manju Kapur's Novels, Man-Woman Relationship, Familial Duties, Male Hegemony, Forbidden Spheres, Social Norms, Rebellion, Modern Woman, Self-Exploration, Quest for Identity

Introduction

Each and every society has its own set customs and norms. Man and woman are the basic two gender components of any society. Man is stronger in terms of body compared to woman who is delicate and soft. Man-woman relationship, set norms, and their roles indicate a long history in human society. Being physically strong, man was supposed proper as a bread-earner for the family and gradually he acquired superior status over woman in family and society. Woman, being delicate, was thought and believed ideal for familial duties and so was compelled to engage in household chores and fulfill other duties like upbringing of children, looking after husband, his family etc. This gender-based arrangement got accepted gradually in society which created conventional norms to follow for the women in long run.

The whole issue focuses on man-woman relationship. The marriage pattern itself signifies male dominance over woman. As per the social tradition, after marriage the bride leaves her parental home and goes to her husband's house. This is common and accepted in almost all the societies in the world. Then married woman is expected to adjust into the in-law's family. It is she who accepts, adjusts and follows the norms and customs of husband's family. Man remains in the protective mode, earning livelihood for the family, and woman keeps herself engaged and shut in the familial duties of children and husband. She hardly finds any room for herself, for her desires and opinions. In this situation, actually she is not believed to have her own opinions. What is expected from her is only acceptance, adjustment and agreement. Thus, social and family life in India is a real reflection of male hegemony.

The effect of patriarchy over woman's personality is effectively presented by Tummala Sai Mamata in "Understanding the Inner Interwoven World of Indian Women through the Characters of Manju Kapur's Selected Novels". She questions:

Why are Indian women the way they are? Why, despite everything do we find so much of ourselves mysterious? Where does the dependence, the longing for intimacy, the passivity come from? Does a woman's relationship with her mother- that first binding relationship with her mother- become the model for so much of our adult relationships with men- create fetters, constrain our sexuality, our independence, our very self-hood?

Manju Kapur's women characters are no more submissive to traditional norms and social conventions. They are the social rebels who raise their voice against the injustice to women. They are the independent human beings who prefer the feel of freedom. They exhibit a passion to cross the patriarchal threshold and achieve the fundamental rights which can't be denied to women in terms of equality. It is seen that throughout their life they are reminded of importance of man in a woman's life. Almost in all the novels of Manju Kapur, marriage has been a

significant social institute and women are shown bound to engage in it. Thus, Kapur's novels represent a sarcastic remark regarding women's predicament that even in this advanced scientific era, Indian women are still enforced to follow age-old customs and traditions. They are still expected to give priority to marriage, family and children.

The issues that are highlighted in *Difficult Daughters* are quest for identity, desire for independence, emergence of modern woman having modern approach and rebellion against tradition. The protagonist whom we encounter in this fiction is a woman of new India, unconventional in thoughts and full of zeal for freedom in life. She appears claiming her full control and rights over her life. Dr. Arpita Ghosh meaningfully explains the represented feminine issues and the central theme of *Difficult Daughters* in "Manju Kapur's *Difficult Daughters*: A Saga of Partitioned Self". She says:

Manju Kapur articulates the nature of female desire in *Difficult Daughters*. She subverts the rigid social gender norms and explores her protagonist's struggle for self-identity and self-determination. The novel is set mainly in pre-partition Punjab. It foregrounds the story of Virmati, a young woman who dares to resist patriarchy and suffers for her transgressions as a consequence. The national-political events of fighting colonialism are reflected in the enthusiastic young women who are seen defying the colonization of their own "self". Virmati is one of them. Thus, the impact of the national struggle cannot be relegated. The young generation motivated by freedom struggle seeks out ways for individual freedom as well. Independence for a girl meant resistance to the powerful patriarchy. The pioneering mood of the nationalist movement and the ideas of women's education provided an impetus to independent thinking.

The result that Virmati gets for pursuit of independence is not more than social and familial boycott. Her family members completely cut off all the relations with Virmati. And on the other hand, she is not accepted and welcomed in Harish's house as his second wife. The agony of the issue can be imagined easily in case of a woman who is sexually used by her lover for more than five years without marrying her and finally he marries secretly without giving her a rightful status of a legitimate wife. Virmati's lover, Harish neither divorces his wife Ganga nor leaves Virmati. Virmati's realization of her blunder is nicely depicted by the novelist. The novelist writes:

Virmati was tired and depressed. Now that she was actually in Harish's house for the first time, she could see it was going to be difficult to live separately from everybody else. Where would she sleep? How would they manage? *Gandi*, wicked, go away, that is what the little boy had said. She looked at Harish, her

brow wrinkled with unhappiness...I should never have married you,' she said slowly, 'and it's too late now. I've never seen it so clearly. It's not fair.' She faltered and stopped. (*Difficult Daughters* 212)

Virmati's piteous condition is accentuated when no one talks to her even when she attends her father's death rituals. She gets hurt when she is not informed and invited to her brother's marriage. The first meeting of mother and daughter after Virmati's marriage represents Kasturi's anger and Virmati's repentance over going against family. The narrator writes:

'Get out of here! Why bother to come now?' Kasturi's harsh words hit Virmati, and she bent her head, hoping this was just the initial reaction, her mother was understandably hurt.

'Didn't you hear me?'

Virmati remained standing. Kasturi came closer.

It would have been better if you had drowned in the canal than live to disgrace us like this!

'Mati – Mati -' choked Virmati. 'I shouldn't have-' (*Difficult Daughters* 220)

Manju Kapur's second novel *A Married Woman* represents the protagonist Astha's anguish and agony of her married life. The issue that is raised here by the novelist is the bondage of conventional marriage. Astha is presented as a traditional rebel who revolts against society. Even after having an earning husband and two children she feels her life incomplete. She doesn't keep herself confined in the house and engages in social movements. In the true sense, Astha is a new woman who needs recognition of her emotions and spirituality. Astha doesn't want to be identified only as a housewife and a caretaker of children. She feels herself a woman in search of identity. For her emotional fulfillment she doesn't hesitate to engage in lesbian relationship with her friend Pipeelika. R. Jagatheeswari properly explains Astha's predicament in "The Image of New Woman in Manju Kapur's *A Married Woman* and *Home*." She says:

Manju Kapur builds the story on the concept that women of the present-day society stand on the threshold of social change in an unenviable position. This novel gives voice to women's frustrations, disappointment, and alienation in a patriarchal world. It is a novel which provokes our thoughts as to how Astha, a married woman in search of her identity, registers her protests against existing patriarchal set up and emerges as an independent woman.

The major concern that is seen in Manju Kapur's *Home* is its social background wherein the protagonist Nisha is depicted as a trend setter in a traditional family. She is presented by the novelist as a woman having independent thinking and eagerness to achieve her goals. The fiction

depicts a typical middle-class family and the women are presented struggling hard against the set traditions and customs. Kapur's novels evidently present that a woman is denied freedom right from her home. She is trained and taught what a girl can do and what she can't. Right from the beginning of her life she is acquainted about the Dos and Don'ts of a woman's life.

In the traditional Indian society women are denied entering the forbidden areas and along with they are also trained to realize that there is nothing like forbidden for men. This gender partiality is challenged in Kapur's novels. Kapur's women characters initially face the patriarchal hurdles but firmly they oppose the gender discrimination and treat themselves as free and independent just like men. Thus, Kapur's protagonists come across the binding traditional norms, but instead of surrendering to male hegemony, they prefer to be trend setters and enjoy the rights and liberty allowed to them by the Creator. But in the due course of this struggle, they only get alienation, separation and boycott. They don't find any moral support during their pursuit of identity and independence. As a result, they appear alienated and sometimes society and family treat them as social criminals when they enter the forbidden spheres like extra-marital relationship, lesbianism etc.

The feminine issues that generate in *The Immigrant* are marriage as a compulsion and incompatibility of marriage that results into extra-marital affairs. Nina is the protagonist in the novel who is a well-educated woman and is having a respectable job of professor of English in Miranda House, Delhi. Nina is thirty years of age and in spite of her daughter's economically stable and comfortable life, Nina's mother gets much worried about her marriage. Priority to marriage or in broader sense it can be said that compulsion of marriage is one of the dominating themes of this fiction. Nina is enforced frequently by her mother to get married at the earliest since she is already thirty and crossed the marriage age.

In pursuit of a happy marriage life, Nina marries Anand who is a dentist in Canada. The couple begins their marital life in Canada but after the initial years their marriage turns into a failure as Anand suffers from pre-mature ejaculation. He can't give marital and sexual satisfaction to Nina. Because of Anand's physical abnormality, Nina can't conceive. Thus, two major problems that arise in Nina's life are marital void due to Anand's physical defect and consequent alienation in a foreign country. Motherhood is a fundamental and natural desire of any woman after marriage. It can be delayed for several years but not for the rest of the life. Unavailability of a child after marriage develops a marital void in a woman's life which is very hard to endure. Additionally, Anand is deeply affected by pre-mature ejaculation which keeps him mentally disturbed. Incapability of producing child and physical dissatisfaction lead to incompatibility of marriage that ultimately results in extra-marital affairs. Both, Anand and Nina, engage in extra-marital relationship in search of mental and physical satisfaction. Thus, the novel

deals with marriage complications which provoke the husband and wife to proceed towards forbidden relations.

T. Sri Devi in her article “Nina - An Epitome of Emancipation-A Study of Manju Kapur’s *The Immigrant*” rightly explains the new avatar of modern woman who has liberated herself from the patriarchal dominance and lives an autonomous life. She says:

She (Nina) has liberated herself from the patriarchal constraints and gets the ability to choose her own career through education, the ability to decide whether she wants to have children, her sexual freedom, her change in dress and image, and eventually her decision to leave her male partners. Thus, Nina becomes the epitome of emancipated Indian women who are now portrayed as more assertive, more liberated in their views, and more articulate in their expressions than the women of the past. Instead of downgrading the elements of suffering at the hands of her lover or husband or man, she has started asserting her substantive identity in action, not in words.

Manju Kapur’s fifth novel *Custody* represents the familial issues like marriage, husband – wife relations and motherhood. Kapur has remarkably well depicted the families in her novels. The major women characters in Kapur’s novels are in dilemma between their domestic duties and their desire for independent life. This is also evident in *Custody*. The beautiful and attractive protagonist of the novel, Shagun, is indecisive between her children and her desire to lead a free life. After getting separated from Raman, she wants to marry Ashok who shows a positive recognition for her beauty and does not apply any familial or social restrictions. Shagun wants to marry Ashok but she can’t bear the separation of her children. Her keen attachment with her children leads her to fight for their custody. Thus, the fiction not only portrays a vivid example of legal fight and separation of a couple but also its consequent effects on children. Shagun’s life turns miserable because after facing long court trials at the end she loses the custody of Roohi. She settles down in USA with Ashok, but the absence of her children finally makes her life traumatic in the foreign country.

The other issue of women’s life is brought forward too by the novelist. That is about Ishita’s barrenness. Ishita is another woman in the novel who is abandoned by her husband because of infertility. Infertility, which is a major reason for separation of married couples in India, is effectively mentioned in the fiction. Ishita is fortunate enough to find a proper match in the novel but there are thousands of women in India who are renounced on basis of barrenness. Incapability in reproducing children is a biological defect and women must not be claimed responsible for. But in the male dominated Indian family, it is only woman who suffers due to this issue. In *Custody* Raman marries Ishita who treats her stepdaughter Roohi just like her own

daughter. The real mother Shagun leaves her children whereas the stepmother Ishita loves and takes care of Raman's children wholeheartedly.

The pathetic condition of children who are torn apart due to legal trials of custody is aptly described by Poonam Rathee in "Gender and Generational Conflicts in Manju Kapur's Fiction." She writes:

Sufferings of children, clash of egos and delayed legal battle are focused throughout the novel. The title of the novel itself depicts the battle for guardianship issue and a mental agony and its aftermath on the children. The legal battle of bereaved custody leads the innocent children to suffer the harsh consequences of parents' divorce. The emotional and legal difficulties of custody cases are presented with acute sense of conflict and its pinching effects on children.

Poonam Rathee rightly explains the issue of barrenness. She says:

Custody very clearly conveys the message that a barren woman has to be honored and respected as she is also eligible to possess all rights of a woman. *Custody* proves to be a book that is torn between the old and the new perception of life. The question it raises is whether, the modern ideology is harming the base of the Indian society i.e. the love and respect for the family.

Manju Kapur's fictions capture variety of issues that women encounter in society and family. Family is at the center in almost all her novels. The plot and subsequent development of the events are interwoven around the family life. Kapur's novels represent Indian social background and so it is an authentic representation of Indian family and Indian women.


Conclusion

The feminine issue that appears in *Difficult Daughters* is enforcement for early arranged marriage which Virmati rebels against. The second issue which highlights in the novel is validity of marriage to a married man who is already living with his mother, wife and children. *Difficult Daughters* is also about love affair of a young girl of seventeen years. The major concern that appears in *A Married Woman* is the issue of lesbian relation. The physical relationship between women is barred as per social conventions and norms. Astha enters into this forbidden path. The prime issue which appears in *Home* is the conventionality as a major hindrance in woman's life. Nina, in *The Immigrant*, engages into extra-marital relationship with Anton which is the result of incompatibility of her marriage with Anand. Enforcement for marriage also appears another main issue in the novel. In *Custody*, the legal fight for divorce and custody of the children is

shown as the foremost theme. Modern woman Shagun does not hesitate to involve in extra-marital affair. Thus, Kapur's women characters are revolting and modern in their approach. They are no longer afraid and timid to fulfill their desires but are modern and revolutionary in their approach. They exhibit a tendency of snatching out one's right if it is denied under false notions.

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	<p>Alkesh Pravinchandra Trivedi Ph.D. Research Scholar Department of English, Faculty of Humanities & Social Sciences Madhav University Abu Road, Tehsil – Pindwara, District - Sirohi, Rajasthan (India) – 307026 apravinchandra@gmail.com</p>
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A Study of Dramatized Narration in Aravind Adiga's *The White Tiger*

Prabhat Gaurav Mishra

Research Scholar

Department of English, VKM

Banaras Hindu University

prabhatgauravmishra@gmail.com

Abstract

Aravind Adiga has been criticized by critics for creating a fictional world that satisfies the urge of western readers and their superiority over third world. Present paper is an attempt to understand the wrong assumption made by them due to only understanding the kind of life presented in it. This article focuses on the way life has been presented in the fictional world by employing the narrative technique in it and how it has brought air of reality in the fiction. The character and life presented in it has been given a real touch by dramatizing the consciousness of the character.

Keywords: Aravind Adiga, *The White Tiger*, Point of view, narrative technique, dramatization, consciousness, air of reality

The day Aravind Adiga was awarded Man Booker Prize for *The White Tiger* (2008), a debate started on the subject matter of the narrative. Some of the critics found it interesting enough to entertain and some of them found its narrative nothing but sensational sketches of an underdog chauffeur who had nothing to do but to opine. Most of the critics had one thing in common- an accusation to the author for selling Indian poverty to the western reader. Sudhir Kumar Arora declared *The White Tiger*: a freak, because it has shown the nakedness of India. He writes, "It becomes a part of the slavish imitation that a literary artist, if he bags a prize or an award from a foreign country, is honored in his native country and considered the real hero for bringing name to the country. The prize is taken into consideration, not the way he got it. (Arora: 1)" The lines quoted here states the problems of the critics who mainly focus on the subject matter of the narrative, not the way narrative has been constructed. In order to criticize they take every sentence of the texts as the point of view of the authors and consider the characters as their mouthpiece. It seems that they want authors to close their eyes to the reality like an ostrich and wants them to write only about the grandeur, beauty, success, past, history, myth etcetera of the country while letting the reality untouched. On contrary Aravind Adiga does explore the dark truth prevailing in the society and considers it nothing but an attempt of 'self-examination'. The self-examination which Charles Dickens, Ralf Ellison took their country to go through to make the world a better place.

The fictional world of *The White Tiger* (2008) is the portrayal of a world that one can counter in day to day life of the middle-class society. The protagonist Munna alias Balram Halwai considered him a 'half-baked Indian' who had nothing of his own, not even his name - 'Munna' which means merely a boy- he has received from his parents. He was born in a village called Laxmanpur somewhere in Bihar on the bank of river Ganga. He has witnessed the suffering one goes through in a family surviving on the meager amount earned by the men; and how it plants the seed of rebellion in a person is the story of the novel. The protagonist grows up witnessing the pain and trauma all around him. He saw how his mother was humiliated by his granny, how his father died due to tuberculosis, how his brother was treated in the family and how his life, till then, was manipulated to be a servant. This all made him a rebel as he always remembered the dream that his father had seen for him. The day he realized his nothingness in the household of a rich person, he decided to be free. He freed himself from the bondage of slavery not the way Gandhi did or Nelson Mandela did, rather he did it by killing the master and stealing his money that was kept in a 'red bag'. The currency that he owned after murdering his master made him an 'entrepreneur' who 'virtually runs America'. Balram narrates his life story to the Chinese Premier in the seven letters written in the seven nights. The India which Balram has witnessed is not one, rather two- India of light and India of darkness and this separation raised the eyebrows of the critics.

Adiga has truly followed the rules of narration by maintaining the distance between the narrative self and characters. The story shown here in the award-winning novel has been presented through the eyes of the protagonist-narrator. The protagonist of the novel is the reflector character as well as the narrative agent of the author. When he comes to know that 'Mr. Jiabao is on a mission and he wants to know the truth about Bangalore he writes, "My blood froze. If anyone knows the truth of Bangalore, it's me." (Adiga: 4) And he decides to narrate his life story to the Chinese Premier in order to inform him nothing but the truth. In the process of narrating truth, the protagonist not only recounts his past but also his frustration and anger that led him to use words like 'fucking joke', 'god's arse', 'Ganges as black river', 'half-baked', etcetera. Taking such uses of words as the thought and ideology of the author is the misinterpretation of the narrative. To understand such narrative, one must understand the narration and the basic concept of story-telling and the way story is being narrated in the fiction. Any fictional world would be considered good if it contains not only a good story but also the air of reality in it. Air of reality means the portrayal of realism in the fiction world. Ian Watt writes:

This use of 'realism', however, has the grave defect of obscuring what is probably the most original feature of the novel form. If the novel were realistic merely because it saw life from the seamy side, it would be an inverted romance; but in fact it surely attempts to portray all the varieties of human experience, and not merely those suited to one particular literary perspective: the novel's realism does not reside in the kind of life it presents, but the way it presents it. (Ian Watt: 11)

The critic who finds realism in the kind of life presented in the fictional world does simply not understand the narrative and makes superfluous mistakes while judging and analyzing a work of art. Ian Watts suggests not only to look at the kind of life presented in it but also to the way life has been presented in it. The way a life has been enlivened in the fictional world. This fundamental thing regarding the narrative structures of the stories are often missed by the critics. Though to understand a narration well, one has to have the basic information of the technique employed in creating the fictional world. The technique in fictional world refers to the basic structure, point of view, narrator etcetera.

The point of view, in the words of Marjorie Boulton refers is 'an inseparable part of the fiction. It is inseparable because fictional world will not have the essence of reality in it without, point of view. Like in real life a person has his own mind to speak; if not it means he is being controlled by someone superior to him. The person becomes a puppet in the hand of that superior being and does not get respect due to not having his own voice, his own point of view or perspective. In the same way the fictional world has character that looks like or behaves like a human being. This makes the fictional world alive and true. When an author gives to each of his character voice, he follows the path of dramatization in the fiction, and reality reflects in the fictional world. This is what Henry James wanted when he talked about point of view and 'central intelligence' in the fiction. He wanted the story to have a 'central intelligence' i.e. 'reflector' through whose eyes entire story would be narrated to the reader. He has given such example of writing in some of his popular novel like *The Ambassador*, *The Portrait of a Lady* etc. The concept of 'central intelligence' was later discussed by Percy Lubbock in *The Craft of the Fiction* (1921). He writes:

The narrative, then, the chronicle, the summary, which must represent the story-teller's ordered and arranged experience, and which must accordingly be of the nature of a picture, is to be strengthened, is to be raised to a power approaching that of drama, where the intervention of the story-teller is no longer felt. The freedom which the pictorial method gives to the novelist is unknown to the playwright; but that freedom has to be paid for by some loss of intensity, and the question is how to pay as little as possible. (Lubbock:46)

And the way, through which 'intervention of the story-teller' will be 'no longer felt', is 'the dramatizing process' and he explains it further by saying that, 'Everything in the novel, not only the scenic episodes but all the rest, is to be in some sense dramatized; that is where the argument tends.(46) The same technique of dramatization has been used by Aravind Adiga in *The White Tiger* by making the protagonist Balram Halwai as the narrative agent through whose eyes the story has been narrated. The narrator begins the story by saying, "Neither you nor I speak English, but there are some things that can be said only in English." (Adiga: 3) The opening line itself is a comment on those intellectuals who discuss about the problem, faced by a person living in poverty, in the language (English) mostly unknown to them while sitting in an air-conditioned room or in their luxurious vehicle like Ashok Sharma and Pinky were doing in the novel itself.

The beauty of Aravind Adiga's narrative lies in its dramatized narration which grabs the consciousness of the reader at once and one feels connected to it. This connection has been possible due to the craftsmanship of the author who never lets himself come in between the narrator and narrative. The author - Aravind Adiga - has truly followed the guideline required to construct the architecture of the fictional world. He neither appears in the text nor intrudes in between the conversation of the character. He lets the character live on his own.

The narrator of the story is himself the protagonist and self-conscious too. He begins his narration, not in the classical omniscient narration, rather in the epistolary form which was adopted by Samuel Richardson in his first novel. The benefit of epistolary writing is that it can present the most private experience of the character without intrusion. The author will be present but in disguise, unknown to the implied author as well as to the implied reader. In *The White Tiger* the author has transferred his authority in the hand of the narrator which is visible in the lines when Balram tells about his education. He writes:

In terms of formal education, I may be somewhat lacking. I never finished school, to put it bluntly. Who cares! I haven't read many books, but I've read all the ones that count. I know by heart the works of the four greatest poets of all time—Rumi, Iqbal, Mirza Ghalib, and a fourth fellow whose name I forget. (Adiga: 6)

Above lines clearly state that the narrative is going to be narrated by a person who lacks in formal education but has studied all 'that count' and in any way his persona does not reflect the persona of the author. The words and phrases like, 'what a fucking joke', 'god's arse', 'black river', 'dip his beak' etcetera, which he has used is the result of the anger and frustration of the generation in which he lived and has been living. He is from a generation which is living in the state of flux, confused in between.

He refers God as 'arse' but he does not dare to deny His existence. He is going to narrate his story but not without invoking God because 'It is an ancient and venerated custom of people in his country to start a story by praying to a Higher Power.' (8) He simultaneously prays to God as well as to the rich tradition of China like any opportunist does. He writes:

Apparently, sir, you Chinese are far ahead of us in every respect....I read about your history in a book, *Exciting Tales of the Exotic East*, that I found on the pavement...it said that you Chinese are great lovers of freedom and individual liberty. The British tried to make you their servants, but you never let them do it. I admire that, Mr. Premier. (5)

He praises China in his letter to Chinese Premier in order to please him with the narrative. The lies quoted above show that he is an opportunist and can go on any extent if he sees benefit in someone else. He clearly recounts his first visit to the Landlord in Dhanbad. He writes:

You should have seen me that day—what a performance of wails and kisses and tears! You'd think I'd been born into a caste of performing actors! And all the time, while clutching the Stork's feet, I was staring at his huge, dirty, uncut toenails, and thinking, *What is he doing in Dhanbad? Why isn't he back home, screwing poor fishermen of their money and humping their daughters?* (61)

In his mind Balram hates him it is clear from his thought, but the way he praised him, shows his opportunist and greedy nature. He writes about his performance and how he played tricks to grab the attention of 'the stork'. Narrator Balram uses quotation marks to cite their conversation, a technique to separate the shift the point of view of in the narration, so that narrative would have a realistic tone it. He Writes:

"You're really from Laxmangarh?"

"Yes, sir. I used to work in the tea shop—the one with the big photo of Gandhi in it. I used to break coals there. You came once to have tea."

"Ah...the old village." He closed his eyes. "Do people there still remember me? It's been three years since I was there."

"Of course, sir—people say, 'Our father is gone, Thakur Ramdev is gone, the best of the landlords is gone, who will protect us now?'" (61)

Aravind Adiga has created a character that is true to his motive; he does not hide his treacherous thought and reveals it to the reader himself. He does not pretend to be innocent, while in the beginning of his arrival to Delhi he was referred as a 'country mouse' by Vitiligo-Lips. He was like 'Hanuman' borne to serve his 'master' but he became a ruthless murderer and 'slit the throat' of his master. He turned to be a corrupt man because his master is not the same which he was earlier. He writes, 'All these changes happened in me because they happened first in Mr. Ashok. He returned from America an innocent man, but life in Delhi corrupted him—and once the master of the Honda City becomes corrupted, how can the driver stay innocent?' (197) 'Narrator Balram' justifies here the corruption of the 'reflector Balram' by referring to the corruption of the master.

The time he begins his career as chauffeur, he finds his master a very innocent man who behaves decently with the servants of the house. Due to the nature of Ashok, Balram calls him a 'lamb'; and once he refers him as a 'Lamb-that-was-born-from-the-loins-of-a-landlord'. Later on his assumption proved to be wrong when Ashok 'grabbed' and 'pushed' him against the balcony of the apartment, then only he realized that 'the landlord inside him wasn't dead, after all' (182). The cultured and refined Ashok -the lamb- calls Balram 'sister-fucker' when he finds that Balram took his wife to the airport. Even for a single minute he did not think that Balram was only a driver, a servant, who had to do what his master

wanted him to do. It might be possible that Balram would have known to the fact that she was leaving his master, but the way she had shown sympathy to him that led him to take her to the airport.

Reflector Balram did the job which he thought appropriate and correct to do; but when he found even his master to be the part of the same flock that has no respect for poor but pity. He revolted and decided that he would not be the part of that 'rooster coop' which prevents people to be free from all the restraints. Such change didn't come in the Balram suddenly rather it was gradual because whatever was the source of love and affection for him have been snatched by the social unit called family; and the society in which he lived did nothing to assist him in his tough time. Neither his mother nor father got respect from Kusum, the head of the family, his brother did nothing for his education, rather listened Kusum and took him out of the school. He was deprived of things like education, love, affection, care, which is required for any person to be a good human being. The day before he left his school, he was a 'white-tiger' and later he became 'human spiders that go crawling in between and under the tables with rags in their hands' and the fate of the most of these human spider is not more than a 'crushed humans in crushed uniforms, sluggish, unshaven in their thirties or forties or fifties but still "boys." (51)

The circumstances in which the protagonist narrator Balram lived, was enough to sow the seed of rebellion in him. The rebellion in him was in passive state till the time he was given respect, at least by Ashok; but the time he realized that he does not have any role to play in his master's life, he decided to be free. The way he has chosen to be free is the result of the suffering he has gone through. If he would have been treated like a human being, he might have learnt humanity and understanding of the human value. A person deprived of all the love, affection, education, respects, etcetera, either becomes hermit or criminal and in the case of *The White Tiger* it is the saga of a criminal who was not borne rather has been made.

Blaming an author for creating a character like Balram Halwai is not justified. Author has done full justice to the persona of the character. He has not created a character who has been pampered all his life rather a character which represents a class that often goes neglected. To bring verisimilitude in the fictional world, author followed the path of dramatization to enrich the narration with air of reality. And the decision of letting his character to be free is successful as Balram has echoed the voice of millions of people like him and serves as the statutory warning to the world which has neglected a common man by conspiring him to be an unknown citizen.

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