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Rhetoric and Poetic Excellence of Philip Larkin

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Philip Larkin (1922-1985)
Courtesy: http://philiplarkin.com/larkin_biography/

Abstract

This paper is an attempt to present Philip Larkin as a dramatic poet who uses 'rhetoric' and 'poetic excellence' simultaneously in his poetic realm. This paper also displays how Larkin adopted a deterministic view of life where time destroys everything as it moves. This paper analyses his poems and claims that there is a conflict among dreams, hopes and expectations as common themes especially in a rhetorical way. Thus, this paper exposes how the rhetorical and lyrical qualities of Larkin moves together.

Keywords: Philip Larkin, Rhetoric, Lyric, dramatic, Time, conflicts, sensuous, emotional.

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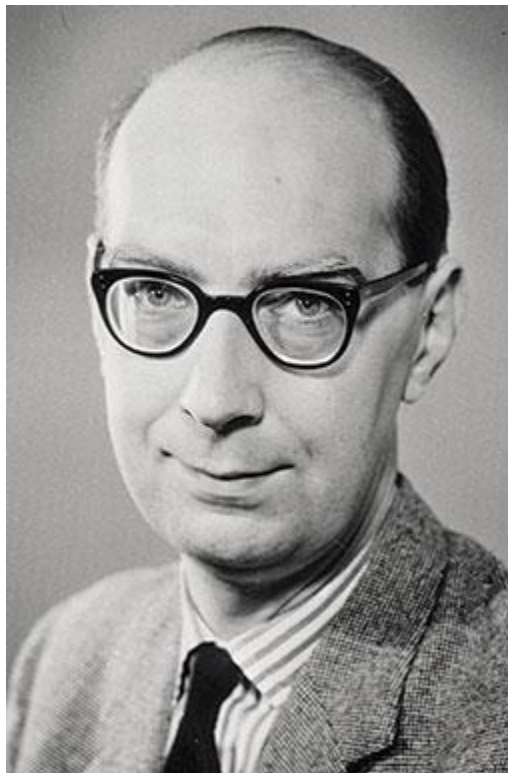**Language in India** www.languageinindia.com **ISSN 1930-2940 20:5 May 2020**
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Philip Larkin is known as 'Movement Poet' and his poetry has stemmed from the main lines, quite transmitted from obscurity to clarity. The movement to which he belongs is in a way peculiar assortment with a single animus to be sometimes unendurably explicit and forthright. He is an adept in presenting with rare accuracy the outward appearance and the social climate of suburban England in the 1950's. "His verse is suffused with a compassionate melancholy, a sense of sadness and the transience of things, an awareness of the random quality inherent in human existence" (Press 254).

The North Ship is considered as enormous advance on Larkin's earlier work. according to John Press, this poem exhibits for the first time, the features of his mature poetry. It is, as John Press puts it, "a fine, though unobtrusive, power of evoking an atmosphere and the subtleties of an emotional relationship; a muted wit; a masterly control of tone a lyrical poignancy tempered with irony" (P 254).

The young poets of the 1950's set out right poetry which is no way as obscure as T.S. Eliot's or even Auden's. A more obvious sense of form, easily recognizable rhythms and precise and definite meanings were taken to be the gospels for this type of poetry. The outburst of this poetry was announced in October 1954 in an article *The Spectator*. The new trend in poetry was named 'The Movement'. The poets belonging to this trend were Elizabeth Jennings, John Holloway, Philip Larkin, Thomas Gunn, Kingsley Amis, D.J. Enright, Donald Davie, John Wain and Robert conquest who wrote 'a genuine healthy poetry'. The restoration of a sound and fruitful attitude to poetry and a rational structure and comprehensive language charged with sensuous or emotional intent are the qualities shared by these poets.

Through his poetical creations, he does strongly preserve things he has seen, thought and felt both for himself and for others. He admits it thus:

"…. I feel that my prime responsibility
is to the experience itself, which I am
trying to keep from oblivion for its own
sake. Why I should do this I have no
idea, but I think the impulse to preserve
lies at the bottom of all art …" (258).

Moreover, it is his strong belief that every poem must be 'its own sole freshly-created universe'. From his statement, it is confirmed that he has no belief in 'tradition' or 'a common myth kitty or casual allusions'. The poet in Larkin evolves a rhetoric which is open and transparent. Larkin's rhetoric is quite original and natural which has not stemmed from the so-called modern poets like Eliot or Pound. He is the poet enjoying the poetry of those to whom technique seems to matter less than content.

Larkin overestimates the value of things which extends to his resolute avoidance of literary self-aggrandizement and to the attitude he displays towards the writing of poetry. He

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is of the strong opinion that a poet must write only about that which he feels deeply. Poetry, in his view, is the record of the poet's recovery of his authentic response to experience and his muse is the muse of memory. Moreover, he insists that poetry should both communicate and give pleasure to the reader. This approach has only demanded his fidelity to experience. He even castigates 'modernists' for their refusal to communicate through their literary works. Even a single reading of Larkin's poetry tells us that he goes hand in hand with Hardy in his writing. Hardy, blending traditional forms with very personal pressures of feeling, antedates the modernist movement. Larkin has accepted of receiving from Hardy "a sense of relief that I didn't have to try and jack myself up to a concept of poetry that lay outside my own life" (king 3). This influence has only led to shed the high romantic style of **The North Ship** and to set out to write from the tensions that underlay his own everyday experiences. Larkin has gone into use Hardy's employment of traditional forms and techniques with subtlety and variety.

Larkin is said to have emerged as a consistency of poetic identity. It is this identity of a detached yet careful observer of the behaviour of himself and others. Commenting on his identity, P.R. King says,

"In many poems, he seems to turn away from
the society of others and to take up a solitary
stance implying a purer vantage point from
which to survey life in his humorous, self-
deprecatory and observant way" (P 4).

In no way does it mean that Larkin is unmoved by his feelings and responses to what he observes and remains apart as a result of his commitment to an art. It is to record and preserve life rather than to enact on transcendent life. This is made clear in his poem 'Reasons for Attendance' which insists on art as way of remaining true both to himself and to what he observes. The voice of this identity has many tones and idiom. It can be sharp and satirical (Vers de Societo), quiet and almost plaintive (Broadcast, conversational and meditative (Church Going) and even lyrical and mysterious (Coming) and occasionally resentful and bitter (Send No Money). In all poems, there is a conflict among our dreams, hopes, and expectations, and the various ways in which reality serves to make them collapse. Larkin is very much concerned to expose our illusions and evasions so that we may stand naked but honest. We may be 'less deceived' by ourselves before the reality of life and death. And this only has led to the constancy of the relatively small number of themes in Larkin's poetry such as the passage of time, the illusory visions of man, old age and death, memory of the past, etc. but this continuity of theme has the variety of tone, form and intention in these poems.

Larkin in many of his poems has handled 'the passage of time', the theme which, according to him, is the bearer of realities. Time is like a chain that binds us to our earlier

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homes and dreams but later we realize that they do not become real. Larkin adopts a deterministic view of life whereby Time destroys us and corrodes any meaning we attach to our lives. In poems like 'Triple Time', 'Next, please, 'I Remember, I Remember'. 'Dockery and Son' and 'Arrivals', 'Departures', Larkin uses this familiar theme of his – the passage of time. In 'Triple Time', the poet assumes that the present is colourless and empty. This dull feeling is intensified by the fact that this present was once considered a bright future in the gloomy past. 'Next, please' takes an even more Sombre look at time. The familiar theme and metaphor are infused with a new texture in this poem. In the opening lines, the attitude that there will be an inevitable and continuous frustration of all our hopes is merely an assertion that rises from the poet's personal conviction. This final stanza of 'Next, Please' spreads beyond the personal and partakes of a common reality whose very impersonality is part of its shattering truth. For Larkin in these poems, time 'brings no comfort'. 'Arrivals, Departures' has similarities to 'Next, Please' in its handling of a related theme. It too develops a comment on time and the frustration of our expectations by means of a metaphor connected with ships. The ship which carries us on our journey may also be the ship of death, its siren luring us on with a call we can neither ignore nor command.

'I Remember, I Remember' and 'Dockery and Son' concern the relationship between past memory and the possibilities of hope. These two poems excel as best poems. Each is concerned with the memories of the poet's own past. They succeed in convincing the reader of his honesty to these feelings. The poem 'I Remember, I Remember' is the poet's reminiscence of his childhood which is not chocked with any sentimental feelings which naturally arise when one talks about his birth-place. In a series of satirical thought, the poet casts aside any idea that his own past has a particular significance that marked him out at an early stage as someone special. His honest recognition of the ordinariness of his childhood is a deliberate defiance of all the romantic self-aggrandizing gestures of the artist and his favouring public. The final line "Nothing, like something, happens anywhere" is isolated from the body of the poem. It throws its shadow back across the whole poem. P.R. King's remark on this poem can be an apt concluding remark.

> "It (the poem) implies that man is always tempted to twist his memories of his past under the pressure of self-justification or self-glorification. The appeal of the poem lies in the poet's self-exposure, his own refusal to compensate for his own sense of ordinariness by sentimentalizing his past. But the reader carries away from the poem an after-feeling that someone who can so confidently assert the omni-presence of 'nothing' is unlikely to be the one to escape the sense of the dullness and futility of life" (P11)

This poem is a poem of Larkin's blend of honesty and self-double. It begins in a calm, unruffled manner, which is soon broken by a realization of the passage of time and opportunities. It culminates in an acceptance that our lives are ultimately controlled by powers beyond those we may influence. The success of the poem lies in its precise rendering

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of the changing tones of voice and the tension between the idea of divergent paths in people's lives and the poet's personal conviction that our lives are determined by powers outside our control. The poem, in one sense, generalizes the poet's state.

'At Grass' is a poignant poem touching on the inexpressible agony of a creation like horse which often tries to flee away from itself, not even given to taking its fodder quietly. Now in a race – course – court of grass, the rhetoric of the poem adjusts the reader's view to a diachronic picture of the course, the grassy field, the horses now old, the horses once young and how they ran and ran to please all without actually living their days. What is left for them is only a name, 'Are their lives name-sake?' is a poser or question that one is likely to ask for himself on reading the poem. Pathetically, fallaciously Larkin involves himself with the shaking horses and is concerned about the plaguing memories which keep them now no longer at ease. They are now' 'Shadow'; less substantial, withered, almost retired. Their 'summers' are over. Only the meadows are their friends now. None could cheer them up. No cries for them, no shocks for them, excepting the silent grass. What are they now except their names once? This 'out-of-useless' honoured and locked unaware is exploited by Larkin and his phrases in a pain-free way enact it. The rhetoric has an analgesic character. The poem 'compline' is a hurried talk to God' from a place where flickering out of lives is very common.

> "Thy kingdom come, Thy will be done
> produce our lives beyond this night,
> open our eyes again to sun" (C 3-6).

It is in the very same place, every moment a life ends 'Church Going' gives vent to personal experience which is used to give credence to the universalized meanings that follow. This poem, according to P.R. King, is not a religious poem unless the word 'religion' is taken in a broad sense. The poem is not irreligious too. The greatness of this poem lies in expressing two contrasted ideas at once. Andrew Motion has rightly pointed out, in his "As Church Going' indicates, Larkin's dilemma is not whether to believe in God but what to put in God's place…" (P 60). Actually, the poet employs rhetoric skills in his poetry. In the words of Jones, "writing was to be the agency that tests, and the poet hopes, demonstrates, the extent to which the mind and especially the imaginative faculty, is indeed in command (PP 325-26). Rhetoric and poetry are quite natural in Larkin's case. He himself has accepted it in <u>View Points: Poets in Conversation</u>: "I mean something was grinding its knuckles in my neck and I thought : God, I've got to say this somehow, I have to find words and I'll make them as beautiful as possible" (P 116). Mentioning the importance of writing to Larkin, Jones writes:

> "Writing remains an explicit symptom of
> false consciousness, and a gesture towards
> compensation and recovery. It is at once

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the only home that exists, and a sure sign
of incontrovertible isolation" (P 338)

When the associating nature of rhetoric is concerned, it is clear that dramatic quality is required. Basically, Larkin "is a dramatic poet" (Terry 10). When the roll of modulation in rhetoric is taken for consideration, a scholar finds too much of successful cases in which the modulation in tone plays a major part. In Larkin's poems also, one can evidently see the variation in modulation, as Terry has pointed out very rightly,

"There is a range to his voice and it
includes modulations that are audible
as tones of humour, wit,
sadness, compassion, praise and
celebration" (P 30).

To conclude, in one sentence, it may be repeated that rhetorical quality in Larkin is curved and contoured towards the expression of the lyrical specula 'I' of Larkin as against the personal 'I' of him. If one knows his rhetoric, one knows him better.

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A Feminist Reading of Shashi Deshpande's Short Stories: Indian Women and Their Cry for Identity

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Shashi Deshpande

Courtesy: https://www.hydlitfest.org/speaker/shashi-deshpande/

Abstract

This paper aims at a study of the ways the relationships are negotiated in select short stories of Shashi Deshpande in a feministic perspective. The women in these short stories search for their identity in the patriarchal family system. Shashi Deshpande creates women of complex personalities who go through conflicts of the self-juxtaposed with social values. This paper brings out the sufferings of the women who are entangled to follow preconceived notions of patriarchy. It attempts to briefly sketch the disadvantages of Indian culture affecting the women society of its own. In a serious discussion the gloomy aspects of the women born pertaining different roles are elaborated in this paper. A clear-cut definition of what is real feminism and what is considered as a useless feministic view is discussed well. Voices of the voiceless women of the entire Indian community are heard in the select short stories chosen in this paper. The idea of women to remain

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suppressed and submissive after enduring all the evils of the society is opposed. This paper highlights that the space and identity of womenfolk is a fundamental one. If the same is not provided a rigorous and violent weapon called feminism.

Keywords: Shashi Deshpande, Short Stories, Feminism, Social Values, Voice, Voiceless, Women, Society.

Introduction

Shashi Deshpande occupies a unique position among contemporary Indian writers in English. She deals with the struggles and adjustments of the middle-class Indian woman who represents the overwhelming majority of Indian women. Gifted with a rare literary bent of mind, Shashi Deshpande has made a niche for herself among Indian English writers. She has treated the typical Indian themes very sensitively and has pictured the contemporary middle-class women with rare competence. Shashi Deshpande is the second daughter of the famous Kannada dramatist and Sanskrit scholar Sriranga known as the Bernard Shaw of the Kannada theatre.

Deshpande's thematic concerns in her works have also been discussed. In a male dominated society, woman is supposed to be an ideal wife, a mother, and an excellent homemaker with multifarious roles in the family. As wife and mother, service, sacrifice, submissiveness and tolerance are her required attributes. Excessive endurance and series of adjustments that she makes in her life faithfully and obediently are her admired qualities. Her individual self has very little recognition in a patriarchal society.
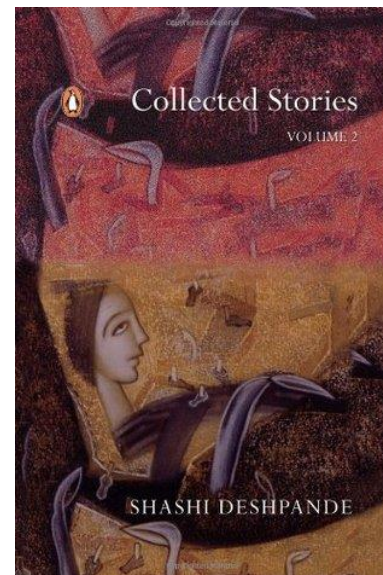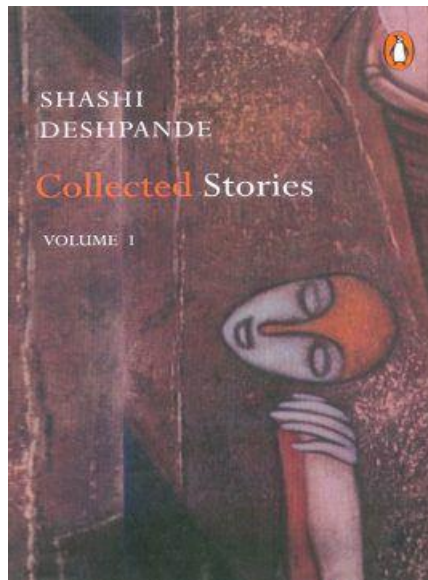
Deshpande has tried to show how her women characters reject the established hierarchical, patriarchal system and vehemently deny the supposed supremacy of masculine power and authority. The women characters in her novels are, like the colonial women, reduced to certain stereotypes and the society denies sanctioning them an identity. So, her women characters crave for identity – to establish a space of their own as the New Woman who is primarily characterized by the spirit of rebelliousness, visibly exercising its influence on all relationships, the boundaries of time and space notwithstanding. Deshpande's novels clearly spell out the faith that a woman's desire to succeed as an individual does not negate her desire for love, marriage and domesticity. A balanced and purposeful life is not a utopian fancy for a woman if she liberates herself from the stereotyped conditioning of the society and is not dependent on the male presence to authenticate her thoughts and deeds at every step.

Some of the male characters in Deshpande's works also fall in the category of type, uni-dimensional figures who do not show much growth and their behaviour is completely predictable which makes them appear flat and shallow. In fact, most of the males presented in her novels play

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a negligible role and, except a very few, come alive only through female characters when they brood over their power and dominance in their lives.

However, a closer look at the men folk in her works also reveals the fact that just like female characters, they are also directed and manipulated by the external and internal forces. Men in her works are presented both as agents as well as victims. On the one hand, they act as a major social agency of determinism working over women and on the other hand, they are also unable to liberate themselves from the stranglehold of their image as 'man', defined and prescribed by patriarchy. Thus, their psyche is governed by this myopic and egoistic image of men fostered by society. In this process, just like women folk, they also suffer and experience distortion of self. Their roles as prescribed by society, which they have internalised through years and years of conditioning, become self-limiting and self-oppressive.

Analysis of Short Stories

Courtesy:
https://www.amazon.com/s?k=Shashi+Deshpande+Collected+Stories&i=stripbooks&ref=nb_sb_noss

Shashi Deshpande has presented in her works as modern Indian women's search for these definition about the self and society and the relationship that are central to women. Shashi Deshpande's novel deals with the theme of the quest for a female identity. Gender issues in the context of marriage. The Indian woman has for years been a silent sufferer. While she has played different roles-as a wife, mother, sister and daughter, she has never been able to claim her own individuality.

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Shashi Deshpande's novels deal with the women belonging to Indian middle class. She deals with the inner world of the Indian women in her novels. She portrays her heroines in a realistic manner. Through myth and modernity, Shashi has held her own, proving an icon to younger writers.

She is confused about her own role in the society and family. Shashi Deshpande has portrayed the inner turmoil of a woman, fighting within herself, and her surroundings. The psychic imbalance stems from the unresolved love hate relationship between mother and daughter. While tracing the conflicts of her female characters, Deshpande has also explored that sometimes women themselves create conflicts in the lives of other women.

The concept of female friendship as seen by western scholars cannot be fully applied to the Indian socio-cultural matrix. The concept of female friendship, especially the mother-daughter relationship, is the central concern of recent feminist psychological studies. It is concerned that these relationships aid the development of the female personality. The Girls, being of the same gender as the mother, do not completely separate from their mothers. Moreover, the mothers also tend to experience their daughters as more like and continuous with themselves. Thus the formation of identity blends with attachment felt for their mothers. On the other hand, boys' identity with their fathers or other male members and, in the process, become masculine and separates their mothers from themselves, curtailing their primary love and sense of empathic tie.

Shashi Deshpande has set herself in dealing with woman in different roles – daughter, wife, mother and an individual in a society conditioned by the rigid codes lay down by men. It is a difficult job, to give voice to women who themselves are not sure of their own suffering and who stand in an unenviable position today. They are acutely aware of the marginalization of their individuality but are condemned to live the life of silent suffering which was the lot of their predecessors.

Moreover, Deshpande is seriously concerned with realistic perceptions of family role-relationship. She has dealt with various facets of human relationships most intensely because the traditional heritage of India gives great importance to the family unit. Thus while exploring the role-relationships of a woman in Indian society, Deshpande in her short stories offers readers an intimate and domestic chronicle of the inner world of women and the pain of coming to self-knowledge. Her stories are about the personal journey of woman; the heroine learns as she undergoes the crisis. Her stories depict effectively a disturbed but a brave feminine psyche in the new ethos.

Daughter-Mother Relationship

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In India, generally, in the socializing process of the daughters the mother's care and control plays a vital role. It is believed that this role relationships between a daughter and a mother is more cordial than her other role-relationship. Indo-Anglican writers, especially women writers have shown this relationship in various lights. Shashi Deshpande too has given a very sensitive portrayal of daughter mother relationship. The stories discussed under this topic deal with a similar theme, i.e. daughter-mother estrangement that ends in reconciliation.

The daughters in these stories are shown having no intimacy with their mothers who are unable to tolerate such indifferent attitude try to bridge a gap and more or less they get success in reuniting with their daughters. The reasons presented behind the daughters' antagonistic behaviour are various. For examples, generation gap, less education of mother, husband's death, modern wayward ways of the daughter – all these reasons work behind the indifferent attitude of daughters towards their mothers. Another point to be observed in some of these stories is that there is a strong influence of father upon a growing daughter. The breach between the daughter and the mother is removed only after the daughter either passes through some crisis or is exposed to some bitter reality. However, in one of the stories, the daughter is so self-centred that there is no hope of returning to her mother. The plight of mothers of such indifferent daughters is analysed separately under the topic 'Motherhood and old Age'.

The daughter's attainment of puberty that ends her unnatural estrangement from her mother, who has had to suppress her maternal instincts, constitutes the theme of the story. The story presents the hostility of a twelve-year-old daughter towards her less educated mother. Asked to write a composition on a Robin, the daughter seeks in vain help from the mother who cannot rise up to her daughter's expectations. The daughter, closer to the father, like him, ignores the mother who can tell her something about maturity.

The situation changes dramatically, however, when the daughter clings to her mother for comfort and security, on attaining puberty, giving a new meaning to the mother's life. This time it is the mother she wants to comfort and nurse her. The womanhood brings them closer. Sudden flush of blood and abominable pain frightens the woeful daughter who has suddenly grown to womanhood. The daughter's fears are allied by the mother who talks to her gently.

The daughter in the story *My Beloved Charioteer* is a widow who has confined herself in a circle of gloom and remains all the times in her pains. She remains a sort of foreigner. The death of her husband has left infinite bitterness in the daughter, Aarti. The tragedy in her life makes the daughter bitter towards her mother who silently suffers her daughter's indifference towards her. She is unable to lift up her sorrow which she never reveals. She never shares anything with her mother and she even hides her sorrow. The mother is full of pity for her daughter who could turn

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happiness into a wrong. The daughter keeps a distance. While the mother enjoys the company of her granddaughter, to lessen her sorrow, she takes refuge in her father's room.

Daughter – Father Relationship

The operative sensibility in Shashi Deshpande short stories is distinctly female – her travails and privations, tensions and irritations, pains and anguishes. Deshpande throws light on almost all the major role-relationships from which a woman passes through her whole life. The previous discussion tried to analyse the daughter-mother relationship while the stories under this topic focuses on the daughter-father relationship. The foregoing discussion of daughter mother relationship shows that the daughters are in cordial terms with the fathers; while this topic presents that there is no compatibility between daughter and father.

The daughters share love-hate relationship with father. The reason behind this hostile/estranged relation is neither the patriarchal attitude of the father nor rebellious nature of the daughter. It is something different. In one of the two stories that are discussed here, the protagonist is insensitive towards her father's feelings and the realities around her. It is only after his death that she becomes aware of her father's object condition, while in another story the protagonist is a little girl who suffers the inhuman indifference of her father because she is the illegal child of his wife. She fails to bridge the gap with her father. Deshpande very sensitively portrays the girl who finds herself entangled by desires and despairs, fears and hopes, loves and hates, withdrawal and alienation, and suppression and oppression.

*The Shado*w is a story of a child girl's experience of being neglected and rejected by her father because she is not his child but his wife's fault. She is shown as silent and grey like shadow in the story. The husband accepts his wife and her child not out of any generosity but because he is concerned more about his social prestige and their children. In fact, he has not forgiven her and treats both of them very cruelly by neglecting them. He punishes his wife by excluding the child from father's love.

The girl child is made to feel that she is different from her brother and sister. It is not only that she looks different but something else which she cannot get hold of. Though a child still the girl knows that she is sent to the school which is inferior to the one where her brother and sister study. She dreams of going to just another such school, she has sensitively treated typical Indian themes and has portrayed contemporary middle-class women with rare competence.

In a wider sense, her subject matter is nothing less than human predicament. She dreams of it all with such passion that it becomes more real to her than her own school, which becomes shadowy like a dream. Moreover, she is not allowed to go to dance class where her sister goes.

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The father does not take her to swimming along with the other two. Not only is this but she is made to sleep alone in a separate small veranda off her parent's bedroom. She knows that she is not treated equally with her brother and sister. The mother feels helpless as she dares not go against her husband who shows complete indifference towards her child. She suffers on seeing her child being always left out.

The mother admits her fault and she is paying terribly for that one moment of weakness. Moreover, she has not kept her husband in dark. She is ready to suffer any punishment from her husband but she, being a mother, cannot tolerate seeing her child being punished for no fault on her. All her appeal falls flat on her husband who cannot forget that his wife has committed adultery and thus has brought dishonour on him. In order to punish her, he callously neglects the child who craves for the father's love. Child though she is, the girl knows that her struggle is with her father and not with her mother. She has lived in a silence and solitariness for so long that it seems to be the only way of living. But now, the doubts within her have begun finding shape and form as questions she flings at her mother. The question that recurs most often is the one she asks herself to her mother.

Thus, with all such incomprehensible thoughts, she decides to please her father by succeeding in her study. But to her great sorrow, it too does not work. She had longed to see the expression, the response, she had so desired. For the first time, she is full of hatred anger towards him. But with these feelings there arises a positive feeling of self-assertion in her. Perhaps the writer wants to mean that the girl will no longer remain in shadow as soon as she gets the light of her existence. And the end of the story suggests that it is the beginning of the knowledge about her.

An Awakening is a pathetic story of a young girl's sudden awareness of the harsh realities of life. Deshpande very sensitively depicts the dreams and aspirations of a young girl on the threshold of life who is forced to come to a compromise and take on the responsibilities of her family on her young shoulders.

Alka is a girl who desires something more from life than this way of living. She wants to live a meaningful life. She nurtures a strong aversion for the life which her father is leading nothing. Alka is a brainy girl who will make something of herself. She has some guts, some spunk in her. Alka dreams of passing the examination with distinction and going abroad for further studies and coming back and taking up a job. But Alka's dream world remains a dream only when her father dies leaving for her.

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Alka's world shatters and breaks not into pieces. She is now a girl with a million unfulfilled dreams. She realizes that she was dreaming of impossible things. Realising that now there is no escape from this dull, meaningless reality, she starts shouldering her father's burden with contempt for him. she has resented so much is what she has to put up with and she takes up the job of a typist but hates herself for what she has become.

However, guilt and pain surmount her when on seeing her father's letter to his brother, she realizes how insensitive, she has all along been to her father's love for her and to his abject condition. Having to shoulder the family's burden after her father's death, Alka becomes aware of the reality of her situation which has the effect of dissipating her resentment against the world for making her give up her dreams of being different from others and freeing herself from the automation of her painful past. This is what the awakening of a young girl in the story who is abruptly ushered into the adult world and made to conform to what is ordained by society and family. Thus, Shashi Deshpande has dealt very minutely and delicately with the daughter father role-relationship in both these stories. There is the awakening in the protagonist of both the stories. In *'An Awakening'* Alka give up her resentment against the world and accept the reality. There is the awakening of the realization of her responsibilities towards her family. And in 'Shadows', the little girl comes to an understanding and can cast off the burden of her being different. She too accepts the reality which leads to ascertaining herself. Thus, the portrayal of woman as girls in the short stories of Shashi Deshpande presents the picture of a marginal girl who has no freedom to voice her desires.

Deshpande gives a true picture of the authoritarian family where woman becomes just a fluid with no shape, no form of her own. Shashi Deshpande in these stories focuses on the sacrifices which Indian girls have to make in their marginal sphere of life. These sacrifices made by them in the matter of their marriage are all dictated by their anxiety to avoid commotion of their lives. Moreover, she writes about the dilemmas faced by women folk but without a plea for radical change.

Other recurring themes with which Deshpande deals are: Mother-daughter and father-daughter relationship. She very sensitively portrays the girl who finds herself enmeshed by desires and despairs, fears and hopes, loves and hates, withdrawal and alienation, and suppression and oppression. The themes of these stories are very sensitive. This shows that the operative sensibility in Shashi Deshpande's stories is distinctly female and modern. She is a sensitive writer of the contemporary Indian life who deals with the themes such as frustration, guilt, loss and loneliness.

Marginal Culture

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Shashi Deshpande deals with the problem concerning the marriage of girls in Indian society. They are portrayed as crushed under the weight of a male-dominated and tradition-bound society. Deshpande has attempted to give an honest portrayal of their sufferings, disappointments and frustrations in some of her short stories. The marriageable girls in these stories are shown operating within the framework of a male-dominated and tradition-bound society.
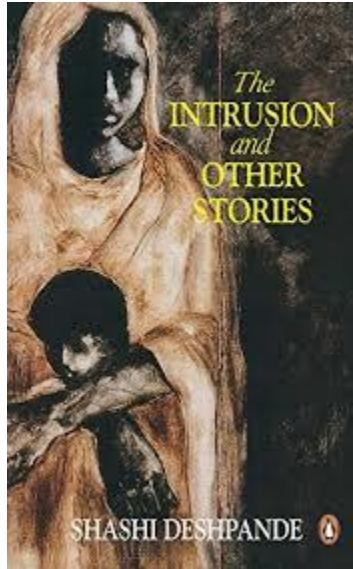
Deshpande raises the issue of arranged marriage or lack of feeling in a union which sanctified the lifelong partnership of man and woman. It is to be observed, that Deshpande making for anti-dowry statements and instead tries to look at the problem without any preconceived ideas in her works. The protagonists of the following stories are unable to defy social convention and seek a compromise as a way out of their dilemma.

Deshpande's concern with women's plight, their needs and rights finds expression in her interviews and essays. She wrote nearly two decades ago:

> "Yes, I did and do write about women. Most of my writing comes out of my own intense and long suppressed feelings about what it is to be a woman in our society, it comes out of the experience of difficulty of playing the different roles enjoined on me by society, it comes out of the knowledge that I am something more and something different from the sum total of these roles. My writing comes out of my consciousness of the conflict between my idea of myself as a human being and the idea that society has of me as a woman. All this makes my writing very clearly women's writing". (Deshpande, 1996: 107)

The Intrusion

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Courtesy:
https://www.amazon.com/s?k=The+Intrusion+and+Other+stories&i=stripbooks&ref=nb_sb_noss

The story *Intrusion* presents the conservative attitude of middle – class family with three marriageable daughters. No one asks for the choice of the eldest one, the protagonist of the story. Her consent for the marriage proposal has been taken for granted as there are two more marriageable daughters in the family. Shashi Deshpande ironically indicates that a girl is treated like a commodity in the marriage-market. She gets quickly selected if she is found suitable to the groom's requirement. Her will and requirement has no place and not at all considered important.

For example, with just four lines of Mira's poetry from her work *The Binding Vine*,

> "But tell me, friend, did Laxmi too
>
> twist brocade tassels round her fingers
>
> and tremble, fearing the coming
>
> of the dark-clouded, engulfing night?"

Deshpande does not just open up a rich world of Indian traditions and mythology but she also shows the anguish felt by an unwilling wife who knows what the coming of the night inevitably brings for her.

Critically, in a conservative middle-class family, the girl has no freedom to voice her desires. Her individuality is put into the margins. She becomes just a puppet. Truly the traditional

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pattern of marriage hinders the dreams of young girls. In a patriarchal Indian middle-class family, a daughter's sphere of life and activity is marginalized. She has to follow the conventions quite submissively. She is made to live at the margin, never becomes the subject. She has to follow the path decided by the elders. Clearly, she is a woman of consciousness and wants to discover her integral identity. In a typical Indian set-up, daughter is considered a burden to be eased, a problem to be solved, and a responsibility to be dispensed with.

The Valley in the Shadow

The protagonist of the story *The Valley in the Shadow* is a crippled woman who is married to a self-centred person. The heroine, being physically handicapped, experiences an acute inferiority complex. She feels ashamed of her awkward walk. She remembers that even as a child she had noticed looked at her. She has been labelled with the disgusting identity, that of a crippled one.

The heroine remembers how it was a matter of great worry for her parents to get their crippled daughter married. Millions of girls have asked this question millions of times in this country to her parents. In Indian society, it is a matter of great burden for the parents if their daughter is physically disable. In the marriage market she proves to be defective commodity that fails to meet the groom's high expectations. However, in the story, the girl gets married. But to her great shock, she realizes after marriage that he had married her for money. Deshpande exposes the hypocrisy of the male mentality.

Deshpande's attitude in her woman oriented stories is anything but conventional. Though she has declared clearly that she is not feminist yet her sympathies are quite conclusively with the women who are treated unsympathetically in a marginal culture. It is as if she realises that all the remedies one thinks of using are too tiny, minutely small, when confronted with the enormous size of the diseases they are supposed to cure and to heal. As she records it in another great novel *Small Remedies,*

> "May you live long. But what blessing can contend against our mortality? Mustard seeds to protect us from evil, blessings to confer long life - nothing works. And yet we go on. Simple remedies? No, they're desperate remedies and we go on with them because, in truth, there is nothing else."

Otherwise there is no point in articulating the psychological ordeals undergone by her female characters.

The Pawn

The next story *The Pawn* presents the story of a girl. She comes to Bangalore with her parents to see the city during their journey to Madras. Ramaswami, a distant friend of their relative is supposed to take them around. He is the narrator of the story who finds the young girl as a pawn

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with her parents because she walks discreetly with her parents, saying nothing, just walking quietly with her heavy lids screening her eyes, looking aloof and unconcerned and unsmiling.

The girl follows her parents unquestioningly. From the story it becomes clear that she neither speaks nor asks anything. Every decision is taken by her parents. The narrator, a young man finds her totally unattractive because she is short and thin. Nothing anywhere one could appreciate her. He finds something mysterious about her face which has dull look. But during the lunch she offers the narrator her wisp of a smile that catches the corners of her mouth.

Suddenly, Ramaswami, the narrator finds it beautiful. There arises a joyous feeling within him as he is fascinated with her smile. He starts taking interest in her. Even the girl seems to be accepting his feeling in her. Gradually, Ramaswami develops a soft corner towards her and each time he feels melting sensation in him.

At the end of the day, while departing he promises the girl that he will write to her and her father. He feels sad as the train carries the girl away from him. But sadly, the romantic memories about the girl remain with him for a couple of days only. He considers it a romantic dream and nothing more. With these thoughts he removes his feelings towards her from his mind thinking that he is a sensible young man and not a damn fool. There lies the irony when he considers himself a pawn and not the girl. However, the writer makes it very clear that once again the girl is been played with. The boy played with her feelings for a day.

He was not sincere in his feelings towards her. The boy seems to forget her easily but what will happen to the girl when she keeps waiting for his letter. In what way he will convince his parents that she had a good smile and nothing more than that. It is the mentality of the male in the society.

It Was Dark

The title *It Was Dark* (1986) depicts the plight of an unmarried girl whose life has been marginalised after having been cheated by an unknown young man, resulting in her illegal pregnancy and leading to a great shock. The story makes us aware of the trauma the parents undergo when their young daughter is kidnapped and raped.

The effect of the rape on the girl is heart-rending, it has turned her into stone neither wanting to meet anybody or talk anything. The girl has blank, unseeing eyes. The eyes which had turned to face her mother return back. The mother forces her daughter to tell her all that had happened and also about the man, and as if trying to ward off something, the girl moves her head

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violently which causes a wavering of her two thick plaits. The only words the girl utters are "It was dark".

The silence in this story is of a different kind. It is the silence, the feeling of isolation, of a kidnapped fourteen-year-old girl brought back home after three days of abduction. It is the fear of being alone.

The story highlights maternal anxiety and paternal worry of handling the police case, medical termination of pregnancy and so on. The parents have to face this because only her menstruation can relieve them of their worst fears. The lost words used by the father for his fourteen-year-old daughter. The parents have to face not only the grief of the daughter and the risk of pregnancy but also the censure of the society, hidden behind the ugly mask of sympathy.

Deshpande intellectually brings out the despair of the mother who feels guilty for having never built a wall round her daughter. In Indian society, the girls have to live under so many margins. The mother remembers her own youth when she was marginalized. But she decides that she won't let her daughter live behind walls. However, the daughter was told about few things when she grew up. But despite, her knowledge of biology, the daughter is sexually abused.

The incident tosses the mother back to her own past when she was just eleven and had to see what the suitor had willed her to see. As a girl she was frightened to see a man exhibiting himself. And after that the fear of such violence had always been a part of her. Since then this fear continued even after her marriage. Submission is the answer she was taught, and it made things easier. She remembers her mother whisper to her with her face turned away in embarrassment. Thus, in a male-dominated society, the girl is taught to surrender to the male desires is also highlighted in the story. But the protagonist of the story wants her daughter not to submit to such dehumanising attitude of the society.

Thus, Shashi Deshpande has given convincing portrayals of daughters from middle class families. She has tried to show the Indian woman in her home who has no voice even in the decision about her marriage. Marginalization of woman as daughter is clearly indicated in these stories. She is sexually stereotyped by the conservative attitude. She is psychologically accustomed by the norms laid down by the traditional culture.

These characters, though urban and educated, are firmly rooted in India with the weight of centuries of tradition and culture behind them. It would be wrong to think Shashi Deshpande as vocal feminist. She writes about the dilemmas faced by womenfolk but without a plea for radical change. That is why they cover their real feelings or attitudes.

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They are too weak, too docile to shake off the shackles and this is what heightens the problems for most of the women characters in Shashi Deshpande's stories. We can say from the above discussion that the issues which Deshpande feels strongly about are the degradation that women experience and continue to experience and the subordination and inequality.

As a writer, she highlights the secondary position occupied by women and their degradation which is inevitable in an oppressively male-dominated society. She gives us a peep into the state and condition of the present-day woman who is intelligent and articulate, aware of her capabilities, but thwarted under the weight of male chauvinism.

Her female characters explore as well realize the possibility of gaining more power. As a writer Deshpande claims that she is seeking knowledge, retelling the old stories. In the essay referred to above, she states:

> "Yes, women writers are now exploring the myths and stereotypes .... What women writers are doing today is not rejection of myths but a meaningful and creative reinterpretation of them." (Deshpande, 2000: 86)

Conclusion

In the opinion of Shashi Deshpande, Western feminism is entirely different from that of Indian feminism. For her, Feminism is not a matter of theory. She feels that the Western Feminist theories cannot be applied to the real-life situation in India. It is because the societal set up, the way of life and the traditions of the Western lands are very different from that of Indian subcontinent.

Feminism in fact is more of a misnomer in the context of narratives of women. The reason for the same is that it is a representative of a specific ideology which presumes a change in existing system and at the same time formulates politically alternative structures of equality and autonomy. Deshpande believes in the fact that Indians have a wrong notion of feminism, and clearly argues that walking away from tradition, and throwing tantrums do not constitute feminism in the real sense of the term. She says that many women have feminism in their lives without knowing that they actually possess it.

Hence, they should have a clear idea of what feminism is in their lives and what it is not. For Deshpande,

> "It is difficult to apply Kate Millet or Simone de Beauvoir or whoever to the reality of our lives in India. And then there are such terrible misconceptions about feminism by people here. They often think it is about burning bras and walking out on your husband, children or about not being

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married, not having children etc. I always try to make the point now about what feminism is not, and to say that we have to discover what it is in our own lives, our experiences." (Deshpande, Shashi, p. 26)

Feminism is using the stamina to endure the anguishes for the betterment of life and this is what she tries bringing out through her short stories. She strongly believes and propounds that it is difficult to apply Kate Millet or Simone de Beauvoir or any other Feminist writer to the reality of our daily lives in India. And then there are such terrible misconceptions about feminism by people here.

They often think it is about burning bras and walking out on your husband, children or about not being married, not having children etc. Deshpande tries making this point very clear through her writings that Feminism is much more than rebellion and it is actually a realization of self and a respect for that self. For her feminism is translating what is used up in endurance into something positive: a real strength. Like any other woman writer, Shashi Deshpande's focus is on women. But the difference lies in the way she looks at them as human beings and not as mere women and also writes about the various problems they face, both at personal and social level.

Being an obedient daughter, a devoted wife and a caring and loving mother are the three being an obedient daughter, a devoted wife and a caring and loving mother are the three ideals of womanhood in Hindu society. Shashi Deshpande confronts the reader with a set of situations in which living up to this ideal is far more important than women's personal rights.

The wife's duty is to fulfil her husband's expectations, allowing herself to be modelled by him, even if it is at the cost of losing her own self and personality (The Stone Woman). Becoming a devoted wife means submitting to the wishes of a husband, who is very often a total stranger for a young bride, and who will take her regardless of her fears and emotions (The Intrusion).

A woman who has a successful profession career must be willing to give it up in favour of her husband's and this sacrifice is taken as a matter of fact (A Wall is Safer). In such a context the decision to get on at work implies doubts, remorse, and a deep sense of guilt (It Was the Nightingale). A Hindu wife may even sacrifice her sexual life if her husband's ideals require it (The First Lady). We find that since ancient times, women have been segregated, codified and victimized on the basis of their sex. Their sex has been a site over which patriarchy is relentlessly playing out its game of discrimination and discernment.

Chandra Nisha Singh refers to this idea in Radical Feminism and Women's Writing, where she is expressing Manu's thought regarding marriage: The institution of marriage is the most

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glorified and sacrosanct pattern of existence socially, religiously and sexually; hence, it is treated as an ideal form for a civilized social organization and for the propagation of the species. But it is also, significantly, the patriarchal weapon that finalizes the complete subversion and social obliteration of woman and although constructed as the apotheosis of fulfilment for both man and woman, it acquires centrality in woman's life only and contains both her space and her identity. The phallocentric hold on the institution determines her code of behaviour and the boundaries of her space, exclusion and invisibility become strategic devices for patriarchy to foreground the image of ideal femininity.

Shashi Deshpande is not a militant strident feminist. She believes that we are all part of society, and we need a family and some ties. More than being a feminist, she is a humanist. Her views are more akin to the modern feminist thought which is no longer regarded as radical. She expresses her desire to be a humanist in an interview given to Vanamala Viswanatha:

> "...I want to reach a stage where I can write about human beings and not about women in relation to men. I don't believe in having a propagandist or sexist purpose to my writing. If it presents such perspective, it's only a coincidence." (Viswanatha,Vanamala,p. 237).

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Portrayal of Women by Dr. Mu. Va. and Tagore

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Abstract

This article is an attempt to comparing the national writers, represents their culture through their writers and focus on the depiction of women in their fictional world. Both Tagore and Dr. Mu. Va. concentrates on the importance of mother tongue and women's education through their literary creations, humanistically and optimistically projects their view about women.

Keywords: Dr. Mu. Va.. Rabindranath Tagore, Optimistic Perspectives, Humanism, Women's education, Cultural values, Domination.

Comparative Literature is "the comparison of one literature with another or others" (Weisstein 23), but Van Tieghem points out that Comparative Literature aims primarily at the works of various literatures in their interrelationship H. H. Henry Remak points out that "National Literature treats questions confined to one national literature; Comparative Literature normally deals with problems involving two different literatures" (P 14). Even though Van Tieghem considers the study of literature within a nation as national literature, comparatists like Ulrich Weisstein are of the view that even writers belonging to the same nation can be compared. That is why a simple attempt is aimed at comparing two national writers, Tagore and Dr. Mu. Va. Rabindranath Tagore represents Bengali culture through his writings while Dr. Mu. Va. depicts Tamil culture through his writings. The primary focus of this paper is on the depiction of women in their writings.

Both Tagore and Mu. Va. not only stress the importance of the mother tongue but also give importance to women's education through their literary creations in all respects. In both these writers one can see a synthesis of Western and Eastern culture and both are found giving importance to women's problems and consider woman as the source of inspiration to man. Both are not only humanistic but also optimistic in their views about women. One can easily find out that in both Dr. Mu. Va. and Tagore, there are only heroines and no heroes. Eradication of literary among women is the first idea one can find in both the writers for both are the opinion that illiteracy will, no doubt, bring misfortune to women and education alone can help women to solve the problems. For example, Dr. Mu. Va.'s Alli of *Alli* was deserted by her husband. At this time of her distress, Alli's education helped her to stand on her own

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feet. In the same way in the novel *Malarvili*, education helps Malarvili to take up the job of a teacher at the time of her crisis. In the novel *Kallo? Kaviyamo?*, the illiterate Mankai worked as a servant girl, but the literate Mankai did not remain as a servant. On the other hand, her education helped her to marry Arulappan. And thus, she got a good status in the society. In Tagore's *Binodini*, the literate Asha was deceived by her husband, while Asha's husband himself wondered at the behavior of literate Asha. In the novel *The Wreck* due to her illiteracy, Kamala endured living with Ramesh. But the literate Kamala ran away from Ramesh when she came to know that Nalinaksha and not Ramesh was her husband.

Both Dr. Mu. Va. and Tagore pictured various types of women characters like conservative type, revolutionary type, motherly type, flat and round type, upper, lower and middle class type, minor and pivotal type characters who are confronted with problems in their lives. Some women suffered due to their husband's domination whereas some others suffered due to social prejudices. Some of them faced problems due to fate while some others due to their own flow. In Mu. Va,'s *Kallo? Kaviyamo?, Mankai*, in *Malarvili*, Malarvili, in *Alli*, Alli, in *Akalvilakku*, Karpakam, Valli, Kutamma are the female characters pictured as women suffering due to their husband's domination whereas in Tagore's *Binodini*, Asha, in *Gora*, Manorama and in *The Wreck*, Kshemankari are the women pictured as suffering at the hands of their husbands and in Mu.Va.'s *Pavai*, Pavai, in *Nenchil Oru Mul,* Vijaya Ammaiyar and in Tagore's *Gora*, Sucharita, Anandamoyi, mistress Baroda are the women characters who faced societal problems and in Mu.Va.'s *Nencil Oru Mul*, Vativu, in *Alli*, Inpavalli, in *Karittuntu*, Ponni and in Tagore's *The Wreck*, Kamala and Hemalini are the women who suffered due to fate and destiny. While in Tagore's *The Home and the World*, Bimala and Mu.Va.'s *Karittuntu*, Nirmala and in *Malarvili*, Kancanai are the women characters pictured as the ones who suffered due to their own flaw.

Just as Tagore received the Nobel Prize for Literature for his *Gitanjali*. Dr. Mu.Va. received many awards for his writings and just as Tagore was influenced by his family members and Renaissance leaders like Bankim Chandra Chatterjee, Raja Ram Mohan Roy and his brother Henendranath, Dr. Mu. Va. was influenced by Gandhi, Thiru. Vi. Ka., Thayumanavar, Bernard Shaw, Cankam Literature, *Tirukkural* and *Silappatikaram*, for the amelioration of the problems of women. While Tagore's *The Home and the World* and Mu.Va.'s *Malarvili* stress the point that women caused misfortune to their family through infatuation, Tagore's novel *The Wreck* and Dr. Mu. Va.'s novel *Nencil Oru Mul* point out the idea that women suffer due to Fate or destiny. Both these writers have some similarities for both of them give priority to women's education as 'education alone can help women to come up in life. Even though they are required to excel in domestic work, they are also required to acquire proper education so as to face challenges and find solutions to problems in life. Dr. Mu. Va., while commenting on the value of women's education, said thus:

"Women must improve. The country will be like this
if they do not improve. Women need education.

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Even if we close the schools for men for two
generations, then nothing will happen. If only
women get knowledge, then superstitious
belief will leave the country. Otherwise even
if one Vivekananda is born in each house,
then the same blind life will remain for
ever" (Kallo? Kaviyamo? – P. 69)

Both the writers, stressing the value and importance of education for women in the novels, have created characters – both major and minor, as 'educated' for education does bring out a turning point in the lives of most of these women characters. For example, in Mu.Va.'s novel ***Kallo? Kaviyamo?***, Mankai, an illiterate servant girl, is depicted as the one attaining good social status in the society only through education. In his ***Pavai***, Pavai gets the courage to face her problems only through education. In Tagore's ***Binodini***, the innocent and shy Asha begins to understand the world through her education and in his ***The Wreck***, education helps Kamala to realize the importance of a wife's role in life through education. It may be said that both the writers fall in line with the slogan – "Each one, Teach one" – through their novels. For example, in Dr.Mu.Va.'s Kallo? Kaviyamo?, Aruppan taught the illiterate servant girl Mankai. In Tagore's ***Binondini***, the illiterate, innocent Asha is taught by her husband Mahendra. According to them both, if only women are given education, society would improve. They attest to the following view of Gita Muharjee:

"Women educated in the right way will
contribute immensely to build up a strong
nation by rearing up able and ideal citizen"

(Roy 109)

One can see the mingling of Eastern and Western Cultures in Dr. Mu. Va. and Tagore's novels. Tagore himself once said:

"It is providential that the West had come to
India and yet someone must show the East
to the West, and convince the West that the East
has her contribution to make to the history
of civilization, India is no beggar to the West.
And yet even though the West may think
she is I am not for thrusting of western
civilization and becoming segregate in our
independence. Let us have deep association".

(Iyengar 101).

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Both Tagore and Mu. Va. were bent on picturizing some of their educated women either to run a school or to do some missionary activities. Ladies taking up jobs is one of the features of western cultures. Dr. Mu. Va.'s Alli in his novel *Alli* is depicted as serving the people as a doctor and in *Malarvili*. Malarvili is described as serving as a teacher and in *Gora*, Sucharita and Lolita shown as running school for children. Even though some of Mu. Va.'s and Tagore's women characters were influenced by Western culture, they were not shown as completely carried away by western culture. William Cenknar observes:

"… Tagore is the first writer in modern India
who brought his women out of the kitchen
and bed-room and into the Parlour where they
argue with men and exchange ideas while
still remaining very feminine" (P 115).

Sucharita of Tagore's *Gora*, and Hemnalini of his *The Wreck* could be cited as examples for the combination of Eastern and Western cultures. Though highly educated, both of them follow their Eastern culture in giving respect to their elders like Tagore, Dr. Mu. Va. also made his women characters never forget their Eastern cultures. For example, in Dr. Mu. Va.'s *Kallo? Kaviyamo?*, the heroine Mankai, just as a western lady led her life in Bombay as a working woman, but in her heart of hearts, she remained an Eastern lady. Both the writers were so strong in their belief that women is the source of inspiration to man. In Tagore's *Gora*, Sucharita is the source of inspiration to *Gora,* whose patriotic ideas are moulded to a great extent only through his affection for Sucharita. Likewise, in Dr. Mu. Va.'s *Karittuntu*, the hero, the artist, is inspired by his lady love.

Both Dr. Mu. Va. and Tagore are optimistic. Their optimistic approach is reflected in their novels. In Dr. Mu.Va.'s *Alli*, Alli's husband had gone away from her. At that time, Alli did not act like a coward. On the other hand, she survived by doing social service to the people like Nivetika. In the same way in Tagore's *The Wreck*, Kamala did not take away her life when she had come to know that Ramesh was not her real wedded husband. She hoped that she would join her husband Nalinaksha. Both the writers resemble each other in most of their views but one can see a slight difference between Dr. Mu. Va. and Tagore's views regarding woman's chastity. Tagore seems to be more liberal in his attitude than Dr. Mu. Va. For example, in Tagore's *The Wreck*, Kamala lived with Ramesh. Through Kamala, Tagore suggests to people that women like Kamala must be accepted by society as a chaste woman even though she lived with other man. But in Dr. Mu. Va.'s Karittuntu, we see Nirmala leading a secluded life with Kamalakkannan. In Nirmala's case, Dr. Mu. Va. seems to punish her for escaping from her first husband intentionally at the time when her first husband was terribly in need of her. If Dr. Mu. Va. was broad-minded as Tagore, he could have pictured Nirmala as one leading a normal domestic life with Kamalakkannan. This slight difference between Dr. Mu. Va. and Tagore could have been due to their time gap. Tagore lived in Pre-

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Independent India (1861-1941) and Dr. Mu. Va. lived in Pre- and Post-Independent India (1912-1974). And it may also be due to differences in the culture of their regions.

To conclude, it may be said that both Dr. Mu. Va. and Tagore are said to have brought out through their novels the many-sided personality of woman characters, for both believed that "unless women's position is improved and house wives are educated leading to wisdom, our country will not prosper" (Gupta 55). After reading Shakespeare's comedies, the readers may feel that Shakespeare has no houses but only heroines. In the same way, after reading Dr. Mu. Va.'s and Tagore's novels, one can feel that both these writers have no heroes but only heroines, women characters in their novels.

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Effectiveness of *Facebook*-integrated Instructional Method in Improving Learners'
English Listening Proficiency in Schools in Nepal

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Abstract

Facebook is a popular social media and researchers are striving in search of its potentiality in the context of English Language Teaching (ELT). This experimental research study aims at finding out the effectiveness of *Facebook*-integrated instructional method in improving learners' listening proficiency in English. The study consists of sixty participants from a secondary level government school of Nepal. Equal number of participants were randomly assigned into experimental and control group on the basis of their pre-test performance. The instrument of pre-test was used to find out the current level of listening proficiency of participants. The experimental group was instructed through *Facebook* while control group was that of traditionally. After the intervention, post-test was administered to them to assess the efficacy of treatment. Obtained data were compared using descriptive and inferential statistics. The result revealed the positive impact of *Facebook*-integrated instructional method on the improvement of listening proficiency because experimental group (M = 4.53, SD = 2.34) outperformed its counterpart (M = 2.26, SD = 3.82) with significant difference t (58) = -2.76, p = .008. Therefore, ELT practitioners are recommended to integrate it in teaching listening skill.

Keywords: *Facebook*-integrated Instructional Method, Listening Proficiency, Elements of Listening

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1. Introduction

Facebook is a social networking site which was officially launched by Mark Zuckerberg in 2004. It has been a popular means for online communication among its users. Its role of connecting people of the world in a virtual community cannot be overemphasized. Its users can use it for multiple purposes such as uploading and sharing photos and videos, posting and commenting on them. Besides virtual communication, teacher practitioners are also found to be using it for teaching purpose. For example, the research carried out by Li (2017) in the context of the USA revealed that 41% percent use of *Facebook* was found in teaching. Integration of such popular social media in ELT context may be fruitful if its potentiality is examined. Therefore, this study has been carried out aiming at investigating its effectiveness in improving learners' English listening proficiency at secondary level in Nepal.

2. Statement of the Problem

There is no sufficient research carried out in the use of *Facebook* in ELT context (Aydin, 2012). However, some of the researchers such as Ping and Maniam (2015), Faryadi (2017) and Özdemir (2017) have contributed in search of potentiality of *Facebook* in promoting learners' learning. But no research has been carried out to find out the effectiveness of *Facebook* in improving learners' English listening proficiency yet. Therefore, this study will be one to fill in the gap in existing literature.

3. Literatures
3.1 *Facebook* in ELT Context

Facebook is one of the popular social media. Its users use it for multiple purposes such as uploading and sharing photos and videos, posting and commenting on it and interacting virtually. Such multiple features of this social media can be used in the cotext of ELT. For example, it can be used for posting contents, reviewing it and providing comments which support learners to interact and share knowledge (Srirat, 2014). Easy process of uploading and posting video clips, audio text, reading and writing text in English supports learers to have access to authentic materials.

Facebook possesses features and applications such as profiles, page, group and these can be used in terms of teaching learning activities. For example, learners can be brought into a virtual community by creating a group. After creating the group, they can be engaged in performing a number of activities in order to promote learners' langauge learning.

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3.2 Enhancing Listening Proficiency through *Facebook*

Individual's ability to understand the speech produced by speaker is known as listening proficiency. A proficient listener deserves the capability of understanding speaker's pronunciation, grammar, and meaning (Sharma, 2010). In this sense, teaching listening means to prepare a proficient listener in the second language particularly English in this context. Therefore, while teaching listening skill, the primary focus is to be given on the enhancement of listening comprehension. To achieve this objective, Harmer (2006) suggests cultivating learners' micro listening skills such as discrimination of sounds, word recognition, and identification of general and main information. These micro-skills of listening can be promoted through the exposure of authentic text and constant practice of listening to it.

Facebook can be used as a taching learning tool for the enhancement of learners' listening proficiency.To achieve this objective, teacher can upload authentic text such as video clips or audio text in the *Facebook* group. After uploading such materials, learners can be encouraged to perform different activities listening to the audio text. The activities may be vocabulary exercise, fill in the gaps, matching, true/false, short question answer. Further, learners can be encouraged to listen to the text for general information or for detail comprehension. After performing the assigned task, they can be encouraged to post their answer. Other members in the groups can also be encouraged to comment on it. Posting, commenting, reviewing, revising and re-posting may be the cycle that can be followed while practising listening skill in the *Facebook* group.

3.3 Research on the Use of *Facebook* in ELT Context

Although it lacks sufficient research on the use of *Facebook* in ELT context, some of the researchers have contributed in investigating its potentiality in the field of English language teaching. For example, the study of Wichadee (2013) revealed that peer feedback through the use of *Facebook* is supportive in improving writing skill. This finding is consistent with the study carried out by Budiardi and Anggraeni (2013) because participants in their study perceived significant improvement in their writing skill.

In their study, Dogoriti and Pange (2014) revealed the positive impact of *Facebook* in promoting learners' communication skills. This study supports the study carried out by Omar, Embi and Yunus (2012) because *Facebook* was found supportive in enhancing learners' communicative skills through interaction in the group.

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Similarly, the research carried out by Montoneri (2015) found the effectiveness of *Facebook*-integrated class in enhancing learners' reading skill. But, the case study carried out in a different context by Monica-Ariana and Anamaria-Mirabela (2014) didn't show its positive effect on the improvement of learners' vocabulary. However, they have accepted that it might be an alternative learning tool for teaching vocabulary.

Aforementioned studies show the potentiality of *Facebook* in ELT context in order to promote learners' learning. However, the objectives of their studies were based on other skills and aspects. In this context, this study will be unique in finding its impact on the improvement of listening proficiency.

3.4 Challenges in the Use of *Facebook* in ELT Class

Although the studies carried out on *Facebook* in ELT context revealed its potentiality, there are challenges that are to be confronted to bring it in the practice of English language teaching. The first challenge is that it is an ICT tool and therefore, teacher and learners both are to be digitally literate to handle *Facebook*-integrated class. Second, it is difficult to conduct *Facebook*-integrated class where there is no access of internet. Third, where there is negative attitude towards the use of this social media, it is problematic to integrate it in teaching English. Fourth, there is no uniform method of teaching with the integration of this social media. Fifth, there might be a risk of misusing it. Finally, it is not appropriate for junior level of learners because one should be at least 13 years old to be a registered member of this social media.

4. Research Methodology
4.1 The Objective of the Study

The specific objective of this study is:

- To find out the effectiveness of *Facebook*-integrated instructional method in improving learners' English listening proficiency.

4.2 Research Questions

The following research question was formulated in order to facilitate the objective:

- To what extent does *Facebook*-integrated instructional method improve learners' English listening proficiency?

4.3 Hypothesis

Based on the literature review and the theories established in the relevant studies carried out by Budiardi and Anggraeni (2013), Dogoriti and Pange (2014), and Monica-

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Ariana and Anamaria-Mirabela (2014), the researcher came to draw following hypothesis:

- **H_o**: There is no significant difference between traditional and *Facebook*-integrated instructional method in improving learners' English listening proficiency.

  H_a: There is significant difference between traditional and *Facebook*-integrated instructional method in improving learners' English listening proficiency.

4.4 Participantss

The study consisted of 60 participants from grade eleven of Shree Gauri Shankar Secondary School located at Nijgadh-8, Bara, Nepal. The participants were selected randomly following a rule of thumb as suggested by Borg and Gall (1996) and Julious (2005). Among the sampled participants, equal number of participants were grouped into experimental and control group with random assignment.

4.5 Formation of Groups

On the basis of their pre-test scores, participants were grouped into thirty pairs ensuring each pair possessed similar marks and then from each of the pairs, one participant was randomly selected for experimental and other for control group.

4.6 Ethical Consideration

Written permission was taken from the principal and the chairperson of the institution in order to conduct the study. Similarly, informed consent was taken from the participants and their guardians. They were well informed about the purpose of the study. The researcher ensured regarding the confidentiality of their data.

4.7 Treatment

Experimental group was instructed through *Facebook*. Before the intervention, the researcher created a *Facebook* group and the participants of experimental group were invited to join it. Main focus was given on teaching listening skill. For example, video clips and audio texts were uploaded followed by activities to be performed for practicing listening skills. Activities were vocabulary exercises, multiple choices, matching, fill in the blanks, short question answer, and detail comprehension. Participants were encouraged to discuss, post their answer, and comment in the comment box. While instructing, the researcher used video call.

Control group was instructed through traditional method.

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Instructional activities were conducted for a month. One hour period of teaching hour was allocated everyday for teaching learning activities.

The researcher used the same teaching materials, same time frame and period of teaching hour to instruct both groups in order to control extraneous variables. The researcher presented himself as an instructor. However, an ELT teacher engaged in teaching at secondary level was recruited in order to examine their pre-test and post-test performance to reduce the research bias.

4.8 Instrument

The researcher used following instruments to collect data:

4.8.1 Pre-Test

The researcher used the instrument of listening test available in the website of www.qposter.com for pre-test to diagnose participants' current level of listening proficiency. Pre-test was administered before the intervention in order to elicit the data of listening proficiency from the sampled participants.

4.8.2 Post-Test

The intervention programme was introduced for a month period and the same listening test was administered to both groups as post test in order to find out the efficacy of implemented instructional method.

4.9 Validity and Reliability

The instrument covers essential elements of listening skill that ensures content validity. Reliability of the instrument was assessed conducting a pilot test among 15 students who were excluded in the study. They were assigned a listening test but they were not given any feedback. After two weeks, the same instrument was administered to the same group. The obtained data were analyzed using coefficient correlation to assess its reliability. The correlation ($r = .781$) was found significant at .01 level ($p < .01$).

4.10 Data Analysis Approach

The researcher used both descriptive and inferential statistics for analyzing data. Descriptive statistics such as mean and standard deviation were used in order to compare the scores obtained by experimental and control group.

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The scores of the participants were not significantly different from normality because skewness and kurtosis z-values of experimental and control group in their pre- and post-test were found within ± 1.96. Further, homogeneity of sample variance was assessed using Levene's test and found that significant value in pre-test (p = .848) and post-test (p = .812) is above .05 (p > .05). Besides, the pre-test and post-test scores are in ratio scale. Because of these reasons, parametric test was used in the study. Two t-tests such as independent samples t-test and paired samples t-test were used in order to test the hypothesis at 95% confidence level.

4.11 Result

Table 1 compares the pre-test scores of participants in experimental and control group and the result shows that experimental group (M = 9.13, SD = 3.02) was not significantly different from control group (M = 9.23, SD = 3.16), *t* (58) =.125, *p* = .901. It ensures the equal background of these groups. And it is postulated that achievement they gain after intervention could be due to applied instructional methods.

Table 1
Two Groups' Pre-Test Scores related to Listening Skills

	Groups						
	Experimental (n=30)		Control (n=30)				
Elements	**M**	**SD**	**M**	**SD**	*t*	*df*	*Sig.*
Pre-Test Score	9.13	3.02	9.23	3.16	.125	58	.901

Table 2 compares pre-test performance of both groups in terms of listening elements and the result shows that there is no significant difference between these groups in any of the listening elements because p-value is greater than .05 in each of the elements of listening.

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Table2

Comparison of Pre-Test Score in Terms of Elements of Listening Skills

| Elements | Groups | | | | | | |
| | Experimental (n=30) | | Control (n=30) | | | | |
	M	SD	M	SD	t	df	Sig.
Word Identification	2.20	1.09	2.23	.935	.127	58	.900
Understanding General Information	1.20	.761	1.03	.964	-.743	58	.460
Understanding Specific Information	1.80	.550	1.80	.484	.000	58	1.00
Understanding Main Idea	1.10	.758	1.16	.874	.315	58	.754
Understanding Supportive Idea	1.10	.758	1.16	.874	.315	58	.754
Accuracy in Answer	1.73	.449	1.83	.461	.850	58	.399

Table 3 compares pre-test and post-test performance of experimental and control group. The result shows the significant improvement of both groups in their post-test. For example, the performance of experimental group in post-test (M = 13.6, SD = 2.36) was significantly better than pre-test (M = 9.13, SD = 3.02) because p-value is less than .001. The post-test performance of control group (M = 11.5, SD = 2.78) was also significantly better than pre-test (M = 9.23, SD = 3.16) because p-value is less than .05.

Table3

Two Groups' Pre and Post Test Scores related to Listening Skills

| Groups | Tests | | | | | | |
| | Pre | | Post | | | | |
	M	SD	M	SD	t	df	Sig.
Experimental	9.13	3.02	13.6	2.36	-10.5	29	.000
Control	9.23	3.16	11.5	2.78	-3.24	29	.003

Table 4 compares pre-test and post-test performance of experimental and control group in terms of each listening elements. The result shows that mean score of experimental group ranged from 1.10 to 2.20 in pre-test whereas the mean scores in their post test ranged from 1.80 to 3.10. This group significantly improved in all listening elements (p < .05) except understanding specific information (p > .05).

Similarly, average score of control group in pre-test ranged from 1.03 to 2.23 whereas in post-test it ranged from1.43 to 2.66. Control group performed significantly

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better in three listening elements viz. understanding main idea, understanding supportive idea, and accuracy in their answer (p <.05). But significant improvement was not seen in rest of the listening elements (p > .05).

Table 4

Comparison of the Two Groups' Pre and Post Test Scores related to Listening Elements

Elements	Groups	Pre		Post		t	df	Sig.
		M	SD	M	SD			
Word Identification	Experimental	2.20	1.09	3.10	.758	-5.34	29	.000
	Control	2.23	.935	2.66	.884	-1.71	29	.097
Understanding General Information	Experimental	1.20	.761	1.80	.761	-3.39	29	.002
	Control	1.03	.964	1.43	.935	-1.98	29	.056
Understanding Specific Information	Experimental	1.80	.550	1.96	.556	-1.40	29	.169
	Control	1.80	.484	1.86	.345	-.701	29	.489
Understanding Main Idea	Experimental	1.10	.758	2.16	.530	-7.89	29	.000
	Control	1.16	.874	1.73	.907	-2.73	29	.011
Understanding Supportive Idea	Experimental	1.10	.758	2.16	.530	-7.89	29	.000
	Control	1.16	.874	1.73	.907	-2.73	29	.011
Accuracy in Answer	Experimental	1.73	.449	2.46	.507	-8.93	29	.000
	Control	1.83	.461	2.06	.449	-2.53	29	.017

Table 5 compares experimental and control groups in terms of their achievement in listening elements. The result shows that experimental group outperformed control group in terms of understanding main idea, understanding supportive idea, and accuracy in answer (p < .05). But, no significant difference was seen between these groups in other listening elements such as word identification, understanding general information, getting specific information (p > .05).

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Table5

Comparison of Achievement Score Related to Elements of Listening Skill

Elements	Experimental (n=30) M	SD	Control (n=30) M	SD	t	df	Sig.
Word Identification	.900	.922	.433	1.38	-1.53	58	.129
Understanding General Information	.600	.968	.400	1.10	-.747	58	.458
Understanding Specific Information	.166	.647	.066	.520	-.659	58	.513
Understanding Main Idea	1.06	.739	.566	1.13	-2.02	58	.048
Understanding Supportive Idea	1.06	.739	.566	1.13	-2.02	58	.048
Accuracy in Answer	.733	.449	.233	.504	-4.05	58	.000

Table 6 compares both groups in terms of overall achievement of listening proficiency and the result shows that experimental group (M = 4.53, SD = 2.34) outperformed its counterpart (M = 2.26, SD = 3.82) with significant difference $t(58) = -2.76$, $p = .008$ which rejects the null hypothesis mentioned above. It shows that *Facebook*-integrated instructional method is much more effective than traditional method in improving learners' listening proficiency.

Table 6

Comparison of Overall Achievement of Listening Proficiency

Elements	Experimental (n=30) M	SD	Control (n=30) M	SD	t	df	Sig.
Achievement Score	4.53	2.34	2.26	3.82	-2.76	58	.008

4.12 Findings and Discussion

The objective of this study was to find out the effectiveness of *Facebook*-integrated instructional method in improving learners' listening proficiency in English and the result revealed the positive impact of this instructional method because experimental group outperformed its counterpart with statistically significant difference. This finding is consistent with the study carried out by previous researchers such as

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Budiardi and Anggraeni (2013), Dogoriti and Pange (2014), Montoneri (2015), Omar, Embi, and Yunus (2012), and Wichadee (2013). In this sense, this instructional method may be alternative method in teaching listening skill because it provides a virtual platform through which authentic materials can be shared and learners can have their easy access to these materials that support them for the constant practice of listening skill.

4.13 Limitations of the Study

This study is confined to secondary level students. Further, it consists of relatively small sample size and there might be question regarding its external validity because its effectiveness could not be examined beyond the study due to constraints of time frame. However, consistent result with the previous researchers supports to state that it can be generalized in other context for teaching listening skill.

4.14 Future Research

Present study is based on finding out the effect of *Facebook*-integrated instructional method on the improvement of listening proficiency of secondary level learners. Therefore, future research can be carried out in finding out its effect in other levels. Similarly, its effectiveness can be examined in improving other language skills and aspects too.

4.15 Conclusion

This study aimed at finding out the effectiveness of *Facebook*-integrated instructional method in improving learners' listening proficiency. Sixty participants from secondary level were randomly assigned into experimental and control group. The experimental group received the treatment for a month while control group did not. The instrument of pre-test was used to find out the current listening proficiency of participants and post-test was administered to them to assess the efficacy of treatment. Obtained data were analyzed using descriptive and inferential statistics. The result revealed the positive impact of *Facebook*-integrated instructional method on the improvement of listening proficiency. Therefore, ELT teachers are suggested to implement it as an alternative instructional method for teaching listening. Further, suggestion is made for curriculum designers to develop curriculum that gives space this social media as an alternative tool for teaching listening skill.

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Keshab Kumar Sijali, M.Phil. Scholar and Dr. Chandra Kumar Laksamba, Ph.D.
Effectiveness of *Facebook*-integrated Instructional Method in Improving Learners' English Listening Proficiency in Schools in Nepal

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Shakespeare's Heroines:
Women of Valour with Perfect Womanhood and Magic Spell

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Abstract

This paper throws light on Shakespeare's heroines as women endowed with perfect womanhood and magic spell. Shakespeare was a man who was fully aware of the powers of life and human fellowship, some of them more evil-natured and conscious than the divine. In Shakespeare's work, he appears as a feminist in the treatment of women, who testifies for being an ardent supporter of women. Although Shakespeare is programmed like modern feminists, his heroines dominate the play's actions. Shakespeare's women characters show a rare kind of valour. They are all embodied in their refreshing perennial emotions.

Keywords: Shakespeare mystery, Womanhood, ambition, valour, emotions.

The study of Shakespeare is a boon to any student of literature, for Shakespeare lies immortal in the annals of English literature. Thinking about this immortal legend, all join together in crying with one voice, "Oh! What a dramatist!" because no dramatist is held in such high esteem and no one stands on par with him, what a glowing tribute Ben Jonson does pay to William Shakespeare, the legend? And as Ben Jonson himself says, Shakespeare's genius is unsurpassed and his greatness as a dramatist is ever lasting. No doubt, Shakespeare stands peerless in all English literature, nay, in the literature of the whole world. As Laxmikant Mohan puts it, "Things become old and worn out with age and usage, but with the passage of time and thought, Shakespeare is growing younger and even brighter-surely a paradoxical phenomenon worth studying" (P XIII).

Shakespeare was the man who cared more for life and humane fellowship fully conscious of the powers, some beneficent, some evil and conscious above all, of the Divinity that shapes our ends. Commenting on the mystery of Shakespeare's relation to his work, Allardyce Nicoll remarks thus:

> "…. just as God in relation to human beings
> Is both immanent and transcendent, so the
> poet is imminent and transcendent in
> relation to the characters of his imagination.
> We sense Shakespeare's presence beyond

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> The reach of reason and nevertheless potently
> appreciated; and at the same time, we feel
> his vitality and strength identified with
> and expressing itself through the individual
> characters" (P 63).

Thus, the vitality and strength of Shakespeare takes roots in his characters who are endowed with the power of valour, especially women characters. Then what is valour? The only answer is valour is nothing but exhibiting courage and enough strength in a battle. The term 'valour' cannot be restricted to men only, for it can be displayed in women too. Valour is nothing but an outcome of various emotions such as pity, passion, compassion, ambition, fear and even pain.

Shakespeare, in his treatment of women, appears to be a feminist for the works of Shakespeare testify him to be a staunch supporter of women. Shakespeare's women leave a beguiling impression on everyone. Whether Shakespeare, like the modern Feminists projected women in such a way that they loomed big dominating the very action of the play. Though it is an established fact that Shakespearean tragedy centres around the hero and Shakespearean women in comedies with their wit and charm do excel their men, women are found to be all the more interesting in Shakespearean tragedies. It is really a marvelous thing to know how Shakespeare could delineate women in their varied emotions like love, passion, compassion, ambition and make them valiant through these emotions. No doubt, one can find many a number of Desdemona, Lady Macbeth and Cleopatra often in the present day society. Women are presented in their varied emotions in his plays with one excelling the other and valour is an outburst of these diverse emotions and situations.

Shakespeare's men as class may not be compared with his women for practical genius. Compton Rickett admires Shakespeare's knowledge of the female psychology and the modernity of Shakespeare's women and comments thus: "Shakespeare's women have the primal qualities of womanhood common to every age and therefore can never be outdated". It is so amazing how a man could portray women with all their virtues and vices, their wit, sensibility and sentimentality. Shakespeare's heroines are virtuous, witty and ethereal representing all human emotions. He is so gentle a being that he finds good even in bad. His portrayed of Emilia and Bianca in Othello and Queen Gertrude in Hamlet testifies this. The literary offspring of Shakespeare is so vast an ocean that it is difficult to examine all women characters but a precise study of some women characters becomes necessary in this connection to show how wonderfully Shakespeare moulded women in diverse forms and how his women fulfill Compton Rickett's comment: "Women in Shakespeare's comedies outwit their male counterparts as they are endowed with rare genius, power and magic. They are never aggressive but are always sweet-tempered and when occasion demands, they prove move valiant than their man and yet remain submissive and loving.

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Miranda is the heroine of **The Tempest**, one of the last plays of Shakespeare. She occupies a unique place among the heroines of Shakespeare and to put it in the words of Mrs. Jameson, Miranda is the "Eve of An Enchanted Paradise". She is worthy of her name which means "a person to be admired. "Miranda has a fascinating personality which captivates Ferdinand who feels that she is a perfection of womanhood. He admires her beauty and praises thus:

> "Admired Miranda!
> Indeed the top of admiration! Worth
> What's dearest to the world! Full many a lady
> I have ey'd with best regard, and many a time
> The harmony of their tongues hath into bondage
> Brought my too diligent ear; for several virtues
> Have I liked several women; never any
> With so full soul but some defect in her
> Did quarrel with the noblest grace she ow'd
> And put it to the foil" (Act III, Sc-1, Lines 39-46).

Ferdinand hails her as perfect, peerless and the best of every creature. Caliben in all his malignity admires the beauty of Miranda as:

> "…. I never saw a woman.
> But only Sycorax my dam and she!
> But she as far surpasseth sycorax
> As great'st does least" (Act III, SC-II, Lines 97-100)

Miranda is an embodiment of virtue and innocence and the true maiden full of compassion. Prospero's pathetic story leaves her in doldrum, but she feels sorry for the trouble she might give her father as a three year old less. But for Prospero, she has been "a little cherub". She grows up in the lap of nature and the only man she knows besides her father is Ferdinand and she falls in love with him and never feels ashamed to express her innermost feelings. Her artless simplicity is brought out in the following words:

> "I am your wife, if you will marry one;
> If not, I'll die your maid"   (Act-III, SC-1, Line 83-84)

Viola is an epitome of all such feminine qualities as tenderness, modesty and shrinking delicacy of feeling. She is graceful and imaginative; She dominates the whole action of the play **Twelfth Night** and as Hazlitt rightly points out, "She is both the hero and heroine of the play. She is filled with a sweet consciousness of her feminine nature". There are only a few references to her beauty in her disguise as Cesario and Shakespeare does not

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stress her physical charm much, since the qualities of her head and heart are even more attractive:

> "She is loyal and she loves Orsino and
> Wants to be his wife.
> She, in the disguise of Cesario tells Orsino
> Yes a bartful strife
> Who'ever I woo, myself would be his wife".
> <div align="right">(Act-I, SC-IV, Lines 41-42)</div>

But Orsino, who still believes her to be Cesario employs her to plead his love for Olivia. This would come as a thunderbolt to any woman fixed in the frame of triangle love, but she fulfils her duty very sincerely and earnestly. Shakespeare proves his hand at the depiction of this beautiful lady. He portrays her as a symbol of a patience and self-sacrifice. Her characterization stands a testimony to Shakespeare's reverence for women. With her versality, she remains a perfection of womanhood.

Rosalind is the heroine of the play *As You Like It*. She has captivating looks and Orlando adores her as a wonderful combination of Helen's beauty, Cleopatra's majesty, Atlanda's exquisite symmetry and Lucretia's modesty:

> "Nature presently distill'd
> Helen's cheek, but not her heart,
> Cleopatra's better part,
> Atlanta's better part,
> Sad Lucretia's modesty" (Act-III, SC-II, Lines 127-131)

Rosalind is Shakespeare's ideal woman. She has beauty and wit interwoven together making her the cynosure of the play. She is essentially feminine being filled with great concern for others. She is blessed with a rare intellect and she conceives a plan to disguise herself as a shepherd boy and Celia as his sister. Even in the disguise of Ganymede, she is so appealing that the proud Phebe at once falls in love. She takes delight in Orlando's presence in the forest. She overwhelms Celia with her questions and comments. She weeps when Orlando is late at his tryst. When Celia blames him, she defends him. And when Celia praises him, she blames him. Her swooning at the sight of Orlando's blood stained hand-kerchief is characteristic of any woman neck deep in love. It is really a marvelous thing to know how a man so masculine in his attribute and attitude could portray woman in her varied emotions and versatile forms. Mrs. James aptly remarks: "The impression left upon our hearts and minds by the character of Rosalind – by the mixture of playfulness sensitivity and naivete is like a strain of music." (P 150).

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The character of Portia is dealt with utmost care and attention by Shakespeare. As a wonderful creation of Shakes, she shares the excellent qualities of his other women. She is gracious, vivacious, agile and candid in her speech. An amiable, intelligent, and accomplished woman, she is a synonym of perfect womanhood. Bassanio's words to Antonio reveal how virtuous and peerless Lady Portia is:

> "And she is fair, and fairer than that word,
> of wondrous virtues: Sometimes from her eyes
> I did receive fair speechless messages:
> Her name is Portia; nothing undervalued
> To Cato's daughter, Brutus' Portia"   (Act-1, SC-1, Lines 162-66)

While her womanliness, grace and sensitivity are more appealing, her masculine strength compels our attention and admiration. She, with the valour and wit of her tongue prevents Antonio from the imminent peril. As K. R. Srinivas Iyengar points out, "Love and gratitude grow wings in her, quicken the agility of her intelligence and she neatly turns the scales in the trial scene. ….. Bassanio is the sort of man who could inspire such love in Antonio and Portia's love and gratitude are of the kind that can defeat the diabolic moves of even such a man as Shylock" (P 344). No doubt, Portia is a delightful creature, one of Shakespeare's most intelligent and captivating heroines.

Ophetia is innocent, tender, docile, affectionate and obedient. She grows up the desolation having lost her mother early in her life. Thus, she is deprived of her mother's love and her world centres around three men, her father who is her guardian and who little believes in love, her brother who only puts obstacles in the path of her lover who fools and baffles her to the point of driving mad thus making her life tragic. As A. C. Bradley opines, "Her affection for her brother is shown in two or three delicate strokes. Her love for her father is deep …. But certainly she has given to Hamlet, all the love which her nature is as yet capable. Beyond these three beloved ones, she seems to have eyes and ears for no one" (P 161). Mrs. Jameson is all pity for Ophelia and comments:

> "She is too soft, too good, and too fair
> to be cast among the briers of this working
> day world, and fall and bleed upon the
> thorns of life".

Cordelia embodies the unmingled tenderness and love which are the essentials of her nature. Hers is the power of loving with the strongest, purest devotion and of inspiring love. Her strength is revealed at the outset of the play. She is not a sycophant like Goneril or Regan who, with an evil design satisfy Lear's ego. She is a simpleton, candid in every sense of the word and possesses a rare divinity that makes her unique. Her straightforward answer

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to King Lear which Lear feels 'so in tendered' enlightens the reader. Cordelia is a women who given half of her love to her husband when married.

> "…. Haply, when I shall wed,
> That lord whose hand must lake my Plight shall carry
> Half of my love with him, half my care and duty:
> Sure, I shall never marry like my sisters,
> To love my father all"   (Act-I, SC-1, Lines 94-98)

Cordelia knows that she is her father's heartbeat, but she cannot satiate his hunger which is to know how immeasurable and infinite her love is for him. Cordelia is a real woman who shares her love between her father and husband. Cordelia's attitude lucidly displays the genius and perspicacity of Shakespeare. As Laxmikant Mohan puts it, "Cordelia is a real woman of the Renaissance" (P 149). All these characters, no doubt, display valour of a rarer kind and one can find all of them as embodiment of emotions perennial in their freshness.

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Languages in Kodagu
(A District in Karnataka, India)

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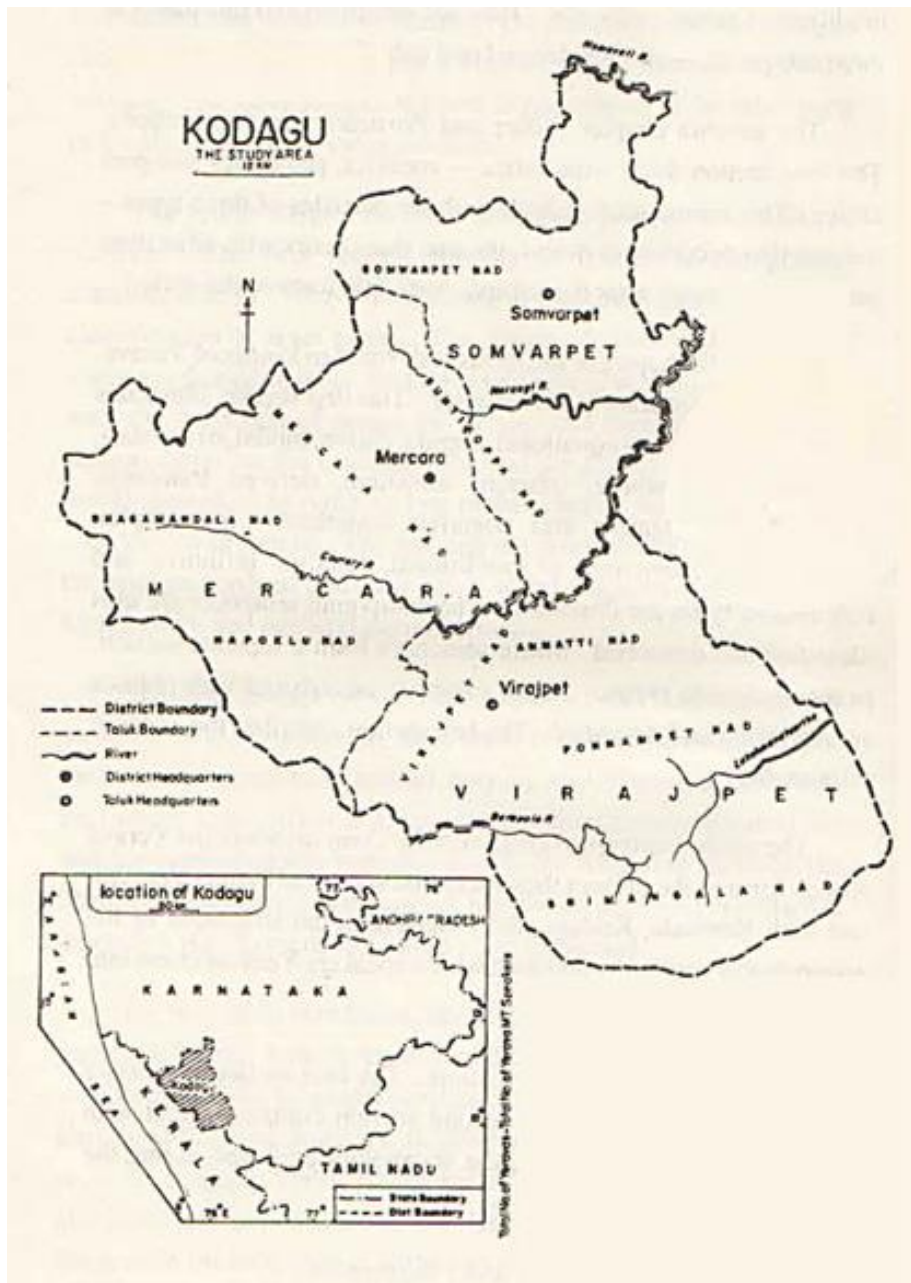**Kadaganchi, Aland Road, Kalaburagi District - 585311**
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Introduction

Kodagu, popularly known as Coorg, also is a district in Karnataka, India. It is the smallest district in the state. Coorg is well-known for its coffee and orange estates. It is famous as the district from which two Chiefs of the Indian Army came, and also as a major contributor of soldiers to Indian Defence Forces for generations. It has a unique distinction of being geographically intact for centuries and has independent census records from 1872 unlike other districts of the state.

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KODAGU
THE STUDY AREA

The Census of India by the British recognizes Kodagu as a home of two indigenous mother tongues and principal languages of the province: Kodava and Yerava. Here it is intended to describe the linguistic composition of this unique district from the available census records.

The British took over Kodagu on April 4, 1834. The Linguistic Survey of India (Vol IV) cites from Caldwell's grammar that *'Coorg is a small but interesting district, formerly an independent principality… The native spelling of Coorg is usually kodagu properly kudagu, west, a meaning of the word which is usual in Ancient Tamil…'* (P 282). Now, Kodagu is one of the 30 districts in the Indian state of Karnataka. It is 4104 square kilometers in area and known as a tiny district. The maximum length of the district from North to South is 96 kilometers and maximum breadth from East to West is 64 kilometers. It is adjacent to Kerala

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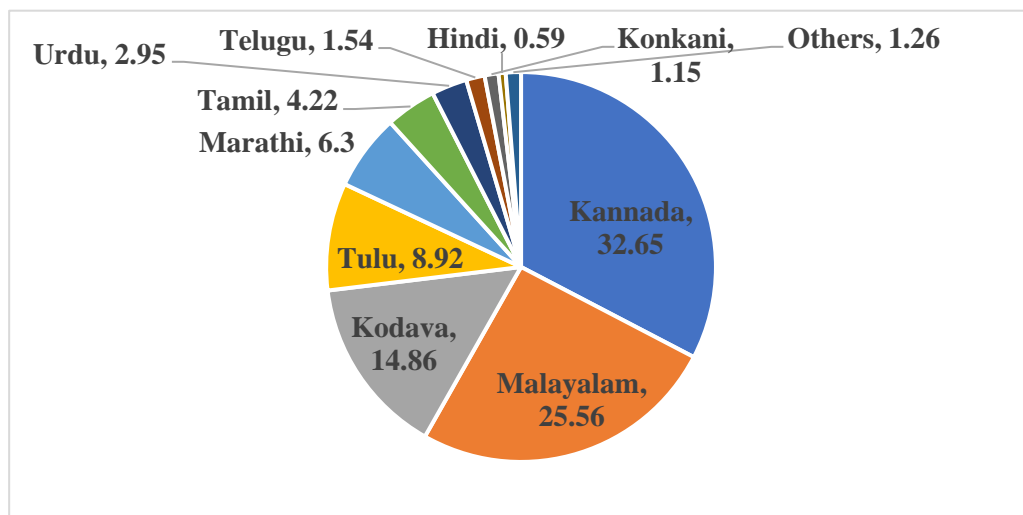Languages in Kodagu (A District in Karnataka, India)

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state. On other sides, Mysore, Hassan and Dakshina Kannada districts encircle Kodagu. It has three talukas: Madikeri, Somvarpet and Virajpet. The latest Census of India -2011records its population as 5,54,519 persons. Among them 4,73,531 persons reside in the rural and 80,988 persons in the urban areas.

Languages in Kodagu:2011

The 2011 Census of India records ten languages spoken by 98.74% of the population. They are - Kannada: 1,81,087 (32.65%), Malayalam: 1,41,785 (25.56%), Kodava: 82,421 (14.86%), Tulu: 49,490 (8.92%), Marathi: 34,948 (6.3%), Tamil: 23,440 (4.22%), Urdu: 16,369 (2.95%), Telugu: 8,592 (1.54%), Konkani: 6,415 (1.15%) and Hindi: 3,327 (0.59%). Other languages are spoken by 1.26% of the population of the district. The graph-1 illustrates the linguistic composition of the Kodagu district.
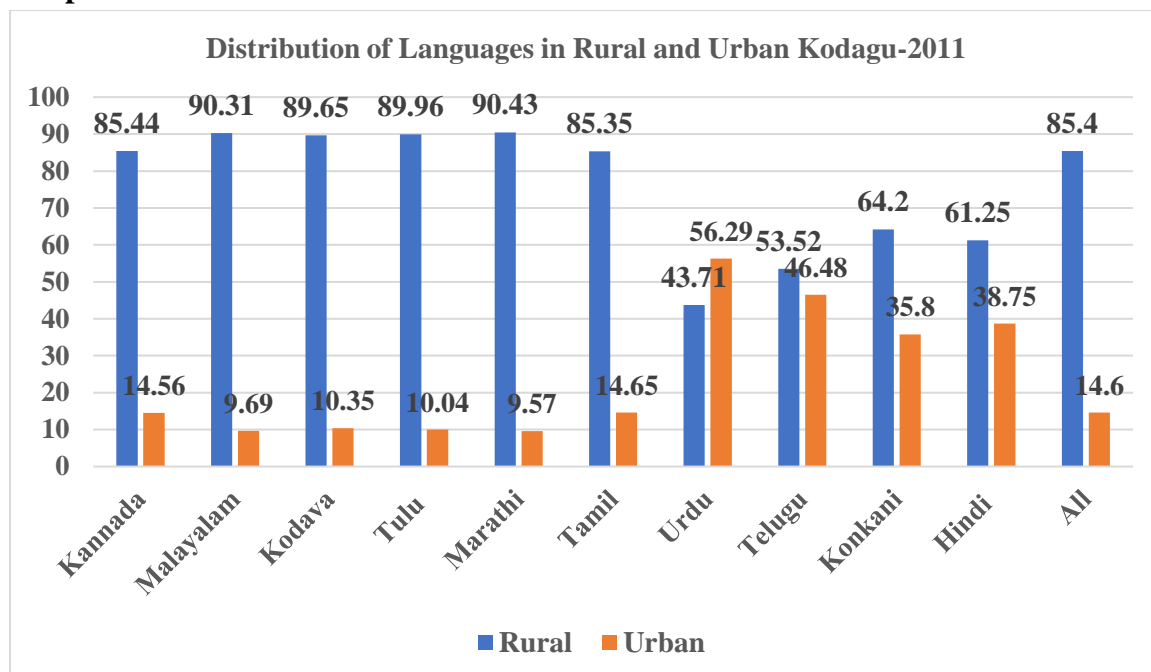
Graph-1
Languages in Kodagu:2011
(**Percentage**}

In Karnataka, 53.7% of Urdu speakers reside in the urban areas and 46.3% of them in the rural areas. Similarly, in Kodagu also 56.29% of Urdu speakers are in the urban areas and 43.71% are in the rural areas. Tamil speakers present a contrasting picture. In Karnataka 68.2% of Tamil speakers are in the urban areas and 31.8% of them in the rural areas. However, in Kodagu only 14.65% of Tamil speakers are in the urban areas and 85.35% of them are in the rural areas. More speakers of other languages reside in rural areas than in the urban areas. The details of the rural and urban distribution of different language speakers is - Kannada: 85.44% / 14.56%, Malayalam: 90.31% / 9.69%, Kodava: 89.65% / 10.35%, Tulu: 89.96% / 10.04%, Marathi: 90.43% / 9.57%, Telugu: 53.52% / 46.48%, Konkani: 64.20% / 35.80%, and Hindi: 61.25% / 38.75%.

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The graph-2 illustrates the rural and urban distribution of speakers of languages of Kodagu.

Graph-2

Distribution of Languages in Rural and Urban Kodagu-2011

Changing Linguistic Landscape of Kodagu: 1951- 2011

In the *Memorandum on the Census of British India of 1871-72* at page 20 it is stated that *'In Coorg, besides the Coorg language, Kanarese, Malayalam, Tamil, Tulu and Hindustani are used'*. The 1871 census records population of Kodagu as 1,68,312 persons. The Census of 2011 records the total population of the district as 5,54,519 persons -- A substantial increase in the population of Kodagu in more than a century.

The first census in 1951 after the independence of the country and the first census in 1961 of the country after the reorganisation of its states on the basis of languages help us to understand the changes that are taking place in the linguistic landscape of Kodagu.

The table-1 gives the details of the number of speakers of the 10 languages from 1951 to 2011. In case of all these languages, the number of speakers is increasing.

Change in Numbers
Table-1

Language	2011	2001	1991	1961	1951
Kannada	1,81,087	1,93,088	1,84,798	98,914	80,410
Malayalam	1,41,785	1,28,789	1,13,752	53,199	32,683
Kodava	82,421	92,193	79,415	75,003	66,642
Tulu	49,490	47,989	44,110	28,430	21,000

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Marathi	34,948	2,798	2,957	2,058	1,558
Tamil	23,440	30,756	32,278	22,429	13,824
Urdu	16369	15,567	13,868	8,070	3,818
Telugu	8,592	10,583	7,967	5,777	3,927
Konkani	6,415	6,711	6,729	6,220	3,515
Hindi	3,327	4,337	1,945	839	1,373

We observe an unusual increase of population of the speakers of Kannada, Malayalam and Marathi languages in the district. This is not a normal population growth, but it could be due to influx of speakers of Kannada and Malayalam languages for various reasons. The increase in population of other languages does not attract the immediate attention. The case of Marathi is interesting and entirely different.

Mother tongue '*Are*'

In 2011 census, the list of mother tongues in Kodagu finds a new entry *'Are'*. This is included / classified as a mother tongue under Marathi language. Hence there is an unusual increase in the number of Marathi speakers. This *Are* mother tongue has 32,226 (Male: 15,990, Female: 16,236) speakers in Kodagu. Among them 29,613 persons reside in rural areas and less persons in urban areas 2,613. The 2011 census records speakers of *'Are'* mother tongue in Karnataka as 50,339 persons: Male-25,008, Female-25,331 persons and in India: 53,879 persons.
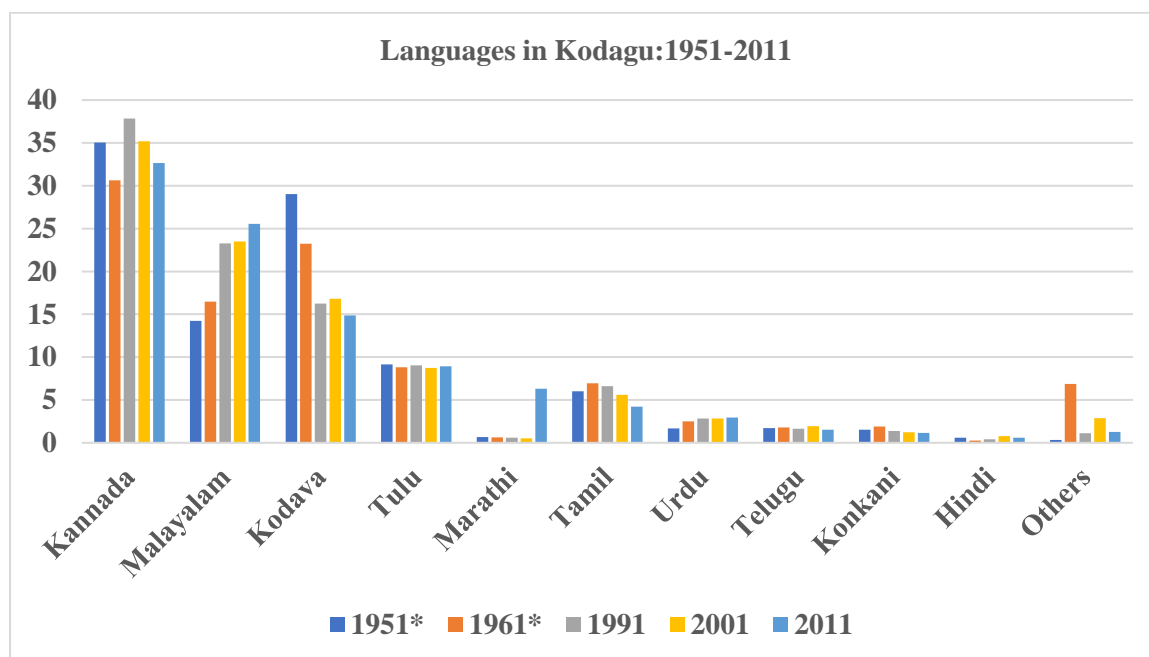
Change in Proportion

The table-2 and the chart-3 illustrate the proportion of 10 language speakers in Kodagu and the changes in its linguistic landscape from 1951 to 2011.

Table-2

Language	1951*	1961*	1991	2001	2011
Kannada	35.05	30.63	37.83	35.20	32.65
Malayalam	14.24	16.47	23.29	23.48	25,56
Kodava	29.04	23.23	16.26	16.81	14.86
Tulu	9.15	8.80	9.03	8.75	8.92
Marathi	0.67	0.63	0.61	0.51	6.30
Tamil	6.02	6.94	6.61	5.61	4.22
Urdu	1.66	2.49	2.84	2.84	2.95
Telugu	1.71	1.78	1.63	1.93	1.54
Konkani	1.53	1.92	1.38	1.22	1.15
Hindi	0.59	0.25	0.40	0.79	0.59
Others	0.34	6.86	1.12	2.86	1.26

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Graph-3

Languages in Kodagu:1951-2011

Though the number of speakers of these languages have increased in Kodagu, their proportion in the district has changed remarkably. Between 1951 and 2011 percentage of Kannada speakers is reduced from 35.05% to 32.65%, Kodava speakers from 29.04% to 14.86%. Kodagu speakers were number two in 1951 but they are number three now. Malayalam speakers were 14.24% and now they are 25.56%. They are proportionately occupying the second place in Kodagu. The place of indigenous language of the district has inquisitively changed.

Indigenous Mother Tongues of Kodagu

The historical records show that Kodava and Yerava, a tribal mother tongue. are indigenous to Kodagu. Kodava is the mother tongue of Kodava people and Yerava is the mother tongue of the Yerava tribe. The recorded history of Yeravas by Connor (1870) and Richter (1887) indicate Yeravas as slaves, *praedial* (relating to land and farming) slaves attached to the land. They were considered lowest in the social hierarchy. They were also owned like land and sold when land was sold. The Census of India 1921 in the Coorg volume on page 33, records that *'The languages peculiar to Coorg are Kodagu and Yerava. Both these languages show a decrease in the number of people speaking them as compared with the 1911 census, but they are slightly better than the figures for 1901. The decrease in the Yerava language is to be accounted for by the decrease among the Yerava population'.*

Details of Yerava population from 1901 to 2011 are provided in the table-3 and the chart-4.

<47-55>

Table - 3

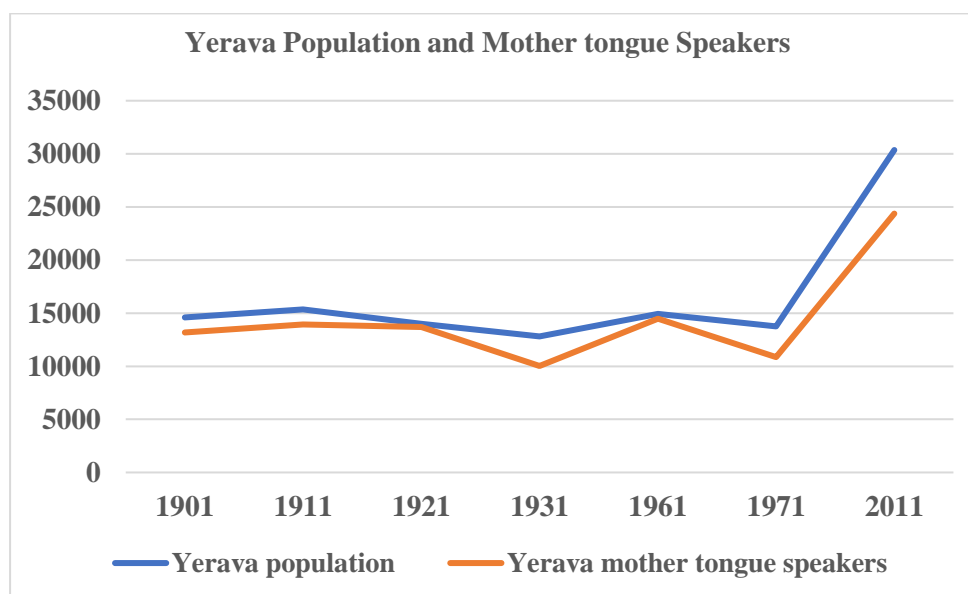| Year	Kodava	Yerava
2011	14.86	4.66
2001	16.80	3.55
1991	16.25	3.53
1971	18.76	2.87
1961	23.23	4.59
1931	27.29	6.13
1921	24.21	8.35
1911	24.45	8.52
1901	21.67	7.29

Graph -4

Here we realize that the proportion of these two indigenous language speakers has gone down for Kodagu from 24.45% to 14.86% and for Yerava from 8.52% to 4.66% in one hundred years between 1911 to 2011.

Language Endangerment

Language shift due to social, economic, political reasons among mother tongues spoken by a comparatively small number of speakers is expected, especially if they exist amidst a politically, socially and economically powerful languages. This shift leads to the loss of their mother tongue. Kodagu is a real time witness to this. The table-4 and the graph-5 thereon provides the details of the population of Yeravas and also the number of speakers of the Yerava mother tongue along with the percentage of speakers.
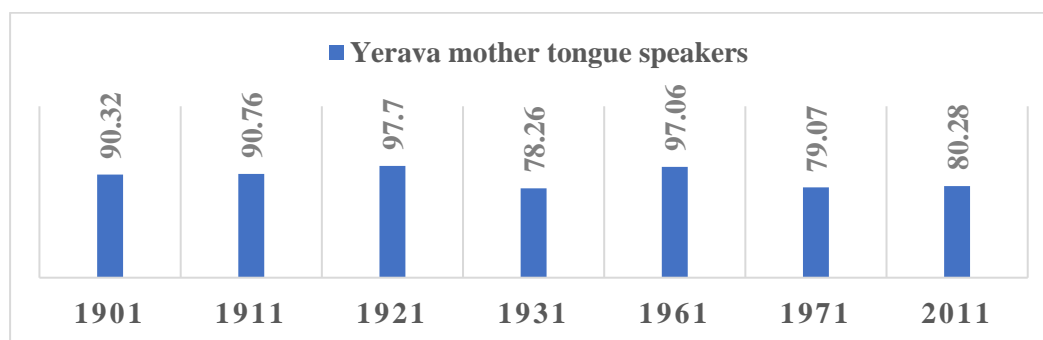
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Table-4

Year	Yerava population	Yerava mother tongue speakers	%
1901	14586	13175	90.32
1911	15338	13921	90.76
1921	14008	13686	97.70
1931	12810	10026	78.26
1961	14927	14489	97.06
1971	13743	10867	79.07
2011	30359	24374	80.28

Graph-5

After the reorganisation of states in 1961 Census, Yerava tribal population of the state was 14,927 and Yerava mother tongue speakers was 14,489 (97.065%). In 2011, population of the Yerava tribe is 30,359 and the number of Yerava mother tongue speakers is 24,574 (80.94%). Among them 1579 persons have reported that Kannada is their mother tongue. The number of Yerava tribe speaking their own mother tongue continues to decline and is less than the number of corresponding tribal population. Population of the tribe is increasing but the percentage of mother tongue speakers is not increasing correspondingly. A decline from 97.065% (1961) to 80.94% (2011) indicates that the trend of decreasing of mother tongue speakers of this tribe continues unabated. This is really alarming and makes us to consider that Yerava mother tongue is one of the really endangered languages.

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Graph -6

Graph showing Yerava mother tongue speakers by year: 1901: 90.32, 1911: 90.76, 1921: 97.7, 1931: 78.26, 1961: 97.06, 1971: 79.07, 2011: 80.28

In one hundred years, the linguistic landscape of Kodagu / Coorg has undergone a radical change. It is evident that though the number of speakers of all the 10 languages has increased, percentage of Kodagu speakers is reduced by 50% of what it was in 1951. At the same time the percentage of speakers of Kannada, Malayalam, Marathi and Urdu also has increased. A mother tongue '*Are*' has become a part of the Marathi language in 2011.

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Lexical Gaps and Untranslatability in Translation

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1. Introduction

Linguists consider the word as a crucial unit in their description of language. While doing so they mostly focus on those words that are recognized as part of the vocabulary of a language. Sometimes it is relevant to consider the words that are not part of the vocabulary. They can be referred to as non-existing words. In lexical semantics, it is customary to talk about lexical gaps instead of referring to non-existing words. The non-existing words are indications of "gaps" or "holes" in the lexicon of the language that could be filled.

Lexical gaps are also known as lexical lacunae. The vocabulary of all the languages, including English and Tamil, shows lexical gaps. For example, the English noun *horse* as a hypernym incorporates its denotation both *stallion* (male horse) and *mare* (female horse). However, there is no such hypernym in the case of *cows* and *bulls*, which subsumes both *cow* and *bull* in denotation. The absence of such a hypernym is called a lexical gap. Lyons (1977, pp. 301-305) addresses lexical gaps from a structuralist perspective. He defines lexical gaps as slots in a patterning. Wang (1989) defines lexical gaps as empty linguistic symbols and Fan (1989) defines them as empty spaces in a lexeme cluster. Rajendran (2001) defines lexical gap as a vacuum in the vocabulary structure of a language.

We always encounter the lexical gaps when we try to translate one language into another or develop a bilingual or multilingual dictionary or lexical data bases like WordNet or Thesaurus or Ontology for the vocabulary of a language. The present work addresses how lexical gaps constitute a thorny area for translation between English and Tamil and the strategies adopted by the translators to encounter or overcome the problem of the lexical gap.

Untranslatability is a property of a text or of any utterance, in one language, for which no equivalent text or utterance can be found in another language when translated. Terms are, however, neither exclusively translatable nor exclusively untranslatable. Rather, the difficult level of translation depends on their nature, as well as on the translator's knowledge of the languages in question. Quite often, a text or utterance that is considered "untranslatable" is actually a lacuna or lexical gap. That is, there is no one-to-one equivalence between the word, expression or turn of phrase in the source language and another word, expression or turn of phrase in the target language. A translator can, however, resort to number of translation procedures to compensate lexical gap. Therefore, untranslatability or difficulty of translation does not always carry deep linguistic relativity implications; denotation can virtually always

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be translated, given enough circumlocution, although connotation may be ineffable or inefficient to convey. (Wikipedia on "Untranslatability").

There is a school of thought identified with Walter Benjamin that identifies the concept of "sacred" in relation to translation and this pertains to the text that is untranslatable because its meaning and letter cannot be disassociated. It stems from the view that translation should realize the imagined perfect relationship with the original text. This theory highlights the paradoxical nature of translation wherein it—as a process—assumes the forms of necessity and impossibility at the same time. This is demonstrated in Jacques Derrida's analysis of the myth of Babel, a word which he described as a name that means confusion and also a proper name of God. Furthermore, Derrida noted that when God condemned the world to a multiplicity of tongues, he created a paradoxical need and impossibility of translation.

Derrida himself has put forward his own notion of the untranslatability of the text, arguing in his early works such as the Writing and Difference and Margins of Philosophy that there is an excess of untranslatable meaning in literature and these cannot be reduced to a closed system or a restricted economy "in which there is nothing that cannot be made to make sense."

Brian James Baer posits that nations sometimes see untranslatability as proof of its national genius. Literature that can be easily translated may be considered as lacking originality, while translated work themselves may be regarded merely as imitations. Baer quotes Jean-Jacques Rousseau defining true genius as "the kind that creates and makes everything out of nothing". Paraphrasing Robert Frost's remark about poetry ("Poetry is what gets lost in translation"), Baer suggests that "one could define national identity as that which is lost in translation". He further quotes Alexandra Jaffe: "When translators talk about untranslatable, they often reinforce the notion that each language has its own 'genius', an 'essence' that naturally sets it apart from all other languages and reflects something of the 'soul' of its culture or people".

Quite often, a text or utterance that is considered to be "untranslatable" is considered a lacuna, or lexical gap. That is, there is no one-to-one equivalence between the word, expression or turn of phrase in the source language and another word, expression or turn of phrase in the target language. A translator can, however, resort to number of translation procedures to compensate for lexical gap. From this perspective, untranslatability or difficulty of translation does not always carry deep linguistic relativity implications; denotation can virtually always be translated, given enough circumlocution, although connotation may be ineffable or inefficient to convey.

2. Lexical Idiosyncrasies

One will come across various types of idiosyncrasies or discrepancies if one makes a contrastive analysis of a source and a target language. Bentivogli & Pianta (2009) gives the following as a summary of the most common idiosyncrasies:

2.1. Syntactic Divergencies

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The syntactic discrepancy arises when the translation equivalent (TE) does not have the same syntactic ordering properties of the source language word.

e.g.

English shows SVO word order whereas Tamil shows SOV word order.

English is prepositional language whereas Tamil is a postpositional language.

The phrase *king of England* in English needs to be translated as *ingkilaant-in arasan* ('England-possessive case marker king') in Tamil.

2.2. Lexicalization Differences

Lexicalization differences come to fore when the source and target languages lexicalize the same concept with a different kind of lexical units (word, compound or collocation) or one of the two languages has no lexicalization for the concept (lexical unit vs. free combination of words). The latter case is called lexical gap. Take for example, *bicycle*; bicycle has been introduced to Tamil culture from outside. Tamil has borrowed the word *caikiL* along with the vehicle, *cycle*. Later, Tamil tried to coin its own indigenous name from its own units of meaning. Thus many names are coined for *bicycle*: *miti vaNTi* which literally means 'vehicle which need to be peddled', *untu vaNTi* 'vehicle which need to be pushed', etc. Similarly, *car* is taken with its foreign name *kaar* 'car'. Later *ciRRuntu* is coined. *Bus* is taken into Tamil culture with its foreign name *pas* 'bus'. Later *peerundtu* is coined. But Tamil shows vacuum or gaps in representing the certain parts of these vehicles. Kinship terms have full of these examples. For the English kinship *uncle*, there are many equivalents in Tamil, each denoting different kinship concepts. So, if you go from Tamil to English, you will realize that there are many lexical gaps in English.

2.3. Divergences in Connotation

The TE fails to reproduce all the nuances expressed by the source language word. For example, *knowledge* in English cannot express all the nuances expressed by *aRivu* in Tamil. *Philanthropy* cannot express all the nuances expressed by the Tamil word *tarmam*. Similarly *paavam* and *puNNiyam* in Tamil cannot be equated respectively with 'sin' and 'blessing' in English.

2.4. Denotation Differences

The denotation difference appears when the denotation of the source language word only partially overlaps the denotation of the TE. For example, English *finger* only partially overlaps with Tamil as *finger* denotes only the terminal part of the hand and not the terminal part of a leg; English makes use of *toe* to denote the terminal part of the leg, whereas Tamil makes of *viral* to denote both the terminal part of the hand and the terminal a part of the leg.

Only the first two idiosyncrasies are relevant to us as they imply lack of cross linguistic synonymy. They are represented as:

• Lexical gaps: Lexical gap denotes an instance where a language expresses a concept as a lexical unit or word while the other language expresses it with a free combination of words.

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For example, the word *borrower* is referred in Tamil by the phrase *kaTan vaangkupavar* 'one who gets loan'.

• Denotation differences: Denotation difference arises when the TE of a source language exists, but it is more general (generalization) or more specific (specification). In the former case, the TE is a sort of cross-linguistic hypernym of the source language word (ex. Tamil *viral* = English *finger* or *toe*) and in the latter case it is a cross linguistic hyponym (for example, English word *lion*, which functions as a general term for lion and male of lion is equaled by *cingkam* in Tamil which is only a general term for *lion*; 'male lion' is denoted by the phrase *aaN cingkam*).

3. Defining a Lexical Gap

A competing term for 'lexical gap' is 'lexical hole'. The two terms are alternatively used in the literature available on the topic. However, 'lexical gap' as a term is widely used than 'lexical hole'. The definition of lexical gap depends upon whether we talk about lexical gap within a language or across the languages. As far as translation is concerned, the lexical gaps across language are crucial ones. Of course, the lexical gaps within the language too help us to understand the lexical gaps across the languages in clear terms.

There is a unanimous agreement between linguists and translation specialists of what a lexical gap means. Trask (1993:157) defines lexical gap as "the absence of a hypothetical word which would seem to fit naturally into the pattern exhibited by existing words". The pioneer in field semantics, Lehrer (1974:95) states that the term 'lexical gap' is ambiguous as it has been applied to all sorts of instances where a word, in one way or another, is missing. A lexical gap means the absence of lexicalization of a certain concept. A concept is lexicalized when a language has a lexical item to express the concept. The lexical item could be a single word, a complex word or an idiom or a collocation. The existence of a lexical gap will be noted only when a concept lacks lexicalization and is expressed by a free word combination or any other transformation (e.g. omission, translation by different parts of speech, etc.). Thus the multiword expression X is not a lexical gap, because it is a fixed expression in a language, while Y is a lexical gap, because it is a free-word combination.

In the case of lexical gaps across languages, lexical gaps are considered as instances of lack of lexicalization identified in a language while comparing two languages or in a target language during translation. The problem seems to be minor and clear. But, after going through the linguistic literature on lexical gap one gets rather an opposite impression. The problem is on lexicalization which is explained from linguistic perspective. The definition of lexical gaps is based on linguists' practical requirement as well as their understanding of the process of lexicalization. Thus, lexical gaps are realized across the languages in the following three instances: one is when a source-language word does not have a direct equivalent without going into details about the notion of a direct equivalent itself (Janssen 2004); the second is when a source-language word rendered by a target-language word is rendered by a target-language phrase without distinguishing it from idioms and collocations (Arnold et al 1994, Santos 1993); and the third is when a concept is not encoded by a lexical item, i.e. by a word, a complex word, an idiom and a collocation (Bentivogli and Pianta 2000, Bentivogli et

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al 2000). The main difference between these definitions can easily be noticed: the specificity of a lexical item.

A lexical gap is identified on the level of one meaning. It is not identified on the level of a lexeme, which is usually polysemous. In translation, we deal with one meaning with reference to contexts specific only to a specific meaning. A translator is interested in individual meanings. He is not bothered about the semantic structure of a word. Therefore the lexical gaps are identified on the level of individual meaning. In general, we can say that a lexical gap is a concept that is not lexicalized by a lexical item (single word, complex word, an idiom, and collocation) in a language due to its uniqueness. Lexical gap is identified while comparing or translating individual meanings of lexical items in two languages. One of the reasons to study lexical gap is that it is difficult to identify them in advance. Only during translation, one understands that the target-language lacks a certain word. A dictionary in such cases provides a mere explanation of the concept encoded by the source language. Unfortunately, such meaning explanations usually are not good in natural language use.

4. Typology of Lexical Gaps

The study of lexical gaps starts with the work by Chomsky (1965) and Chomsky & Halle (1965). They distinguish between accidental gaps and systematic gaps. Accidental gaps are words that do not exist but could be reasonably expected to exist; on the other hand systematic gaps are words that are not even expected to exist since they violate the rules of what a "good" word is. However, the term lexical gap is reserved only for the accidental gaps in much of the subsequent works.

The accidental gaps in the work of Chomsky and Halle are segments or strings of letters that could possibly form words. Such gaps are called formal gaps, sometimes also referred to as morpheme gaps. DAY TRANSLATIONS (2018) opines that lexical gaps occur in several types. They are realized at phonological (e.g.*pkly/pkli/), morphological (e.g.*ungood), syntactic (e.g.*informations) or semantic (e.g. *male dog) levels. A significant part of the more recent work on lexical gaps, however, deals with semantic gaps. A semantic gap is, in the words of Lehrer (1974), "the lack of a convenient word to express what (the speaker) wants to speak about.", although also words that are possible but not (yet) convenient are considered semantic gaps. A semantic gap is a notion for which there is no word, whereas formal gaps are "words" that do not refer (to any notion). As with formal gaps, we can in principle distinguish between semantic gaps that are accidental, and semantic notion for which no word can exist because they violate the rules of what a "good" notion (for lexicalization) is.

The coarse taxonomy of non-existing words given by Janssen (2004) is given below.

	Accidental	Systematic
Formal	Formal gap	Impossible lexical entry
Semantic	Semantic gap	Non-lexicalizable notion

An overview of the types of lexical gaps given by Janssen (2004) is shown below:

Morpheme gap	A sequence of segments that is permitted by phonological rules but not found. Fillers: possible words
Morphological gap	A word that can be generated from an existing word by productive morphological rules. Mostly understood as derivational rules, and therefore also called derivational gaps. Fillers: potential words
Paradigm gap	A morphological gap in the inflectional morphology.
Semantic/functional gap	A lack of a word to express what a speaker might want to talk about.
Taxonomic gap	A gap in the taxonomic structure. Fillers: pseudo-words
Translational gap	A word in one language for which no lexical unit exists in another that expresses that same meaning. Fillers3: untraslatable words

5. Lexical Gaps and Semantic Fields

The principles of semantic field contribute to the proper understanding of lexical gaps. The proponents of the semantic field theory (Lehrer 1974a, 1974b; Lyons 1977) declare empty spaces in a structure which is also related to the absence of lexicalization as the essential feature of a lexical gap. In this approach, different fields such as taxonomies, hierarchies, clusters, grids, linear structures, and matrixes help to organize the lexicon into conceptual structures where the missing structural part is then best observed and studied in relation to the other units in the field. Different approaches, for example, Bentivogli and Pianta favour contrastive lexicological studies where a lexical gap is identified as a missing translational equivalent in a target language to a lexical item in a source language. The study of lexical gaps has received increased attention in recent times. This is due to the present-day demand for the translation of all kinds of documents, statutes, provisions, regulations, licenses, contracts, and others.

In the light semantic field or lexical field, we can investigate clearly about the lexical vacuums or lexical gaps. The theory of semantic fields emerged heavily influenced by de Saussure's structuralism and German idealism. Trier, who is a pioneer in the lexical field analysis, opines that lexical fields are neatly structured. The whole vocabulary is organized in fields. He introduced the notion of concepts and fields and conceptual fields and advocates that when concepts change in our heads, meaning of a lexeme also changes. Semantic field demonstrates vocabulary organization on the paradigmatic level. The basic assumption is that the vocabulary of a lexical field is an integrated system of lexemes which are interrelated in meaning. The whole of the lexical field consists of many semantic fields that accumulate lexemes which are close in meaning. The vocabulary of a lexical field is a mosaic without gaps or overlaps. His followers disregarded conceptual field. They preserved very neat and rigid structures but could not explain how and why lexical fields change.

It is often common for lexical gaps to come to the fore within semantic fields where there is a hole in the pattern, i.e. "the absence of a lexeme at a particular place in the structure of a semantic field" (Lyons, 1977:301). For instance, the semantic field of temperature in English, as introduced by Conner (1983:43), consists of four terms: *cold*, *cool*, *warm*, *hot*. In

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some contexts, these terms turn to be synonyms (e.g. *cold/ cool water*) and in other, they are antonyms (e.g. *cold/ *cool outer space*). On the other hand, in Tamil, the semantic field of temperature involves different terms where a lexical gap is easy to recognize.

The lexical framework of any language is often built in terms of semantic fields (e.g. kinship relations, colour terms, military ranks etc.), sense relations (e.g. hyponymy, synonymy, antonymy etc.), collocation, idioms, and relational opposites. The basic principle behind the availability of certain lexis in any given language is its users' needs. So, a lexical item referring to a particular object or concept can be found in one language, but it is absent in another. Bentivogli and Pianta (2000) are of the opinion that a lexical gap occurs whenever a language expresses a concept with a lexical unit, whereas another language expresses the same concept with a free combination of words. Lyons (1977:303) maintains that lexical gaps are attributed to unlexicalized concepts or objects across languages. For instance, the distinction between dead humans and dead animals leads to the coinage of two lexical items referring to them as 'corpse' and 'carcass' respectively because of institutionalization. However, there is no word referring to dead plants.

The lexical gap ("hole in the pattern") indicates the absence of a lexeme in a point in a particular lexical field. According to Trier, there are no gaps in the system. If they arise (by conceptual innovation), they are quickly filled by borrowing or by extending the meaning of an existing lexeme. It should be remembered in the context that, according to Chomsky, there are no gaps in the system. Gaps appear when you compare languages. Languages show cultural gaps. As one language is culturally different from another language, likely, the cultural items of one language may not be found in the other language. So, it is needless to say that lexical gaps are inevitable in the vocabulary structure of a language. The main reason for lexical gaps is the absence of lexicalization, which is not easily pinned down. However, a major group of lexical gaps can be explained by social and cultural differences of source and target language users. A lexical gap in a target language is identified when its users cannot know the concept encoded by a source language.

Rajendran prepared a thesaurus for Tamil (Rajendran, 2001) based on Nida (Nida, 1975) who developed a thesaurus dictionary for bible translation on the principles of componential analysis. He made a detailed study on lexical gaps or vacuums in the vocabulary structure of Tamil (Rajendran, 2000).

6. Issues with Lexical Gaps in Translation

There are many questions and issues related to lexical gaps in translation. The following are some of them.

6.1. Unadapted loanwords

While translating, we make use of loan words to serve our immediate purpose. There are two kinds of loans, loans adapted to the native language structure and another is unadapted loans. Unadapted loanwords are strange creatures: they are impossible words that are nevertheless lexical words. Lehrer (1974, pp. 95) observes that the incorporation of loanwords into the lexicon of a language can change the orthographic rules of the language.

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As a consequence, the unadapted loanwords become possible words. This, in turn, creates new orthographic gaps for similar words that become possible but not lexicalized.

6.2. Gaps in the Translation of Idioms

Translation of idioms from SL to TL is a difficult and challenging task. It is challenging to find TE in idioms. The translation of idioms has remained controversial among translation professionals. Lot has been said about the translation of idioms from SL into TL. There is always a dispute over the adequate rendering of idioms. The reason for the difficulty in rendering idioms from SL to TL is that such idioms have one-to-zero equivalents in the TL. Proverbs are no exception in this regard since they are classified as a subcategory of idioms and they are culture-bound. However, this does not mean that this applies to all proverbs; on the contrary, some have one-to-one or one-to-many equivalents.

The translator's task becomes complicated when the expressions and functions of idioms differ in both SL and TL. For the functionally adequate renderings of such idioms (including proverbs), the mastery of the culture and the way of life besides that of the linguistic system become prerequisites. (e.g. *kicked the bucket* in English can be translated normally as *iRa* 'die' in Tamil; a parallel phrase *kalam uTai* 'break the pot', one of the rituals performed during Hindu funeral, is not used in *kick the bucket* sense).

6.3. Morphological Gaps in Translation

Lehrer (1974) and Kjellmer (2003) use the term "derivational gaps" and identify them as gaps within the limits of one language. According to them, derivational gaps are words produced from partially productive stems and suffixes, which are understandable, but not acceptable in a language. For example, although we understand the meaning of "mistelephone", "conversate" or "friable", they do not comply with the norms of the English language (Lehrer 1974b:96-97). We make use of the term to indicate the kind of lexical gaps results from different morphological processes in the source and target languages. The English language has the potential to pack complex concepts into one word because of its rich choice of prefixes, suffixes and stems, most of which have roots in Latin or Greek.

English has a rich in word formation process. It forms verbs from nouns by conversion, nouns from verbs and other grammatical categories by affixation, adjectives and adverbs by adding suffixes *ful* and *ly* respectively (*beauty* + *ful* beautiful; *beautifull+ly>* beautifully. Though Tamil is a morphologically rich inflectional language and forms new words by suffixation and conversion, the derived words and the meanings are mostly different from English. So, Tamil shows derivational gap when matched with English. Tamil does not usually make use of negative affix equivalent to *un* in English (*un* + *happy>unhappy*, *un* + *healthy>unhealthy*). Many of the derived words in English pose semantic challenges (resulting from morphological gaps) to translators who are attempting translation from English to Tamil.

6.4. Semantico-lexical Gaps in Translation

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Semantic gaps result when there are notions for which we have no word to express. To illustrate, consider some words that describe the family members showing specific genders. The words "father," "uncle, "son," "nephew" and "grandfather" indicate male members of the family. The corresponding words for the female family members are "mother," "aunt," "daughter," "niece" and "grandmother." However, the term "cousin" is gender-neutral. It is a term that can be used for a female or male relative. This is an instance in which a semantic gap arises when a specific word has a meaning distinction that can be seen but is missing in the vocabulary. Most instances of semantic lexical gaps are not particularly interesting. A specific type of matrix gap is one that is expected to exist in a hierarchy, either a taxonomic or a meronymic hierarchy, but does not exist (see, for instance, Cruse 2004). Another type of lexical gap of special interest concerns those notions that are lexicalized in one language, but not in another. Here we are concerned with intralanguage semantic gaps.

As mentioned above, the lexical gaps are the resultants of the unlexicalized concepts in a given culture. Language and culture are so intimately related in the sense that the latter is part of the former, which is why some regard language as the mirror of culture. Since the Tamil language has got a long cultural heritage behind it and the Classical Tamil has enriched its lexical framework based on this cultural heritage, much of classical Tamil lexis has no one-to-one equivalents in English. The translators who try to translate classical Tamil have volumes to tell about this predicament. Culture causes many more severe complications for the translator than doing differences in language structure. (Nida, 2000:130).

On the other hand, English has a rich scientific and technical vocabulary. Tamil is very poor when compared to English in these domains. Its lexical gaps are plenty in these domains when comped to English. So Translating science and technical texts in English to Tamil becomes a great challenge to the translators.

7. Resolving the Problem of Lexical Gaps in Translation

Lexical gaps are attributed to a variety of reasons such as the absence of the lexicalization of some concepts in a given language. The lexicalization of the same concepts in another language constitutes translation problems and difficulties. Cultural differences are mirrored by linguistic ones. As there is a very close relationship between language and culture, the cultural gaps are realized in the vocabulary structure of a language. This makes translators' job difficult. Treating the cultural aspects implicit in a source text (ST) and finding the most appropriate techniques for successfully conveying these aspects in the target text (TT) are the problems the translators permanently face. Depending on whether the two (or more) languages concerned are linguistically and culturally related or not, these problems may vary in scope. This could lead to two types of untranslatability: linguistic and cultural. The former is ascribed to the non-existence of a syntactic or lexical substitute in the TT for an ST item, whereas the latter, on the other hand, is due to the absence in the TT culture of a relevant situational feature for the SL text (McGuire, 1980:32). This situation is reflected in

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Lyons's (1981:310) statement that "differences of lexical structure (including most obviously, lexical gaps...) make exact translation between languages difficult and at times impossible".

The physical environment of a speech community is also involved in creating lexical gaps in the sense that words are coined by speakers to refer to objects or animals found in their surroundings, but not necessarily found elsewhere. The influence of the environment on language leads the coinage of fifty Eskimo words for 'snow' and one hundred names for the 'camel' in the Arabian Peninsula. When speakers of a language become familiar with the new concept, the lexical mechanism compensates the lack of a particular word in a language for a particular concept or object by adding a new word. Speakers of a language resort to at least the following four mechanisms to fill such lexical gaps: semantic extension, blending, combination of old existing words or borrowing. As to translation, Weise (1988:190) maintains that any gap either in the form of one-to-zero or one-to-many equivalents must be compensated by the translator's skill.

The existing studies on lexical gaps adopting a cross-cultural perspective concentrate too much on the exploration into the lack of equivalents in the process of translating from the SL to the TL. It is a very common fact that a term expressing a particular idea or concept in the SL may not have a corresponding equivalent in the TL. Every translation practitioner is well aware of this fact. In this circumstance, the translator has to resort to free word combinations or translation to give full expression to the idea or concept, which is expressed by one word in the SL. For example, the word *tavil* in Tamil does not have an equivalent in English. Therefore, when translating the word from Tamil into English, we have to use a phrase to do justice to its meaning. In English, it can be expressed by the phrase "a kind of two-headed drum". Many words in English do not have equivalents in Tamil. For example, the word *wittol* does not have an equivalent either in Tamil. It can only be rendered into a phrase.

Svensen (2009, pp. 271-273) divides the cross-linguistic lexical gaps, into two kinds in terms of fields they are mainly concerned with. They are lexical gaps in political systems and lexical gaps in habits and customs. The former refers to the lexical gaps resulting from the absence of the terms in the target language for the particular political, economic and legal institutions. They are readily lexicalized in the source language (e.g. the Electoral College, the Federal Reserve System in the USA). The latter refers to the lexical gaps resulting from the absence of the terms in the target language for the historical events, customs, and festivals (e.g. Thanksgiving, Boston Tea Party). They cannot be translated word for word as both are products of the lack of culture-loaded words in the source language. They must be translated freely and, if necessary, be added with annotations so that the target language readers can understand source language text accurately.

Language speakers take efforts to fill a lexical gap when the language lacks a word for a newly emerging concept. There are methods for filling lexical gaps. One such method is

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filling the lexical gaps by means of hypernyms. The vocabulary of a language is a hierarchical system in which words are ranked differently. Some of the words are ranked as superordinate terms or hypernyms, while others are rated as subordinate terms or hyponyms. When a language lacks an appropriate hyponym to express a concrete concept, we can use its hypernym to express this concept by modifying the hypernym with words borrowed from other cognitive domains. For example, *stallion* in Tamil is referred to as *aaN kutirai* 'male horse', which is a combination of 'horse', a hypernym for stallion and the modifier *aaN* "male". Similarly lioness is referred as *peN cingkam* 'female tiger' Relations between hypernyms and hyponyms form the basis of traditional dictionary definitions: the hyponym can be defined in terms of the genus (the hypernym) and the differentiae specificiae, the differentiating features. Therefore, in order to properly relate the Tamil word *viral* with the English word finger, we should not only specify that they are (possible) translations of each other, but also how they differ from each other: that a finger is a dedo, but specifically one of the hand.

There are relatively rare cases of culturally dependent untranslatable concepts. We can quote examples like *mangkalsutram* or *mukuuratam* as untranslatable words. However, the majority of lexical mismatches between languages are more mundane. The following are two typical examples: (1) in Tamil, the same words are used for the extremities of your hand (fingers) and the extremities of your foot (toes), and (2) Tamil lacks a specific word for a female foal (a filly). These are cases where the translational gap can also be described as a taxonomic gap: cases where a hypernym or a hyponym is missing. Notice that *finger* is in no way fundamentally untranslatable in Tamil. There are several strategies for translating such words, and in this particular case, one would use either *viral* or *kai viral* (*viral* of the hand) as the translation depending on the context. But it is a translational gap since there is no direct, single word expression in English for a word in Tamil.

8. Overcoming Untranslatability

The translation procedures that are available in cases of lacunae, or lexical gaps, include the following: adaptation, borrowing, calque, compensation, paraphrase, translator's note, register, etc. (This portion is an abstraction from Wikipedia on "Untranslatability".)

8.1. Adaptation

An adaptation, also known as a free translation, is a procedure whereby the translator replaces a term with cultural connotations; where those connotations are restricted to readers of the original language text, with a term with corresponding cultural connotations that would be familiar to readers of the translated text. Adaptation is often used when translating poetry, works of theatre, and advertising.

For example, in the Belgian comic book *The Adventures of Tintin*, Tintin's trusty canine sidekick Milou is translated as Snowy in English, Bobbie in Dutch, Kuttus in Bengali, and Struppi in German; likewise the detectives Dupont and Dupond become Thomson and

Thompson in English, Jansen and Janssen in Dutch, Jonson and Ronson in Bengali, Schultze and Schulze in German, Hernández and Fernández in Spanish, Dùběn and Dùpéng, in Chinese, Dyupon and Dyuponn in Russian and Skafti and Skapti in Icelandic.

8.2. Borrowing

Borrowing is a translation procedure whereby the translator uses a word or expression from the source text in the target text unmodified. In English text, borrowings not sufficiently anglicized are generally in italics.

A loanword (also loan word or loan-word) is a word adopted from one language (the donor language) and incorporated into another language without translation. This is in contrast to cognates, which are words in two or more languages that are similar because they share an etymological origin, and calques, which involve translation. A loanword is distinguished from a calque (or loan translation), which is a word or phrase whose meaning or idiom is adopted from another language by word-for-word translation into existing words or word-forming roots of the recipient language.

Examples of loanwords in the English language include *café* (from French *café*, which literally means "coffee"), *bazaar* (from Persian *bāzār*, which means "market"), and kindergarten (from German *Kindergarten*, which literally means "children's garden").

In a bit of involutionally heterological irony, the word calque is a loanword from the French noun calque ("tracing; imitation; close copy"); while the word loanword and the phrase loan translation are calques of the German nouns *Lehnwort* and *Lehnübersetzung*.

Loans of multi-word phrases, such as the English use of the French term *déjà vu*, are known as adoptions, adaptations, or lexical borrowings. Strictly speaking, the term loanword conflicts with the ordinary meaning of loan in that something is taken from the donor language without it being something that is possible to return.

The terms substrate and superstrate are often used when two languages interact. (However, the meaning of these terms is reasonably well-defined only in second language acquisition or language replacement events, when the native speakers of a certain source language (the substrate) are somehow compelled to abandon it for another target language (the superstrate).

8.3. Calque

Calque (/kælk/) entails taking an expression, breaking it down to individual elements and translating each element into the target language word for word. For example, the German word "Alleinvertretungsanspruch" can be calqued to "single-representation-claim", but a proper translation would result in "an exclusive mandate". Word-by-word translations

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usually have comic value but can be a means to save as much of the original style as possible, especially when the source text is ambiguous or undecipherable to the translator.

In linguistics, a calque or loan translation is a word or phrase borrowed from another language by literal word-for-word or root-for-root translation. When used as a verb, "to calque" means to borrow a word or phrase from another language while translating its components, so as to create a new lexeme in the target language.

"Calque" itself is a loanword from the French noun calque ("tracing; imitation; close copy"). Proving that a word is a calque sometimes requires more documentation than does an untranslated loanword because, in some cases, a similar phrase might have arisen in both languages independently. This is less likely to be the case when the grammar of the proposed calque is quite different from that of the borrowing language, or when the calque contains less obvious imagery.

Calquing is distinct from phono-semantic matching. While calquing includes semantic translation, it does not consist of phonetic matching (i.e., retaining the approximate sound of the borrowed word through matching it with a similar-sounding pre-existing word or morpheme in the target language).

Types

Calques can be classified into five groups as follows:

- Phraseological calques, in which idiomatic phrases are translated word for word. For example, "it goes without saying" calques the French *ça va sans dire*.
- Syntactic calques, in which syntactic functions or constructions of the source language are imitated in the target language, in violation of their meaning. For example, in Spanish the legal term for "to find guilty" is properly *declarar culpable* ("to declare guilty"). Informal usage, however, is shifting to *encontrar culpable*: a syntactic mapping of "to find" without a semantic correspondence in Spanish of "find" to mean "determine as true."
- Loan-translations, in which words are translated morpheme by morpheme or component by component into another language. The two morphemes of the Swedish word tonåring calque each part of the English "teenager": *femton* "fifteen" and *åring* "year-old" (as in the phrase *tolv-åring* "twelve-year-old").
- Semantic calques, also known as semantic loans, in which additional meanings of the source word are transferred to the word with the same primary meaning in the target language. As described below, the "computer mouse" was named in English for its resemblance to the animal; many other languages have extended their own native word for "mouse" to include the computer mouse.
- Morphological calques, in which the inflection of a word is transferred.

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This terminology is not universal. Some authors call a morphological calque a "morpheme-by-morpheme translation". Other linguists refer to the phonological calque, in which the pronunciation of a word is imitated in the other language. For example, the English word "radar" becomes the similar-sounding Chinese word *pinyin* "*léi dá*".

Loan Blend

Loan blends or partial calques translate some parts of a compound but not others. For example, the name of the Irish digital television service Saorview is a partial calque of that of the UK service Freeview, translating the first half of the word from English to Irish but leaving the second half unchanged. Other examples include "liverwurst" (< German *Leberwurst*) and "apple strudel" (< German *Apfelstrudel*).

8.4. Compensation

Compensation is a translation procedure whereby the translator solves the problem of aspects of the source text that cannot take the same form in the target language by replacing these aspects with other elements or forms in the source text because "equivalence in translation is almost always only partial." For example, many languages have two forms of the second person pronoun: an informal/singular form and a formal/plural form. Tamil has three forms for 'you': *nii*, which is an informal usage, *niingkaL* 'formal' and *niir,* which lies between nii and *niingkaL*. The contemporary English has only one form 'you.' Hence, to translate a text from one of these languages to English, the translator may have to compensate by using a first name or nickname, or by using syntactic phrasing that is viewed as informal in English (I'm, you're, gonna, dontcha, etc.) or by using English words of the formal and informal registers, to preserve the level of formality (you sir, Mister). Similarly, to overcome the lack of distinctive singular and plural forms, the translator may add a word, as in the New English Bible's John 1:51, "I tell you all."

8.5. Paraphrase

Paraphrase, sometimes called periphrasis, is a translation procedure whereby the translator replaces a word in the source text by a group of words or expression in the target text. For example, the Portuguese word *saudade* is often translated into English as "the feeling of missing a person who is gone." A similar example is "dor" in Romanian, translated into English as "missing someone or something that's gone and/or not available at the time".

An example of untranslatability is seen in the Dutch language through the word *gezelligheid*, which does not have an English equivalent, though the German equivalent *Gemütlichkeit* is sometimes used. Literally, it means a cozy, friendly, or nice atmosphere, but can also connote time spent with loved ones, the fact of seeing a friend after a long absence, the friendliness or chattiness of a specific person, or a general sense of togetherness. Such gaps can lead to word borrowing, as with *pajamas* or *Zeitgeist*.

8.6. Translator's Note

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A translator's note is a note (usually a footnote or an endnote) added by the translator to the target text to provide additional information about the limits of the translation, the cultural background, or any other explanations.

8.7. Register

Although Thai has words that can be used as equivalent to English "I", "you", or "he/she/it", they are relatively formal terms (or markedly informal). In most cases, Thai people use words which express the relation between speaker and listener according to their respective roles. For instance, for a mother to say to her child, "I'll tell you a story," she would say *mae ja lao nitaan hai luuk fang*, or "Mother will tell child a story." Similarly, older and younger friends will often use sibling terminology, so that an older friend telling a younger friend "You're my friend" would *be nawng pen peuan pii*, would translate directly as "Younger sibling is older sibling's friend". To be translated into English correctly, it is proper to use "I" and "you" for these example statements, but normal Thai perceptions of relation are lost in the process. Similar phenomena can also be observed in Indonesian. One may use the formal form of pronouns, which are generally distinct from the informal/familiar forms; however, the use of these pronouns does not evoke sufficient friendliness or intimacy, especially in spoken language. Instead of saying "*Anda mau pesan apa*?", a waiter/waitress will most likely say "*Bapak/Ibu mau pesan apa*?" (lit. 'Sir/Madam wants to order what?'). Both expressions are equally polite; however, the latter is more sympathetic and friendly. When conversing with family and relatives, most Indonesians also prefer using kinship terminology (father, mother, brother, sister) when addressing older family members. When addressing younger family members, informal pronouns are more prevalent.

8.6. Grammar
Possession

In the case of translating the English word *have* to Arabic, Tamil, Finnish, Hebrew, Hindi, Irish, Japanese, Korean, Russian, Turkish, Urdu, or Welsh, some difficulty may be found. There is no specific verb with this meaning in these languages. Instead, for "I have X" these languages use a combination of words that mean X is to me, or (in Finnish) at me is X; (in Turkish) my X exists or at me exists X; or (in Hebrew) there-is of-me (represents ownership, could mean to-me) X.

In Hungarian, there is a word corresponding to "have": *bír* - but its use is quite scarce today, usually turning up in very formal and legal texts. It also sounds outdated since it was used to translate the Latin habeo and the German *haben* possessive verbs when these languages had official status in Hungary. The general grammatical construction used is "there is a(n) X of mine". For example, the English sentence "I have a car." translates to Hungarian as "Van egy autóm." which would translate back to English word by word as "There is a car of mine".

A similar construction occurs in Russian, where "I have" translates literally into at (or by) me there is. Russian does have a word that means "to have": *imet* - but it is very rarely used by Russian speakers in the same way English speakers use the word have; in fact, in

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some cases, it may be misinterpreted as vulgar slang for the subject rudely using the object for sexual gratification; for example, in an inept translation of "Do you have a wife?".

In Japanese, the English word "to have" is most often translated into the verbs *iru* and *aru*. The former verb is used to indicate the presence of a person, animal, or other living creature (excluding plant life) while the latter verb is closer to the English "to have" and is used for inanimate objects. "I have a pen" becomes "*Watashi ni wa pen ga aru*" which can be represented in English as "I (topic) pen (subject) exists", or "I have a pen". To indicate the English "have" in the sense of possession, the Japanese language uses the verb *motsu*, which literally means "to carry". This could be used as "*Kare wa keitai wo motteiru*", which becomes "He (subject) cellphone (object) is carrying" or "He has a cellphone".

Verb Forms

English lacks some grammatical categories. There is no simple way in English to contrast Finnish kirjoittaa or Polish *pisać* (continuing, corresponding to English to write) and *kirjoitella* or *pisywać* (a regular frequentative, "to occasionally write short passages at a time", or "to jot down now and then"). Also, *hypätä* and *skoczyć* (to jump once) and *hyppiä* and *skakać* (to continuously jump; to be jumping from point A to B) are other examples.

Irish allows the prohibitive mood to be used in the passive voice. The effect is used to prohibit something while expressing society's disapproval for that action at the same time. For example, contrast *Ná caithigí tobac* (meaning "Don't smoke" when said to multiple people), which uses the second person plural in the imperative meaning "Do not smoke", with *Ná caitear tobac*, which is best translated as "Smoking just isn't done here", uses the autonomous imperative meaning "One does not smoke".

Italian has three distinct declined past tenses, where fui (*passato remoto*), *ero* (*imperfetto*) and *sono stato* (*passato prossimo*) all mean I was, the first indicating a concluded action in the (remote) past, the second a progressive or habitual action in the past, and the latter an action that holds some connection to the present, especially if a recent time is specified ("stamattina ho visto" for this morning I saw). The "*passato remoto*" is often used for narrative history (for example, novels). Nowadays, the difference between "passato remoto" and "*passato prossimo*" is blurred in the spoken language, the latter being used in both situations. What difference there exists is partly geographic. In the north of Italy, the "*passato remoto*" is very rarely used in everyday speech, whereas in the south, it often takes the place of the "*passato prossimo*". The distinction is only alive in Tuscany, which makes it dialectal even if hardline purists insist it should be applied consistently.

Likewise, English lacks a productive grammatical means to show indirection but must instead rely on periphrasis, which is the use of multiple words to explain an idea. Finnish grammar, on the contrary, allows the regular production of a series of verbal derivatives, each of which involves a greater degree of indirection. For example, based on the verb *vetää* (to pull), it is possible to produce:

vetää (pull),

vedättää (cause something/someone to pull/to wind-up (lie)),

vedätyttää (cause something/someone to cause something/someone to pull),

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vedätätyttää (cause something/someone to cause something/someone to cause something/someone to pull).

Hindi has a similar concept of indirection. *Karna* means 'to do'; *karaana* means 'to make someone do'; *karwaana* means 'to get someone to make yet another person do'. Malayalam too has the three forms with the same meaning as that of Hindi: *cey*, *ceyi* and *ceyyipi*.

Most Turkic languages (Turkish, Azeri, Kazakh, etc.) contain the grammatical verb suffix *miş* (or *mis* in other dialects), which indicates that the speaker did not witness the act personally but surmises or has discovered that the act has occurred or was told of it by another, as in the example of *Gitmiş*! (Turkish), which can be expressed in English as "it is reported that he/she/it has gone", or, most concisely, as "apparently, he/she/it has gone". This grammatical form is mainly used when telling jokes or narrating stories.

Similar to the Turkic *miş*, nearly every Quechua sentence is marked by an evidential clitic, indicating the source of the speaker's knowledge (and how certain s/he is about the statement). The enclitic *=mi* expresses personal knowledge (*Tayta Wayllaqawaqa chufirmi*, "Mr. Huayllacahua is a driver - I know it for a fact"); *=si* expresses hearsay knowledge (*Tayta Wayllaqawaqa chufirsi*, "Mr. Huayllacahua is a driver, or so I've heard"); *=chá* expresses high probability (*Tayta Wayllaqawaqa chufirchá*, "Mr. Huayllacahua is a driver, most likely"). Colloquially, the latter is also used when the speaker has dreamed of the event told in the sentence or experienced it under alcohol intoxication.

Languages that are extremely different from each other, like English and Chinese, need their translations to be more like adaptations. Chinese has no tenses per se, only three aspects. The English verb *to be* does not have a direct equivalent in Chinese. In an English sentence where to be leads to an adjective ("It is blue"), there is no to be in Chinese. (There are no adjectives in Chinese; instead, there are stative verbs that don't need an extra verb.) If it states a location, the verb *zài* is used, as in "We are in the house". In some other cases (usually when stating a judgement), the judgment verb "*shì*" is used, as in "I am the leader." And in most other cases, such structure ("to be") is simply not used, but some more natural structure in Chinese is used instead. Any sentence that requires a play on those different meanings will not work the same way in Chinese. In fact, very simple concepts in English can sometimes be difficult to translate, for example, there is no single direct translation for the word "yes" in Chinese, as in Chinese, the affirmative is said by repeating the verb in the question. ("Do you have it?" "(I) have".)

8.7. Vocabulary

German, Dutch and Danish have a wealth of modal particles that are particularly difficult to translate as they convey sense or tone rather than strictly grammatical information. The most infamous example perhaps is doch (Dutch: toch, Danish: dog), which roughly means "Don't you realize that . . .?" or "In fact, it is so, though someone is denying it." What makes translating such words difficult is their different meanings depending on intonation or the context. A common use of the word *doch* can be found in the German sentence Der Krieg

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war doch noch nicht verloren, which translates to *The war wasn't lost yet, after all*, or *The war was still not lost*.

Several other grammatical constructs in English may be employed to translate these words for each of their occurrences. The same *Der Krieg war doch noch nicht verloren* with slightly changed pronunciation can also mean excuse in defense to a question: . . . but the war was not lost yet (. . . so we fought on).A use which relies heavily on intonation and context could produce yet another meaning: "So the war was really not over yet (as you have been trying to convince me all along)."Another change of intonation makes the sentence a question. *Der Krieg war doch noch nicht verlore*n? would translate into *"(You mean) the war was not yet lost (back then)*?"

Another well-known example comes from the Portuguese or Spanish verbs *ser* and *estar*, both translatable as *to be* (see Romance copula). However, ser is used only with essence or nature, while estar is used with states or conditions. Sometimes this information is not very relevant for the meaning of the whole sentence and the translator will ignore it, whereas at other times, it can be retrieved from the context.

When none of these apply, the translator will usually use a paraphrase or simply add words that can convey that meaning. The following example comes from Portuguese:

"*Não estou bonito, eu sou bonito*."

Literal translation: "I am not (apparently) handsome; I am (essentially) handsome."

Adding words: "I am not handsome today; I am always handsome."

Paraphrase: "I don't look handsome; I am handsome."

Some South Slavic words that have no English counterparts are *doček*, a gathering organized at someone's arrival (the closest translation would be *greeting* or *welcome*; however, a 'doček' does not necessarily have to be positive); and limar, a sheet metal worker.

Kinship Terms

For various reasons, such as differences in linguistic features or culture, it is often difficult to translate terms for family members. Many Tamil kinship words consider both gender and age. For example, Father's elder brothers are called *periyappa*, while younger brothers are called *cittappaa*. Their wives are called *periyammaa* and *cinnammaa*, respectively. Father's sister is called *attai*, mother's sister is *citti*. Mother's brother is called *maama* and his wife, *attai*. English would just use Uncle and Aunt. An elder brother is *aNNan*, elder sister is *akkaa* while the younger brother is *tampi* and younger *sister*, tangkai. Similar is the case with many Indian languages like Malayalam, Hindi, Gujarati, and many others.

It is usually also difficult to translate simple English kinship words accurately into Chinese, for Chinese distinguishes very many kinship terms, depending on the person's actual position in family kinship.

Most Thai words expressing kinship have no direct translations and require additional words. There are no Thai equivalents for most daily English kinship terms, as English terms leave out much information that is natural to Thai.

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As an example, Thai does not distinguish between siblings by gender, but by age. Siblings older than yourself are (*Pii*), and those younger are (*Nawng*). Almost similar distinctions apply to aunts and uncles, based on whether they are older or younger than the sibling parent, and also whether they are maternal or paternal uncles. Thai disregards gender when aunts or uncles are younger than his/her parents. But when aunts and uncles are older siblings of his/her parents, gender comes to differentiate them, but whether they are from the maternal or paternal side is no longer important. For instance, (*Naa*) means "mother's younger brother/sister". *Aah* means "father's younger brother/sister". But *Loong* means "father's or mother's older brother" and *Paa* means "father's or mother's older sister". As for nieces, nephews, and grandchildren, Thai only have one genderless word *Laan* to describe all of them.

Siblings

In Arabic, "brother" is often translated into *Akh*. However, whilst this word may describe a brother who shares either one or both parents, there is a separate word - *Shaqīq* - to describe a brother with whom one share both parents.

In Chinese, Japanese, Korean, Thai, Lao, Tagalog, Turkish, most north Indian languages, Sinhala, Tamil, Telugu, Malayalam and Hungarian there are separate words for "older brother" and "younger brother" and, likewise, "older sister" and "younger sister". The simple words "brother" and "sister" are rarely used to describe a person, and most commonly appear in the plural. (In Hungarian, however, the terms "*fiútestvér*" and "*lánytestvér*", meaning "male sibling" and "female sibling" respectively, exist but are not commonly used.). On the other hand, the word for 'sibling' in many other languages lacks the slightly technical/non-colloquial nature of the English word, which often leads to native speakers preferring the longer 'brother(s) and/or sister(s)' instead.

Grandparents

Swedish, Norwegian and Danish have the terms *farmor* (father's mother) and farfar (father's father) for paternal grandparents, and *mormor* (mother's mother) and *morfar* (mother's father) for maternal grandparents. The English terms great-grandfather and great-grandmother also have different terms in Swedish, depending on lineage. This distinction between paternal and maternal grandparents is also used in Chinese, Korean, Thai, Tamil, Malayalam as well as Hindi, Gujarati, Bengali and other Indo-Aryan languages.

Norwegian also has the terms *sønnesønn*, *dattersønn*, *datterdatter* and *sønnedatter*, meaning respectively "son of my son", "son of my daughter", "daughter of my daughter", and "daughter of my son". Similar words exist in Swedish, Danish and Icelandic. In both cases, there exist terms synonymous with the English grand-prefixed ones, which are used when exact relation is not an issue. This distinction is also used in Chinese, whereas Chinese almost always states the relationship clearly.

Aunts and Uncles

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In Danish, Tamil, Kannada, Bengali, Persian, Turkish, Chinese, Swedish and South Slavic languages, there are different words for the person indicated by "mother's brother", "father's brother" and "parent's sister's husband", all of which would be an uncle in English. German had distinct words for maternal uncles (*Oheim*) and maternal aunts (*Muhme*), but they are not used anymore. An exactly analogous situation exists for aunt. In Thai, Hindi, Malayalam and Punjabi this concept is taken a step further in that there are different words for the person indicated by "mother's elder brother" and "mother's younger brother", as well as "father's elder brother" and "father's younger brother".

The Polish language used to distinguish "paternal uncle" ("stryj") and "maternal uncle" ("wuj"), but the first term is now archaic.

Swedish (and Danish) has words tant/tante for "auntie" (rarely used in Swedish) or "old lady" in general, moster for maternal aunt, and faster for paternal aunt, but the last two are contractions of mors syster/søster and fars *syster*/*søster* ("mother's sister" and "father's sister", respectively). The same construction is used for uncles (rendering morbror and farbror). In Danish, and occasionally in Swedish, the word onkel corresponds to the Danish word tante.

The distinction between maternal and paternal uncles has caused several mistranslations; for example, in Walt Disney's DuckTales, Huey, Dewey, and Louie's Uncle Scrooge was translated *Roope-setä* in Finnish (Paternal Uncle Robert) before it was known Scrooge was Donald's maternal uncle. The proper translation would have been Roope-eno (Maternal Uncle Robert). This is also the case for Donald Duck, who is called Aku-setä in Finnish and not *Aku-eno*, despite being the brother of Huey, Dewey and Louie's mother. Arabic contains separate words for "mother's brother" (*Khāl*) and "father's brother" ('Amm). The closest translation into English is "uncle", which gives no indication as to lineage, whether maternal or paternal. Similarly, in Arabic, there are specific words for the father's sister and the mother's sister, (*Khala*(*h*)) and (*'Amma*(*h*)), respectively (in both cases being the feminine forms of the masculine nouns, by addition of fatḥa-tāʾ marbūṭa). Bengali has separate words for such relations, too.

Albanian distinguishes maternal and paternal aunts and uncles; paternal uncle and aunt being "*ungj*/*xhaxha*" and "hallë" respectively, while maternal uncle and aunt being "*dajë*" and "*teze*" respectively.

IsiZulu, spoken in South Africa by the Zulu people, distinguishes between maternal and paternal uncles and aunts. Paternal uncles (father's brothers) are designated as 'fathers' where *'baba omkhulu'* (meaning 'great father') designates brothers older than the father, and *'baba omncan*e' 'meaning 'small father' designates brothers younger than the father. The archaic *'babekazi'* meaning 'female father' or the modern *'Anti'* borrowed from the English *'Aunt'* is used for the father's sisters. Likewise, the mother's sisters are also 'mothers' with the mother's older sisters designated as *'mama omkhulu'* (meaning 'great mother') and the mother's younger sisters designated as *'mama omncane'* (meaning 'small mother'). The mother's brother is called 'malume'- which is the translation of the usual English uncle and is the one used conventionally as in English- to apply to older family friends, respected older males or male peers of the parents. In Zulu culture, a child of the father's brothers or the

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mother's sisters is 'brother' (or *'mfowethu'*) or 'sister' (or *'dadewethu'*) since their parent is a 'father' or 'mother'. *'Mzala'* (cousin) is applied to children of one's mother's brother or father's sister.

Nephews, Nieces, and Cousins

Whereas English has different words for the child of one's sibling based on its gender (nephew for the son of one's sibling, niece for the daughter), the word cousin applies to both genders of children belonging to one's aunt or uncle. Many languages approach these concepts very differently.

The Polish language distinguishes a male cousin who is the son of an uncle ("*brat stryjeczny*") and a male cousin who is the son of an aunt ("*brat cioteczny*"); and a female cousin who is the daughter of an uncle ("*siostra stryjeczna*") and a female cousin who is the daughter of an aunt ("*siostra cioteczna*"). Polish distinguishes four kinds of nephew and niece: the son of a brother ("*bratanek*"), the daughter of a brother ("*bratanica*"), the son of a sister ("*siostrzeniec*"), and the daughter of a sister ("*siostrzenica*").

Though Italian distinguishes between male (*cugino*) and female (*cugina*) cousins where English does not, it uses nipote (nephew or niece) for both genders, though a masculine or feminine article preceding this can make the distinction. Moreover, this word can also mean grandchild, adding to its ambiguity. However, though the words are the same, the concepts are distinguished, so when hearing about a nipote one is likely to ask whether a child's child or a sibling's child is meant. To clarify the relationship, Italians generally add the diminutive ino/a when referring to grandchildren nipotino/a.

Albanian as well has two genders for cousins, male ("*kushëri*") and female ("kushërirë"). It also distinguishes between nephew ("*nip*") and niece ("*mbesë*"), but those words can also mean "grandson" and "granddaughter" respectively.

The Macedonian language also distinguishes between male (*bratuched*)) and female (*bratuchetka*)) cousins, the son or daughter (respectively) to an aunt or uncle. The Bulgarian language is similar in this respect and contains an extensive list of words for referring to family members and relatives, including relations by marriage and acquaintance.

Spanish and Portuguese distinguish in both cases: the son of a sibling is sobrino or sobrinho, whereas a daughter is sobrina or sobrinha; likewise, a male cousin is primo, while a female cousin is prima. However, when used in the plural, and both genders are involved, only the masculine form is used. If a speaker says that he went out with his cousins (primos) last night, it could refer to a group of all men, or of men and women. All women would use the female form. This is a general rule in that the plural male form is used in any group of people that may be of mixed gender, not just cousins.

Norwegian and Danish also distinguish both cases: the son of a sibling is nevø, whereas a daughter is a niece; equally, a male cousin is fætter, while a female cousin is kusine. Collectively the term søskendebarn is used for both. Swedish does not distinguish between male and female cousins. For children of siblings, Swedish has three levels of specificity: the term syskonbarn for all such people regardless of sibling gender and child gender. There is also brorsbarn or systerbarn depending on the gender of the sibling whose

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children it is. Finally, Swedish uses the terms brorson, brorsdotter, systerson, and systerdotter to exactly describe the relation between the two people referred to. The most specific terms are the most commonly used, with brorsbarn or systerbarn usually used when one wants to speak about the children of one sibling as a group.

Dutch, on the other hand, distinguishes gender: *neef* (male) and *nicht* (female). Nephews and nieces are commonly given a diminutive form, neefje and nichtje respectively (although these can also sometimes refer to younger cousins).

Hindi, Hebrew and Arabic contain no word for "cousin" at all; one must say "uncle's son" or an equivalent.

Cousins from different generations, such as "third cousin twice removed" can be readily expressed in English, but many languages do not have equivalently succinct constructs.

Relations by Marriage

There is no standard English word for the Italian "*consuoceri*", Yiddish "*makhatunim*", Spanish "*consuegros*" or Portuguese "*consogros*": a gender-neutral collective plural like "co-in-laws". If Harry marries Sally, then in Yiddish, Harry's father is the "*mekhutn*" of Sally's father; each mother is the "makheteyneste" of the other. In Romanian, they are "cuscri". In Bengali, both fathers are *beayi* and mothers, *beyan*. Bengali has *dada/bhai* for brother and *jamai-babu/bhagni-pati* for brother-in-law; *chhele* for son and *jamai* for son-in-law.

Spanish and Portuguese contrast "brother" with "brother-in-law" ("hermano/irmão", "cuñado/cunhado"); "son" with "son-in-law" ("*hijo/filho*", "*yerno/genro*"), and similarly for female relatives like "sister-in-law" ("*cuñada/cunhada*") and "daughter-in-law" ("nuera/nora"). Both languages use "*concuño*" (Sp.) or "*concuñado/concunhado*" (varying by dialect), as the relationship between two men that marry siblings (or two women, using the feminine "*concuñada/concunhada*" instead). In the English language this relationship would be lumped in with "*cuñado/cunhado*" (sibling's husband or spouse's brother) as simply "brother-in-law".

Serbian and Bosnian have specific terms for relations by marriage. For example, a "sister-in-law" can be a "*snaha/snaja*" (brother's wife, though also family-member's wife in general), "zaova" (husband's sister), "svastika" (wife's sister) or "*jetrva*" (husband's brother's wife). A "brother-in-law" can be a "*zet*" (sister's husband, or family-member's husband in general), "djever/dever" (husband's brother), "*šurak/šurjak*" (wife's brother) or "*badžanak/pašenog*" (wife's sister's husband). Likewise, the term "*prijatelj*" (same as "makhatunim" in Yiddish, which also translates as "friend") is also used. Bengali has a number of in-law words. For example, Boudi (elder brother's wife), *Shaali* (wife's sister), Shaala (wife's younger brother), *Sambandhi* (wife's elder brother/Shaali's husband), *Bhaasur* (husband's elder brother), *Deor* (husband's younger brother) *Nanad* (husband's sister), *Jaa* (husband's brother's wife), etc.

In Russian, fifteen different words cover relations by marriage, enough to confuse many native speakers. There are for example, as in Yiddish, words like "сват" and "сватья"

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for "co-in-laws". To further complicate the translator's job, Russian in-laws may choose to address each other familiarly by these titles.

In contrast to all of the above fine distinctions, in American English the term "my brother-in-law" covers "my spouse's brother", "my sister's husband", and "my spouse's sister's husband". In British English, the last of these is not considered strictly correct.

Relations by Work

Japanese has a concept, *amae*, about the closeness of a parent-child relationship, that is supposedly unique to that language and culture as it applies to bosses and workers.

Foreign Objects

Objects unknown to culture can actually be easy to translate. For example, in Japanese, *wasabi* is a plant (*Wasabia japonica*) used as a spicy Japanese condiment. Traditionally, this plant only grows in Japan. It would be unlikely that someone from Angola (for example) would have a clear understanding of it. However, the easiest way to translate this word is to borrow it. Or one can use a similar vegetable's name to describe it. In English, this word is translated as wasabi or Japanese horseradish. In Chinese, people can still call it wasabi by its Japanese sound, or pronounce it by its Hanzi characters, (pinyin: shān kuí). However, *wasabi* is currently called (*jiè mò*) or (*lǜ jiè*) in China and Taiwan. Horseradish is not usually seen in Eastern Asia; people may parallel it with mustard. Hence, in some places, yellow mustard refers to imported mustard sauce; green mustard refers to wasabi.

Another method is using a description instead of a single word. For example, languages like Russian and Ukrainian have borrowed words Kuraga and Uruk from Turkic languages. While both fruits are now known to the Western world, there are still no terms for them in English. English speakers must use "dried apricot without core" and "dried apricot with core" instead.

One particular type of foreign object that poses difficulties is the proper noun. As an illustration, consider another example from Douglas Hofstadter, which he published in one of his "Metamagical Themas" columns in Scientific American. He pondered the question, Who is the first lady of Britain? Well, first ladies reside at the Prime Minister's address, and at the time, the woman living at 10 Downing Street was Margaret Thatcher. But a different attribute that first ladies have is that they are married to heads of government, so perhaps a better answer was Denis Thatcher, but he probably would not have relished the title.

8.8. Poetry, Puns and Wordplay

The two areas which most nearly approach total untranslatability are poetry and puns; poetry is difficult to translate because of its reliance on the sounds (for example, rhymes) and rhythms of the source language; puns, and other similar semantic wordplays, because of how tightly they are tied to the original language. The oldest well-known examples are probably those appearing in Bible translations, for example, Genesis 2:7, which explains why God gave Adam this name: "God created Adam out of soil from the ground"; the original Hebrew

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text reveals the secret, since the word *Adam* connotes the word ground (being *Adama* in Hebrew), whereas translating the verse into other languages loses the original pun.

Similarly, consider the Italian adage "*traduttore, traditore*": a literal translation is "translator, traitor". The pun is lost, though the meaning persists. (A similar solution can be given, however, in Hungarian, by saying a fordítás: ferdítés, which roughly translates as "translation is distortion".)

That being said, many of the translation procedures discussed here can be used in these cases. For example, the translator can compensate for an "untranslatable" pun in one part of a text by adding a new pun in another part of the translated text.

Oscar Wilde's play *The Importance of Being Earnest* incorporates in its title a pun (resonating in the last line of the play) that conflates the name Ernest with the adjective of quality earnest. The French title of the translated play is "L'importance d'être Constant", replicating and transposing the pun; however, the character Ernest had to be renamed, and the allusion to trickery was lost. (Other French translations include "De l'importance d'être Fidèle" (faithful) and "Il est important d'être Aimé" (loved), with the same idea of a pun on first name/quality adjective.) A recent Hungarian translation of the same play by Ádám Nádasdy applied a similar solution, giving the subtitle "Szilárdnak kell lenni" (lit. "One must be Szilárd") beside the traditional title "Bunbury", where "Szilárd" is a male name as well as an adjective meaning "solid, firm", or "steady". Other languages, like Spanish, usually leave the pun untranslated, as in "La importancia de llamarse Ernesto". At the same time, one translation used the name Severo, which means "severe" or "serious", close to the original English meaning. Catalan translations always use "La importància de ser Frank". This example uses the homophones "Frank" (given name) and "franc" (honest, free-spoken). Although this same solution would work in Spanish also ("La importancia de ser Franco"), it carries heavy political connotations in Spain due to Francisco Franco's dictatorship (1939–1975), to the point that even this possible title can be taken directly as ironic/sarcastic: literally, "The importance of being Franco", so this alternative was never used.

The Asterix comic strip is renowned for its French puns; its translators have found many ingenious English substitutes. Other forms of wordplay, such as spoonerisms and palindromes, are equally difficult, and often force hard choices on the translator. For example, take the classic palindrome: "A man, a plan, a canal: Panama". A translator might choose to translate it literally into, say, French – "*Un homme, un projet, uncanal: Panama*", if it were used as a caption for a photo of Theodore Roosevelt (the chief instigator of the Canal), and sacrifice the palindrome. But if the text is meant to give an example of a palindrome, he might elect to sacrifice the literal sense and substitute a French *palindrome*, such as "*Un roc laminal'animal cornu*" ('A boulder swept away the horned animal').

Douglas Hofstadter discusses the problem of translating a palindrome into Chinese, where such wordplay is theoretically impossible, in his book Le Ton beau de Marot– which is devoted to the issues and problems of translation, with emphasis on the translation of poetry. Another example given by Hofstadter is the translation of the Jabberwocky poem by Lewis Carroll, with its wealth of neologisms and portmanteau words, into a number of foreign tongues.

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A notable Irish joke is that it is not possible to translate mañana into Gaelic as the Irish "don't have a word that conveys that degree of urgency".

8.9. Iconicity

According to Ghil'ad Zuckermann, "iconicity might be the reason for refraining from translating Hallelujah and Amen in so many languages as if the sounds of such basic religious notions have to do with their referents themselves – as if by losing the sound, one might lose the meaning. Compare this to the cabbalistic power of letters, for example, in the case of gematria, the method of interpreting the Hebrew Scriptures by interchanging words whose letters have the same numerical value when added. A simple example of gematric power might be the famous proverb נכנס יין יצא סוד nikhnas yayin yåSå sōd, lit. "entered wine went out secret", i.e. "wine brings out the truth", in vino veritas. The gematric value of יין "wine" is 70 (50=ן; 10=י; 10=י) and this is also the geometric value of סוד "secret" (4=ד; 6=ו; 60=ס). Thus, this sentence, according to many Jews at the time, had to be true."

9. Conclusion

Lexical gaps are products of the lag of vocabulary behind conceptual development within one and the same language. On the other hand, they are gaps when you move from SL to TL. This study conducted an exploration into the lexical gaps in English and Tamil with reference to their cause and consequence in translation. It is revealed that the appropriate filling of lexical gaps adds fresh expressions to the vocabulary. It also produces impressive rhetorical effects on the audience and makes the translation penetrating and powerful.

The writers and translators should pay close attention to the peculiarities of their languages and their highly specific lexicological features. In order to produce an accurate copy of a document, translators should be aware of the fact that there is the possibility of misinterpretation of their words and this can be due to the lack of lexical material which they have at their disposal. We established above that we could call this lack of lexicalized expression a lexical gap.

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Semantic Intentions in 8-13 Year Old Malayalam Speaking Children

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Abstract

Semantic development is the acquisition of words and their meanings and the development of knowledge into a complex hierarchical semantic network of associated meanings. The meanings intended by children using words or gestures can be called as semantic intentions. The present study aimed to hypothesize the usage of semantic intentions in 8-13 year-old Malayalam speaking children. Speech-samples were audio taped from ten 8-13(5 boys and 5 girls) year old Malayalam speaking children. Children were from poor and middle-class socioeconomic status and lived in a joint family set-up, with Malayalam as first language. Collection of samples included tasks of: a) conversation (embedding play situations) and b) monologue: 1) topic-description, 2) picture-story description. Each sample contained about 50 utterances. Language data obtained was semantically analyzed, based on a list of semantic intentions, selected from a discussion by Coupe, Barton and Walker (1988). Statistical analysis was carried out further, using ANCOVA taking age as a covariant. Further, multiple comparisons, between 3 tasks were done using Bonferrori test. Results obtained showed low significant value on questions on conversation task and high significant values on conversation, which can be due to environmental stimulation given.

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The present study gives an overall view of usage of semantic intentions in Malayalam language and this data can be used for comparisons amongst the disordered population.

Keywords: Semantic Intentions, 8-13 Year Old, Malayalam Language, Language Development.

Introduction

Language is the systematic and conventional use of sounds for the purpose of communication and self-expression (Crystal, 1995). Language is complex and multifaceted. Semantics, one component of the language, is a "system of rules governing the meaning or content of words and word combinations" (Owens, 2008). It is an important part of human communication: providing the content or message of what is communicated (Hegde, 2001).

The parameter of language, called semantics, addresses the meaning of language and reflects meaningful use of language across many levels: in isolated words, sentences, in larger contexts, including conversation and narratives (Hoodin, 2011).

Semantic development is the acquisition of words and their meanings and the development of knowledge into a complex hierarchical semantic network of associated meanings. Child language development in semantic knowledge consists of building up the lexical entry of a word until their words will match that of an adult. Children begin by using a word in a restricted setting, eventually they start using the word in a larger semantic network and they learn to detach it from the situation in which they gained this knowledge. Semantic development studies show the relationship between language and an individual's perceptions of the world, including the things and actions within it (Owens, 2008).

Subcomponents of semantics include word knowledge (definition of a word) and world knowledge (autobiographical and experiential knowledge). Further development of semantics or vocabulary can be thought of as a continuum of knowledge of an individual word. These dimensions include incremental knowledge (exposure to a word in many contexts so that one know the word), multidimensional knowledge (words having many different meanings) and finally, knowledge of words being interrelated (meaning words are connected and related to each other) (Lehr, Osborn, & Heibert, 2004; Nagy & Scott, 2000).

The meanings intended by children using words or gestures can be called as semantic intentions. After acquiring adult meanings, the common intentions expressed by children are existence, non-existence, recurrence, negation, location, notice, possession, cessation, rejection, denial, action, attribution, questions and disappearance. A brief explanation about these intentions is given below:

Existence: The child recognizes the existence of an object or event and expresses this through a look, gesture, vocalization a sign or a word.

Disappearance: The child comments on the disappearance of a person or an object, by a look, gesture or word.

Recurrence: Child expresses that an object that exsisted disappeared and reappeared. Child also requests repetition of an action.

Non-existence: Child indicates that an object does not exist where the child expects it to be either verbally or non-verbally.

Location: The child comments on the position of an object, a person   or an event or the spatial relationship between two objects or requests that an object be placed in a certain location.

Possession: Child comments on relationship between an object or person or themselves.

Rejection: Child comments that he does not want an object or that he wants an activity to cease.

Denial: Child denies a proposition verbally or non-verbally.

Object: Child expresses about an object or person that is affected by an action.

Action: Child comments on any observable activity or change of state.

Attribution: Child comments on the property of an object verbally or nonverbally.

Question: Child requires some information from others or wants clarification of an issue.

Children learn words and constructions from inputs using two sorts of general cognitive abilities-the ability to understand other's communicative intentions which allows children to figure out meaning of utterances they hear and the ability to find patterns in input which allows children to identify the words and constructions in what they hear (Tomasello,2006).

Subba Rao (1995) analyzed spontaneous language samples of 60 subjects with mental-retardation (30 subjects of 4-5 years of mental-age and 30 subjects of 5-6 years mental-age) at phonetic, syntactic and semantic levels. Semantic intentions at word-level expressions and semantic relations at phrase-level were analyzed. Intentions of negation, non-exsistence, question

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and attribution were found in 60% and more subjects. No evidence of usage of reccurence and cessation were exhibited.

Bailoor, Mathew and Alexander (2010) analyzed semantic intentions and relations in intellectually disabled children and noted decreased presence of recurrence and cessation at word-level.

Bryant and Barrett (2003) examined whether listeners can accurately recognize intentions in infant-directed speech, by using only vocal cues without access to the semantic information, and concluded that adult listeners can infer intentions from infant-directed and adult-directed speech in a language they do not speak.

Jackson, Badillo and Aguilar (2010) explored the use of verbal and non-verbal requests in four Spanish speaking children with Down's syndrome from low-income families and found that these children used mainly combinations of non-verbal requests.

Need for the Study

Since there are no studies done previously, on semantic intentions of Malayalam language the present study was undertaken.

Aim

To hypothesize the usage of semantic intentions in 8-13 year-old Malayalam speaking children.

Methodology

Speech-samples were audio taped from ten 8-13 year old (5 boys and 5 girls) Malayalam speaking children. Subjects who had history of speech and language disorders, hearing problems were excluded from the study. All the participants included in the study were attending Malayalam medium school and had Malayalam as the major language of instruction. Participants were from poor and middle-class socioeconomic status and lived in a joint family set-up, with Malayalam as first language. Collection of samples included tasks of: conversation (embedding play situations, role-play situations were used). Samples were also collected in a more naturalistic context and monologue such as topic-description and picture- story description. Each sample contained about 50 utterances. Language data obtained was semantically analyzed, based on a list of semantic intentions, and selected from a discussion by Coupe, Barton and Walker (1988). Statistical analysis was carried out further, using ANCOVA taking age as a covariant. Multiple comparisons, between 3 tasks were also done using Bonferrori test.

Results

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High significant values (p<0.05) were obtained for existence (p=0.000), nonexistence (p=0.002), location (p=0.007), notice (p=0.001), cessation (p=0.000), possession (p=0.001), action (p=0.002), attribution (p=0.001), questions (p=0.000) and disappearance (p=0.22). Significant value was not noted in recurrence. On multiple comparisons, high significant values were obtained for existence (p=0.001), nonexistence (p=0.002), negation (p=0.000), notice (p=0.001), cessation (p=0.000), possession (p=0.003), disappearance (p=0.026), attribution (p=0.016), recurrence (p=0.012), on conversation when compared with topic-description and picture-story description. Questions were observed to have low significant value on conversation.
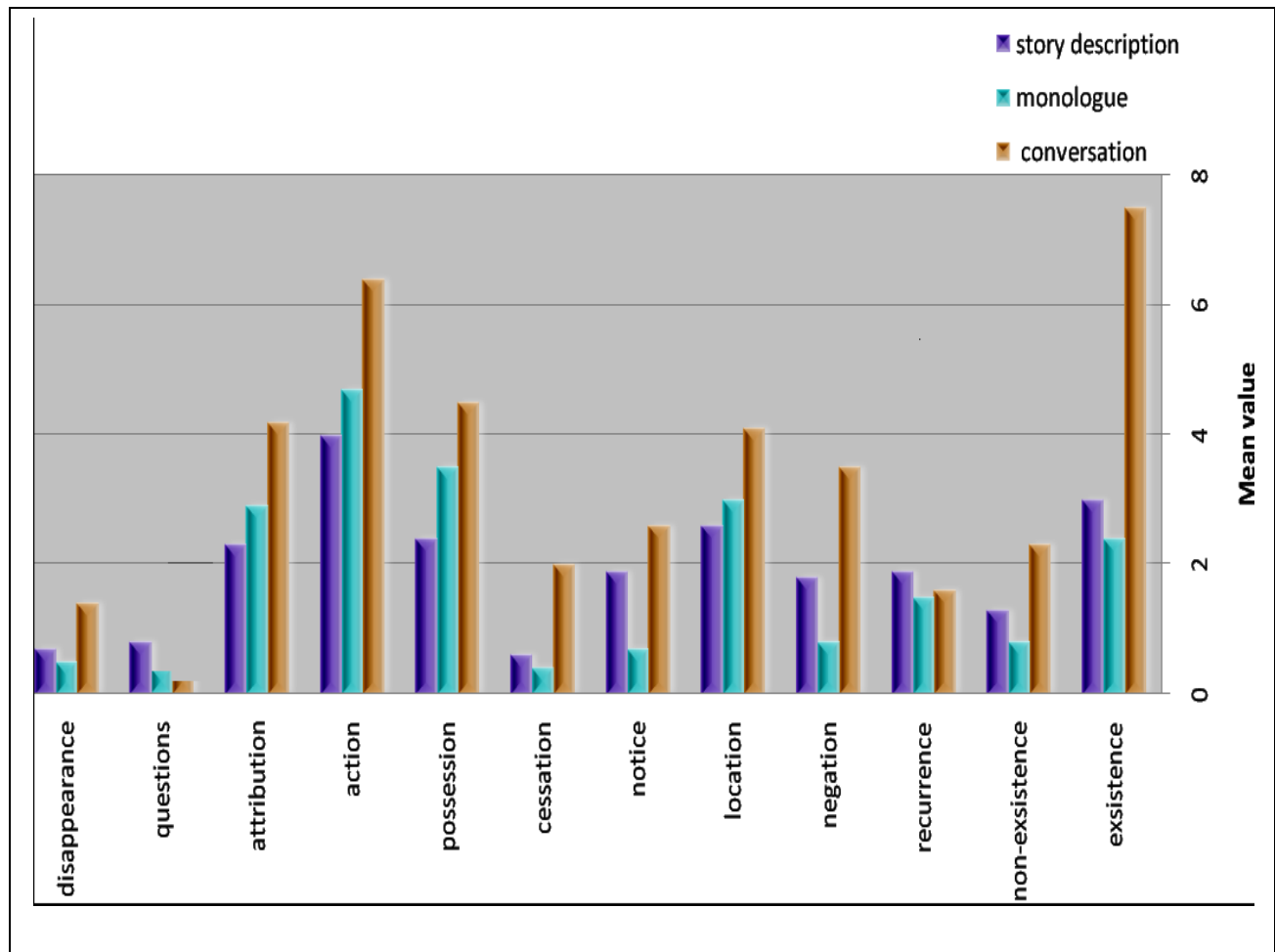
Table 1: Shows the Values for Semantic Intentions for Conversation, Monologue and Story Description in Children

[EXI-Existence, NON-EXI-Nonexistence. REC-Recurrence, NEG-Negation, LOC-Location, CES-Cessation, POSS-Possession, ACT-Action, ATTR-Attribute, QUE-Question, DIS-Disappearance]

[Con-Conversation, Mon-Monologue, Sto-Story Description]

Sub	age	EXI			NON-EXI			REC			NEG			LOC			NOT			CES			POSS			ACT			ATTR			QUE			DIS		
		con	mon	sto	con	mon	sto	con	mon	sto	con	mon	sto	con	mon	sto	con	mon	sto	con	mon	sto	con	mon	sto	con	mon	sto	con	mon	sto	con	mon	sto	con	mon	sto
1	8	8	1	3	2	0	1	1	1	2	3	0	1	4	2	1	4	0	1	2	0	0	2	1	3	5	2	5	4	2	3	0	1	0	2	1	2
2	8	7	1	2	2	0	0	2	0	1	3	0	2	4	2	3	4	0	2	2	0	0	2	2	2	6	3	3	3	3	1	0	1	1	1	1	1
3	9	5	1	2	2	0	1	1	1	2	4	0	1	3	2	3	4	0	1	2	0	0	2	2	1	6	5	3	5	2	2	2	0	0	3	0	1
4	9	5	5	2	4	0	1	1	2	2	4	0	1	3	3	2	4	0	2	2	0	2	4	3	1	8	6	0	6	3	3	1	1	3	1	1	0
5	10	9	5	4	1	0	2	2	2	3	3	0	2	2	5	2	1	0	2	1	0	1	4	4	2	9	3	5	5	4	4	1	0	0	1	0	1
6	10	7	4	2	2	1	1	2	1	2	3	2	1	4	2	4	2	0	2	1	0	2	2	6	3	8	4	6	5	3	3	1	1	1	1	1	1
7	11	7	2	3	2	1	1	3	2	2	4	2	3	5	4	1	2	1	2	3	1	1	8	5	1	6	7	3	3	2	1	1	0	0	2	0	0
8	12	8	2	3	2	4	3	1	2	1	4	0	1	5	4	2	2	1	3	2	1	0	7	5	3	5	7	3	3	5	2	1	1	1	1	1	0
9	13	9	1	3	3	1	2	1	2	2	3	2	3	5	3	4	1	3	2	3	1	0	6	3	4	5	4	6	3	3	2	0	2	1	1	2	0
10	13	10	2	4	3	1	1	2	2	2	4	2	3	6	3	4	2	2	2	2	1	0	8	4	4	6	6	6	5	2	2	1	1	1	1	1	1
Mean		7.5	2.4	3.0	2.3	0.8	1.3	1.6	1.5	1.9	3.5	0.8	1.8	4.1	3.0	2.6	2.6	0.7	1.9	2.0	0.4	0.6	4.5	3.5	2.4	6.4	4.7	4.0	4.2	2.9	2.3	2.2	0.0	0.8	1.4	0.5	0.7
SD		1.650	1.647	0.667	0.823	1.229	0.823	0.699	0.707	0.568	0.527	1.033	0.919	1.197	1.054	1.174	1.265	1.059	0.568	0.667	0.516	0.843	2.550	1.581	1.174	1.437	1.764	1.944	1.135	0.994	0.949	1.22	0.0	0.990	0.699	0.707	0.675
P value		0.000 HS			0.002 HS			0,365 NS			0.000 HS			0.007 HS			0,001 HS			0.000 HS			0.010 Sig			0.012 Sig			0.001 HS			0.000 HS			0.022 Sig		

Discussion

In the present study, 8-13 year old typically developing children displayed a variety of semantic intentions. Children may seek to direct other's intention for different reasons to express interest in an object or simply to provide information (Tomasello, Carpenter & Liszkowski (2007)). Frequency of usage found more on conversation, may be attributed to the environmental stimulation given. On elicited speech, the intentions were noted to be less. The above study is in consistency with findings by Radford (1995), who concluded that children's early sentences are purely combinations of lexical-categories in meaning-based structures. The study is in contradictory observations on the study done by Bailoor, Mathew and Alexander (2010) in which decreased presence of recurrence and cessation were found at word-level.

Conclusion

Intentionality is a critical feature of communicative behavior. The absence of intentional control distinguishes reflexive behavior from true communication (Oller, 2000). Semantic intentions are precursors for the development of semantic relations, continuous monitoring of semantic intentions is necessary. The present study gives an overall view of usage of semantic intentions in Malayalam language and this data can be used for comparisons amongst the disordered population.

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SEMANTIC INTENTIONS AND RELATIONS IN TYPICAL NEPALI SPEAKING CHILDREN

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CHAPTER – 1
INTRODUCTION

Language is a complex and dynamic system of conventional symbols that is used in various modes for thought and communication.

Contemporary views of human language:

- Language evolves within specific historical, social and cultural and cultural contexts.
- Language as rules governed behavior is described by at least five parameters: phonology, morphology, syntax, semantic and pragmatic.
- Language learning and use are determined by the interaction of biological, cognitive, psychosocial and environmental factors.

- Effective use of language for communication requires a broad understanding of human interaction including such associated factors as nonverbal cues, motivation and sociocultural roles.

(American Speech and Hearing Association, 1982).

Language is the methodical and predictable use of sound for the intention of communication and self-expression, language is complex and multifaceted. Semantics, one component for language is a "system of rules governing the meaning or content of words and words combination' (Crystal, 1995).

Semantics is a sub order of linguistics which focus on the study of meaning. Semantics tries to understand that meaning is as an element of language and how it is constructed by language as well as interpreted, masked and negotiated by speakers and listeners of language. Development of semantic information in children consists of buildup of lexicons until their words match that of an adult. The child is using words in a constrained setting, finally use it in a larger semantic network and ultimately learn to separate it from the situation in which they gained the knowledge. Semantic development studies the relationship between language and an individual's perceptions of the world, including the things and actions within it that is Semantic Intentions and Semantic Relation. (Robert, 2008)

Semantic intention is defined for the present purposes as being constituted by an independent attempt as renowned from simple spontaneous behavior to represent through some cognitively detained material a different object then the material itself. In this sense the concept of a material is used to include both concrete and abstract means that allow for the facility of symbolization.
http://www.lingforum.com/forum/viewtopic.php?t

Several researchers have noted that at the first word level words are conceptualized as semantic intentions. When children combine these semantic intentions at phrase level, they are referred to as semantic relations. These utterances emphasize the continuances of meaning as basis for syntactic expansion.

Leonard, Bolder and Miller (1976) Examined of the semantic relation reflected in the languages. usages of the normal language disordered children in that language samples were obtained from 40 children in order to examine semantic relation reflected in language usage as a function of chorological age (three and five year) the linguistic (normal and language disordered). Normal – disordered comparisons were made under both utterance length and age condition. Results are interpretation supporting the notion that the disordered language useses reflected semantic relation consistent with that earlier level of development.

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Freedman and carpenter (2005) studied semantic relations used by normal and language impaired children at stage I and found that at stage I level of linguistic development, the language impaired children demonstrated a linguistic system no different than the system of normal stage I children.

Bailoor and Rao (2013) studied semantic intention and relation in children intellectual disabilities of 4 to 7 mental age and found no significant difference in performance with normal children in the frequency of use.

Haritha and Kumaraswamy (2013) studied semantic relation in 4- 5 years old Malayalam speaking children and found significantly in conversation, monologue and story narration in relatively decreasing Oder respectively. The study concludes that all the parameters of semantic relation are already acquired in 4- 5 year old Malayalam speaking children.

Understanding semantic intention and relation development in children is important for screening, diagnosis and intervention of language. Description of semantic intention and relation has been attempted in Indian languages such as Kannada (Bailoor and Rao, 2013), and in Tamil (Krupa, 2009), and Malayalam (Haritrha & Kumaraswamy 2013). The scientific studies related to normal development of semantic intentions and relations have not been carried out in Nepali language. The present study will help in identifying the development of semantic relation and intention in Nepali language and it can be also used for screening, diagnosis and intervention of language disordered population.

CHAPTER—2
REVIEW OF LITERATURE

Language is main vehicle for communication; language is a set of arbitrary symbols used by a group of people for the purpose of communication understanding of language require the explanation of term symbol and arbitrary (Owens, 2008).

Semantic is the study of meaning, within modern linguistics, the most important area has been lexical (structural) semantics which has concerned itself with structural relationship in the vocabulary, e.g.: antonymy, hyponymy, and truth conditional semantics. This is an approach to sentence meaning which hold that (at least part of) sentence meaning is characterized in term of the condition (in the real or possible word) under which a sentence can be hold to express a statement that is true.

https://en.wikipedia.org/wiki/Semantics

The meaning intended by children using word or gesture can be called semantic intentions.

A brief explanation about these intentions is given below:

EXISTENCE: The child recognizes the existence of an object or event and expresses this thought a look gesture, vocalization a sing or a word.
Example:
In English: On seeing mother, child may say mama; on seeing milk he may say du; dh.

"(बच्चाले आमाले देखे पछि आमा भान्छा , अनि दुध देखे पछि उसले दुधु   इत्यादी भान्छा .)
In Nepali: **Backchat le aama lai dekhe paxi aama vanchha, ani dudh dekhe paxi usale du:du etyadi vanchha.)**

DISAPPEARANCE: The child comments on the disappearance of a person or an object, by a look, gesture or word.
Example:
In English: He says all gone when milk got over; Gaya (gone) when his father goes to office.

'उसले भन्यो सबै गयो जति बेला दुध सक्यो ' जब उसको बुवा ओफ्फिस गयो"
In Nepali: Usale vanyo sabai gayo jati bela dudh sakyo' jaba usako buwa office gayo.)

RECURRENCE: Child expresses that an object that existed disappeared and reappeared, child also requests repetition of an action.

Example:

In English: "When the child wants the father to throw the ball again, he/
she may say more to continue".

(बच्चाले चाहनछ उसको बुवाले फकुनडो फेरी -फेरी फाली रहोस,)

In Nepali: (Bachcha le chahancha usako buwa le bhakundo pheri –
pheri fali rahos).

NON- EXISTENCE: Child indicates that an object does not exist where he
expects it to be, either verbally or non-verbally.

Example:

In English: "Child opens the box and finding no chocolate, remarks no chakie".

"बच्चाले बाकस खोलदा मिठाइ पाउदैन, जाहाँ मिठाइ नै छैना,"

In Nepali: (Bachcha le bakas kholda mithae (chocolate) paudaina, jaha mithae
(cakki) nai chhaina)

LOCATION: The child comments on the position of an object, a person or an event or the
spatial relationship between two objects or requests that an object be placed in a certain location.

Example:

In English: When the child after a search finds his toy car, he or she may say audio/ vo,
and simultaneously pointing and looking at the adult victoriously.

"जब बच्चाले खोजि सकेये   पछि मात्र खेल्लौना गाडी (car) लाई औडियो भन सक्छ / र उसले
लगातार आफ्नो त्यो सामान (कार) लै तोक्दै / तोकेर ठुलो मान्छे लाई देखौछा "   ,

In Nepali: "jaba bachcha le khoji sakeyo paxi matra kheylauna gadi(car) lai
audio vanna sakxa / ra usale lagatar aafno tyo saaman (car) lai tokdai/ tokera
thulo manchhe lai dekhaunchha"

POSSESSION: Child comments on relationship between an object or person or about
themselves.

Example:

In English: When he and other children are playing, he may suddenly pick the toy car
and may say, naadi mera (mine), when another adult says I will take
away your daddy, he may say, na : di , mera or mine.

(जति खेर उ र अरु बच्चा खेलि रहेको बेला अच्चानक खेलाउना उठाउछ अनि भान्छा नाडी मेरो कार हो
,जब अर्को ठुलो मन्छे भन्छ, म तिम्रो / तेरो बूवा काहाँ जनछ,बच्चाले केहि भन सकेन। नाडिः मेरो।)

In Nepali: "Jati khera wu ra aaru bachha kheli raheko bela aachanak khelauna(car)
    wuthauchha   ra vanchha naadi mero car ho. Jaba aarko thulo manxe
    le vanchha. Ma timro / tero babu / buwa kaha janchhu. Bachcha le kei vanna
    sakena , na:di, me:ro aathawa mero".

REJECTION: Child comments that he does not want an object or that he wants an
object and activity to cease.

Example:
In English: I don't want.
           (मलाइं केहि चहदैन)
In Nepali: "ma lai kehi chahdina"

DENIAL: Child denies a proposition verbally or non-verbally.

Example:
In English: Child takes chocolate when adults not watching. Later when adults
           Blames, the child nods his head with full mouths in disagreement says
            nahi (no).

"जब ठुलो मान्छे ले नदेखेको बेला बच्चाले चकोलेट लिंछा त्यसपछि ठुलो मान्छे ले त्यो बच्चालै तोकेर तैले
चकोलेट लागिस लिस् भनेर भन्दा उसले लागेको / लिएको छैन भनेर टाउको हल्लाएर नै भन्दै छ"

In Nepali: (Jaba thulo manchhe le nadekheko bela bachcha le chocolate linchha ,
           tes pachhi thulo manxe le tyo bachcha lai tokera taile chocolate
           lagis/lis vanera vanda usale lageko/ liyeko chhaina vanera tauko hallayera **nai
           vanechha**.)

OBJECT: Child expresses about an object or person that is affected by an action. Example:
In English: "This is (ball)."
           (यो मेरो बल हो।)

In Nepali: "yo mero (ball) ho"

ATTRIBUTION: Child comments on the property of an object verbally and non –
verbally

Example:

In English: Child may touch a glass of hot coffee and may jerk his hand back and
say ha! indicating it very hot, when a child sees a dirty dog, she may say chi-chi… to communicate that it is dirty and needs a wash.

बच्चाले तातो (होत्) कोफ्फी को ग्लासलाई छुने बितिकै आफ्नो हात पछाडी हटाउदै, यो धेरै तातो छ, जति बेला बच्चले फोहर कुकुर देखेछ, उनले छि -छि भनन सक्यछा जसले संकेत गर्छ कुकुरलाई सफा गर्नु पर्छ.

In Nepali: Bachcha le tato (hot) coffee ko glass lai chhuney bitikai aafno haat pachhadi hataudai yo dherai tato chha, jati bela bachcha le phohar kukur dekhechha wunle chi-chi vanna sakyachha jasle sanket garchha kukur lai sapha garnu parxa.

NEGATION: Child negates the statements of orders.
Example:
In English: **'You feel hungry'.**
                (तिमीलाइं भोक लागयो)

In Nepali: "timi lai vokha lagyo"

CESSATION: Child indicate stopping activities.
Example
        In English: That's all
                    (त्यति मात्र)।

        In Nepali: "Tyati matra "

Semantic Relations
        Semantic relations mainly explain the relationship between object, persons and event expressing through language. One approach to the early utterance of children was proposed by Brown (1973), who tried to account for semantic relation expressed by children. Semantic relation is in two word level and three word levels. In two world level, Agent+ action, agent + object, Action + Locative, possessor+ possession, Existence, Recurrence, Non-Existence, Entity + Locative, Attribute + Entity, Agent + Locative, Action + Object, carrier phrases are found.

Semantic Relation in Common Two Words
        Existence:
                        यो गाइं हो।
                    (Yo gae ho)   'This is a cow.'
        Recurrence:

<div align="center">

धेरै खेलाउना

(Dherai khelnu) 'More play'

</div>

Non- Existence:

<div align="center">

कोइं छैन याहाँ

(koe chhaina yaha) "Nobody here'

</div>

Action+ agent:

<div align="center">

बूवाले खनु हुनछ।

(Buwale khanu hunchha) 'Father (will) eat.'

</div>

Action+ object:

<div align="center">

दुध खाऊ

(dudh khau) 'Drink milk'

</div>

Action + locative:

<div align="center">

कुर्सीमा बस ।

(kurshi ma basa) 'Sit chair'

</div>

Agent + Action:

<div align="center">

आमा कुदनु हुनछ

(Aama kudnu hunchha) 'Mummy jump'

</div>

Agent + object:

<div align="center">

आमाले पकाउनु हुनछ।

(Aamale pakaunu hunchha) 'Mummy (makes) cooks''

</div>

Possessor + possession:

<div align="center">

मेरो खेलाउना।

(Mero khelawana) 'My teddy'

</div>

Entity + locative:

<div align="center">

हातमा घाऊ ।

(Hath ma ghau) 'Wound in the hand'

</div>

Attribute + Entity:

<div align="center">

सेतो कपडा ।"

(Seto kapada) White cloth"

</div>

IN THREE WORD LEVEL

 Agent+ action+ object:

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बुवाले बल्ल हननु भयो ' बाचाले चकी (चकोलेट) खान्छ ।

(Buwale ball hannu bhayo' bacha le chokie khancha) 'Dad hit ball' Baby eat cookie

Agent+ action + location:

मैले बल्ल पाए, मा खेलावना लाई चुमा लेको"

(Maile ball paye' 'ma khelawna lai chhuma leko')   'I find ball', 'I kiss doll'

Action + object +locative:

किचेन को जुस पिऊ "भकुण्डो यता फाल

(Kitchen ko juice piu, vankundo yata fala)   'Drink juice. throw ball here'

Phrases with preposition

कार बाकसमा ' साबुन पानीमा ।

(Car baxma, sabun pani ma)   " Car in box", "soap in water"

WESTERN STUDIES

Patricia and Robert (1976) studied on semantic relation used by normal and language impaired children at Brown's stage 1 levels of linguistic development to determine difference between the two groups in the use of a set of 10 basic semantic relations. The results showed significant difference between the two groups demonstrating greater diversity in the use of introducer+ entity relation in language impaired group than the normal group. Otherwise, at the Stage I level of linguistic development, the language-impaired children demonstrated a linguistic system no different than the system of normal Stage I children. It also suggested that some language-impaired children rather than being deficient in their ability to understand and code the basic semantic relations demonstrate a deficit in the higher, more complex aspects of the linguistic coding system.

Duchan (1976) compared semantic relations in different verbal contexts on Normal and retarded children and found that no significant difference found between the performance of mentally retarded language disordered and normal children on the verbal comprehension task. both groups of children performed best on the possessive , next on the agent+ object then actor-action, and poorest on the locative relation, finally, nonsense, telegraphic, and explained contexts did make a difference in the children's understandings with expanded being the best, telephonic next, and nonsense contexts poorest, theoretical and clinical implication are discussed.

Layton and baker (1981) Described semantic- syntactic relation in an autistic child. This study investigated the language acquisition strategies employed by an autistic child learning sing language. The child's core vocabulary and developing semantic-syntactic relationship were compared with language acquisition in normal children. There were specific deviations in language development noted despite providing the child with appropriate sing language training.

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Potter and Whittaker (1997) studied teaching the spontaneous use of semantic relations through multi pointing to a child with autism and severe learning disabilities, and teaching model in the area of spontaneous communication, undertaken through practitioner research. Nick, a nonverbal 5 years old boy with autism and severe learning disabilities, is examined. Use of sequences of points to covey a single complex massage during the same communicative act, and high rates of spontaneous use of multi pointing to indicate 'location' 'agent' and 'object' were seen. Results were discussed in terms of symbolization and motor encoding difficulties.

Stockman (2002) analyzed "another look at semantic relation categories and language impairment" in language impaired and normal children. In this study locative action utterance were differentiated by the types of locative words used singly and in combination. The results suggested that differences in the semantic properties of language impaired and normal children's utterance may go undetected unless a fine grained analysis is performed on the types of expressions used within a global relational category.

Fokes and Konefal (2002) did a study on "children's use of four semantic cases in two conditions "where the production of agent + action + object+ locative relations by 3.6 and 5.6 years old normal children and language disordered children" was investigated. The result indicated a developmental trend in the use of case relations. The manipulation task enhanced the use of case relation by the language disordered group, whereas the observation task was more effective for the normal groups.

Alt, Plante and Creusere (2004) analyzed 'semantic features in Fast- mapping'. This study examined the receptive language skills of young children (4—6 years old) with specific language impairment, looked at their ability to fast-map semantic features of objects and action and compared it to the performance with age – matched peers with normally developing language, and they performed poorly relative to their peers on a lexical label recognition task. These results lend support to the idea that children with SLI have broader difficulties with receptive vocabulary that simply reduced ability to acquire labels.

Brackenbury and Pye (2005) did a study on "semantic deficit children with language impairments issues for clinical assessment" the result revealed that children with language impairments demonstrate a wide range of semantic difficulties, including problems with new word acquisition, storage and organization of known word and lexical retrieval.

Kamio, Robins, Kelley, Swainson and Fein (2007) examined whether the automatic lexical/semantic aspect of language was impaired or intact in high-functioning pervasive developmental disorders (HFPDD). Eleven individuals with Asperger Disorder (AS) or HFPDD – Not Otherwise Specified (NOS) with age, IQ and gender matched typically developing (TD) children performed a semantic decision task in four conditions using an indirect priming

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paradigm. The results showed that semantic priming effects were found for near-semantically related word pairs in the typically developing group and was not found in the AS or HFPDDNOS group.

Henderson, Clarke, and Snowling (2011) studied individuals with autism spectrum disorder (ASD) on their ability to access and select word meaning. The study tested four hypotheses regarding the nature of their comprehension difficulties: semantic deficit, weak central coherence, reduced top-down control and inhibition deficit. The results showed that children with ASD showed intact access to semantic information early in the time course of processing, but they showed impairments in the selection of semantic representations later in processing.

INDIAN STUDIES

Pradyumn (2006) did a study on semantic and phonologic priming in children with "learning disability" and results obtained as no prime condition for normal children indicated a significant difference between semantic no prime condition and phonological no prime condition and also indicate that learning disability showed no significant difference between semantic and phonological priming tasks

Chitra (2008) investigated lexical semantic organization in "Kannada" "English" bilingual children using repeated word association paradigm tasks. This study supports the theory that in young children as young 6 years associated syntagmatically and children of 8 years associated words paradigmatically, also indicated that the spurt in growth of the organization occurs maximally at age of 7 years where the children are transiting from the pre operation stage to concrete stage in Piaget's cognitive theory.

Mahesh, Merlin and Rao (2008) investigated semantic intention of severely mentally retarded children in play contexts, 12 children divided into two groups, first group consisted of eight subjects of chronological age range 5- 9 years. Seconds group consisted of subjects with chronological age range 10-17 years 13 semantic intentions were selected and subject response for each intention were assessed and rated as present, absent and not accurate in play context, result revealed that semantic of both the first group and second group were affected, as when compared to the normal. Younger mentally retarded children have shown significant deficits in certain semantic intentions compared top normals, younger mentally retarded children have shown significant deficits in certain semantic intentions predominantly recurrence,

Krupa (2009) studied on 'compared the semantic intention across the age group in normally developing children' chronological age matched and mental age matched children with mental retardation and reports the semantic intentions up to 2 years: children with mental retardation(MA and CA matched)continued to have similar performance by 3- 4 years age, MA

matched children showed the performance then CA matched children due to their super cognitive skill, by 4 years of age MA matched children with mental retardation showed similar response normally developing children which was in contrast to the CA matched children with mental retardation, thus , cognitive developing influences language development to the greater extent. However, cognitive development and language development do not have linear relationship.

Mohan (2011) investigated semantic intention in 8-13 years Malayalam speaking children, samples were collected include task of: a) conversation, b) monologue: 1) topic-description 2) picture story description. The study concluded that 8-13 years old typically developing children displayed a variety of semantic intention, children may see to direct and others intention for different reasons to express interest in a object or simply to provide information. Frequency of usage found more on conversation and less intention noted during elicited speech.

Haritha and Kumaraswamy (2013) aimed to understand the usage of semantic relations in 4-5 years old Malayalam speaking children, and found significantly in conversation, monologue and story narration in relatively decreasing order respectively. The study concludes that all the parameters of semantic relations are already acquired in 4-5 year old Malayalam speaking children.

Prathamesh, Kuruvilla and Subba Rao (2013) obtained extensive language data in Kannada speaking children with Intellectual disability and compared with mental age matched normal children and results showed no significant difference in performance with normal children in their frequency of use.

D'souza and Kumaraswamy (2014) studied on semantic relation in 3.1 to 5 years old typically developing Konkani speaking children and result found that significant difference of the semantic relation in 3.1 to 4 years and 4.1 to 5 years group of normal typically developing Konkani children. This study concluded understanding developing semantic relation in Konkani is important for screening, diagnosis and intervention of language disorder children across Konkani population in west coastal area.

Shetty, Hariharan and Rao (2014) reported Performance of Verbal Autistic Children Relating to Semantic Intentions and Relations; this study supports the view that meaning intentions both at word and phrase level are present in the conversational samples of 4-5 year mental aged verbal autistic children. The challenge for SLP's is to provide aspects of morphology and syntax, to use the semantic aspects and also to expand the nature of social communication of pragmatic skills.

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NEED FOR THE STUDY

Understanding semantic intention and relation development in children is important for screening, diagnosis and intervention of language. Description of semantic intention and relation has been attempted in Indian languages such as Kannada (Bailoor and Rao (2013), and in Tamil (Krupa, 2009), and Malayalam (Haritrha & Kumaraswamy 2013). The scientific studies related to normal development of semantic intention and relations have not been carried out in Nepali language. The present study will helps in identifying the development of semantic relation and intention in Nepali language and it can be also used for screening, diagnosis and intervention of language disordered population.

AIM OF THE STUDY

The aim of present study was twofold:

- To understand the usage of semantic intention and relation in 3 to 7 years old Nepali speaking children.
- To find the usage of the semantic intention and relation in context of general conversation and picture discrimination.

CHAPTER -- 3
METHODOLOGY

The study aimed to understand the usage of semantic intention and relation in 3 to 7 years old Nepali speaking children and to find the usage of the semantic intention and relation in context of general conversation and picture discrimination.

Subject

The study group consisted of 20 Nepali speaking 3 to 7 years old children with no history of speech –language disorders and hearing problem were selected for the study. All the subjects included in the study were attending English Medium School as well as Nepali as their native languages were participating in the present study.

Selection Criteria

The subjects were selected based on following criteria:

No history of speech, language and hearing impairment.

No neurological impairment

Subject did not have ontological, psychological, or ophthalmic problem.

Instruments

Audio sample were recorded by using voice recorder.

The Procedure

The children were seated comfortably in a room and general conversation and picture description task was recorded. The sample was generally of 30 - 40 minutes.

Analysis

Language data was transcribed using IPA (2005) and later analyzed to check the usage of semantic intention and semantic relation further data was statically and for significance.

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RESULTS AND DISCUSSION

The aim of the present study was to find out the acquisition pattern of semantic intention and semantic relation in typical Nepali speaking children in the age range of 3 to 7 years old in context of general conversation and picture description.
The obtained results are discussed below.

Semantic Intention

	SEMANTIC INTENTION			
	CONVERSATION		PICTURE DESCRIPTION	
	N=20	%	N=20	%
Existence	20	100%	20	100%
Location	20	100%	20	100%
Agent	20	100%	20	100%
Object	20	100%	20	100%
Action	20	100%	20	100%
Attribution	17	85%	17	85%
Possession	16	80%	11	55%
Recurrence	9	45%	10	50%
Rejection	8	40%	6	30%
Disappearance	2	10%	4	20%
Denial	2	10%	2	10%
Non existence	0	0%	1	5%
Negation	0	0%	1	5%
Cessation	0	0%	0	0%

TABLE 1: showing percentage score of semantic intention in normal children for conversation and picture description task.

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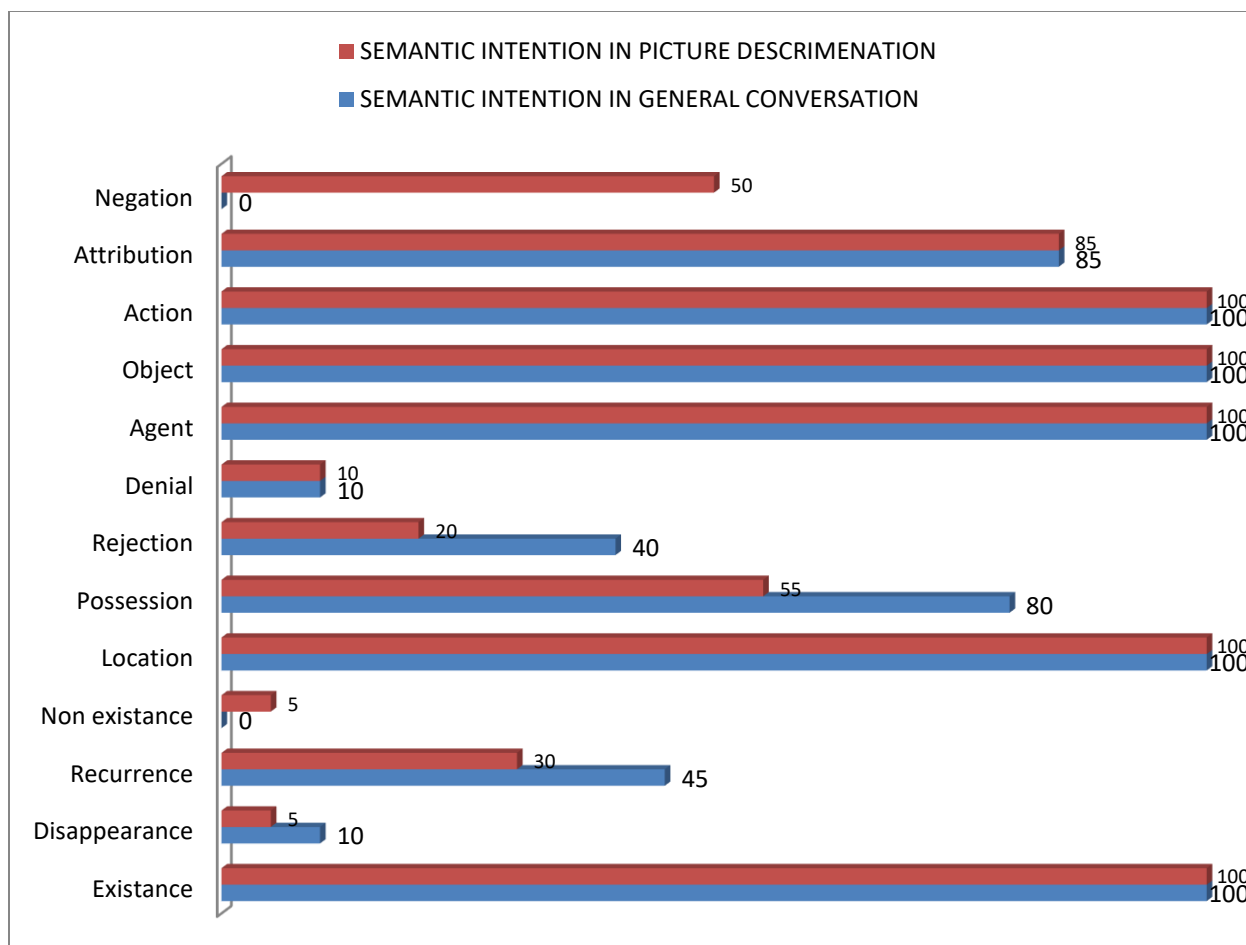
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Fig 1: showing the rating of semantic intention in general conversation and picture description among normal children

As can see from the above table that existence (100%), action (100%), object (100%), Agent (100%), location (100%), were frequently used by all subject. Attribute (85%), possession (80%), were used by more than 50% but less than 85%. Recurrence (45%), rejection (40%), denial (10%), disappearance (10%), were least used intention one or two subject. Negation (0%), non-existence (0%), cessation (0%) were not used any subject for conversation.

In Picture description, existence (100%), location (100%), Agent (100%), object (100%) Action (100%), were frequently used by all subject. Attribution (85%) possession (55%), Negation (50%) were used by more than 50% but less than 85%. recurrence (30%), rejection (20%) denial (10%) disappearance (5%) non-existence (5%) cessation (0%) were least used intention

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TABLE FOR COMPARISON

	Type	Absent		Present		Total		Testing equality of proportions	
		freq	%	freq	%	freq	%	Z value	p
Existance	SEMANTIC INTENTION IN GENERAL CONVERSATION	0	.0%	20	100.0%	20	100.0%	---	---
	SEMANTIC INTENTION IN PICTURE DESCRIMENATION	0	.0%	20	100.0%	20	100.0%		
Disappearance	SEMANTIC INTENTION IN GENERAL CONVERSATION	18	90.0%	2	10.0%	20	100.0%	.60	.274
	SEMANTIC INTENTION IN PICTURE DESCRIMENATION	19	95.0%	1	5.0%	20	100.0%		NS
Recurrence	SEMANTIC INTENTION IN GENERAL CONVERSATION	11	55.0%	9	45.0%	20	100.0%	.98	.164
	SEMANTIC INTENTION IN PICTURE DESCRIMENATION	14	70.0%	6	30.0%	20	100.0%		NS
Non existance	SEMANTIC INTENTION IN GENERAL CONVERSATION	20	100.0%	0	.0%	20	100.0%	1.01	.156
	SEMANTIC INTENTION IN PICTURE DESCRIMENATION	19	95.0%	1	5.0%	20	100.0%		NS
Location	SEMANTIC INTENTION IN GENERAL CONVERSATION	0	.0%	20	100.0%	20	100.0%	---	---
	SEMANTIC INTENTION IN PICTURE DESCRIMENATION	0	.0%	20	100.0%	20	100.0%		
Possession	SEMANTIC INTENTION IN GENERAL CONVERSATION	4	20.0%	16	80.0%	20	100.0%	1.69	.046
	SEMANTIC INTENTION IN PICTURE DESCRIMENATION	9	45.0%	11	55.0%	20	100.0%		sig
Rejection	SEMANTIC INTENTION IN GENERAL CONVERSATION	12	60.0%	8	40.0%	20	100.0%	1.38	.084
	SEMANTIC INTENTION IN PICTURE DESCRIMENATION	16	80.0%	4	20.0%	20	100.0%		NS
Denial	SEMANTIC INTENTION IN GENERAL CONVERSATION	18	90.0%	2	10.0%	20	100.0%	.00	.500
	SEMANTIC INTENTION IN PICTURE DESCRIMENATION	18	90.0%	2	10.0%	20	100.0%		NS
Agent	SEMANTIC INTENTION IN GENERAL CONVERSATION	0	.0%	20	100.0%	20	100.0%	---	---
	SEMANTIC INTENTION IN PICTURE DESCRIMENATION	0	.0%	20	100.0%	20	100.0%		
Object	SEMANTIC INTENTION IN GENERAL CONVERSATION	0	.0%	20	100.0%	20	100.0%	---	---
	SEMANTIC INTENTION IN PICTURE DESCRIMENATION	0	.0%	20	100.0%	20	100.0%		
Action	SEMANTIC INTENTION IN GENERAL CONVERSATION	0	.0%	20	100.0%	20	100.0%	---	---
	SEMANTIC INTENTION IN PICTURE DESCRIMENATION	0	.0%	20	100.0%	20	100.0%		
Attribution	SEMANTIC INTENTION IN GENERAL CONVERSATION	3	15.0%	17	85.0%	20	100.0%	.00	.500
	SEMANTIC INTENTION IN PICTURE DESCRIMENATION	3	15.0%	17	85.0%	20	100.0%		NS
Negation	SEMANTIC INTENTION IN GENERAL CONVERSATION	20	100.0%	0	.0%	20	100.0%	3.65	.000
	SEMANTIC INTENTION IN PICTURE DESCRIMENATION	10	50.0%	10	50.0%	20	100.0%		HS
Cessation	SEMANTIC INTENTION IN GENERAL CONVERSATION	20	100.0%	0	.0%	20	100.0%	---	---
	SEMANTIC INTENTION IN PICTURE DESCRIMENATION	20	100.0%	0	.0%	20	100.0%		

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TABLE 2: From above the table it can be seen that semantic intention such has when the score were compared between conversation and picture description intention like possession(P=.046) at significant and negation(P=.000) at high significant different and Attribute(P=.500),denial(p=.500), rejection (P=.084), disappearance (P=.274) recurrence (P=.164) non-existence(P=.156) were at no significant different.

Semantic Relations

PARAMETER	SEMANTIC RELATION			
	COVERSATION		PICTURE DESCRIPTION	
	N=20	%	N=20	%
Existence	20	100%	20	100%
Action+ object	20	100%	20	100%
Agent + action	20	100%	20	100%
Action + locative	20	100%	20	100%
Agent+ object	20	100%	20	100%
Agent + locative	19	95%	18	95%
Possessor+ possession	12	60%	9	45%
Entity + locative	6	30%	5	25%
Attribute + Entity	6	30%	7	35%
Recurrence	5	25%	7	35%
Non-Existence	3	15%	1	5%

TABLE: showing the percentage score of semantic relation for general conversation and picture description in normal children.
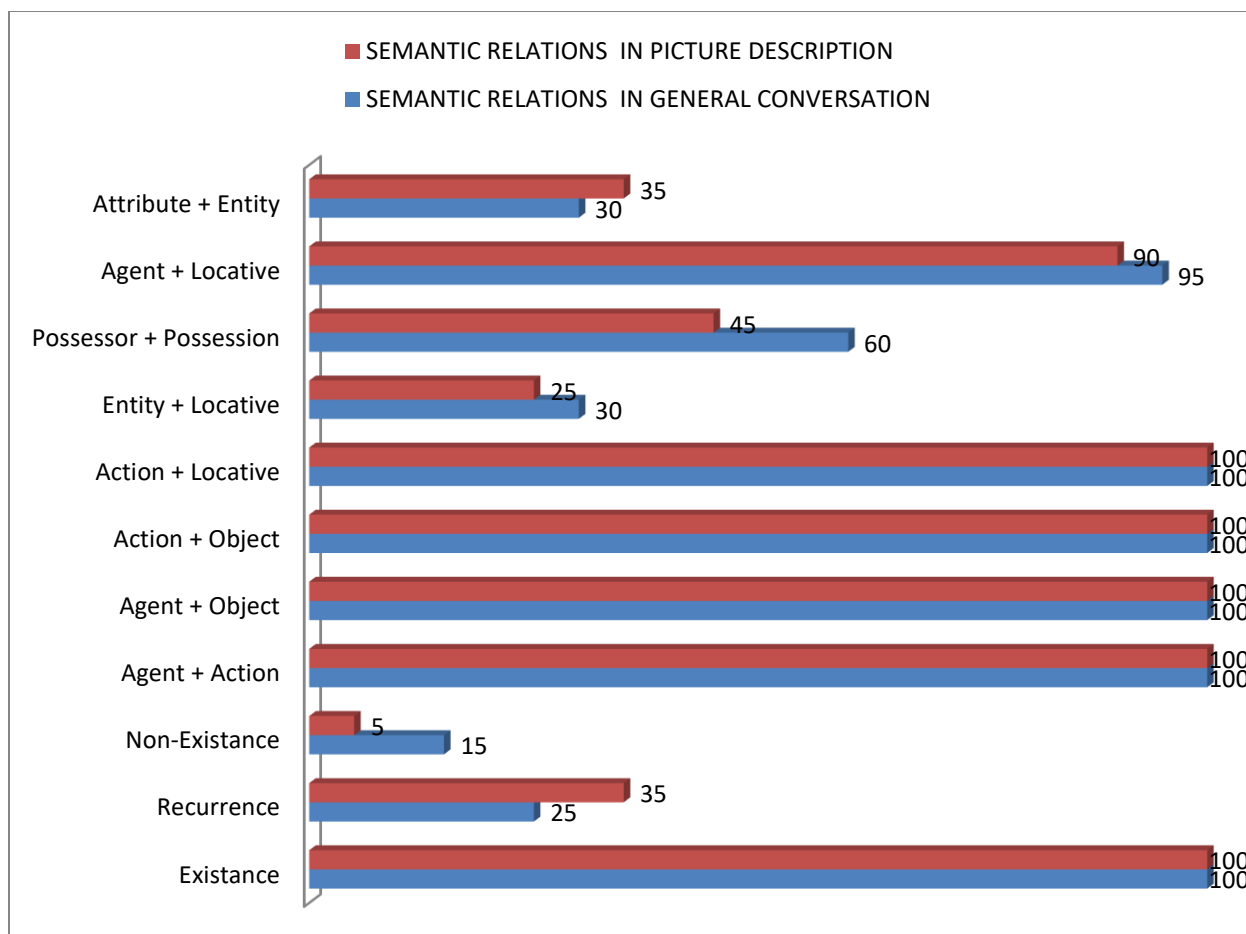
Fig 2: Showing the rating of semantic intention in general conversation and picture description in normal children

From table and figure1 it can be seen that the semantic relation in conversation such has like existence (100%), Action + object (100%), Agent + Action (100%), Action + locative (100%), Action + object (100%) were used to full extent by subjects. Agent + locative (95%) possessor + possession (60%), were used more than 50% but less than 95%. Entity + locative (30%), Attribute + locative (30%), Attribute+ entity (30%), Recurrent (25%), non-existence (15%). Were least used relation for conversation.

In Picture description: existence (100%), Action + object (100%), Agent + Action (100%), Action + locative (100%), Action + object (100%), were frequently used relation. Agent + locative (90%), possessor+ possession (45%) attribute +entity (35%), recurrence (35%) Entity + locative (25%), non-existence (5%) were least used relation.

TABLE FOR COMPARISON

	Type	Absent freq	Absent %	Present freq	Present %	Total freq	Total %	Testing equality of proportions Z value	Testing equality of proportions p
Existance	SEMANTIC RELATIONS IN GENERAL CONVERSATION	0	.0%	20	100.0%	20	100.0%	----	----
	SEMANTIC RELATIONS IN PICTURE DESCRIPTION	0	.0%	20	100.0%	20	100.0%		
Recurrence	SEMANTIC RELATIONS IN GENERAL CONVERSATION	15	75.0%	5	25.0%	20	100.0%	.69	.245
	SEMANTIC RELATIONS IN PICTURE DESCRIPTION	13	65.0%	7	35.0%	20	100.0%		NS
Non-Existance	SEMANTIC RELATIONS IN GENERAL CONVERSATION	17	85.0%	3	15.0%	20	100.0%	1.05	.146
	SEMANTIC RELATIONS IN PICTURE DESCRIPTION	19	95.0%	1	5.0%	20	100.0%		NS
Agent + Action	SEMANTIC RELATIONS IN GENERAL CONVERSATION	0	.0%	20	100.0%	20	100.0%	----	----
	SEMANTIC RELATIONS IN PICTURE DESCRIPTION	0	.0%	20	100.0%	20	100.0%		
Agent + Object	SEMANTIC RELATIONS IN GENERAL CONVERSATION	0	.0%	20	100.0%	20	100.0%	----	----
	SEMANTIC RELATIONS IN PICTURE DESCRIPTION	0	.0%	20	100.0%	20	100.0%		
Action + Object	SEMANTIC RELATIONS IN GENERAL CONVERSATION	0	.0%	20	100.0%	20	100.0%	----	----
	SEMANTIC RELATIONS IN PICTURE DESCRIPTION	0	.0%	20	100.0%	20	100.0%		
Action + Locative	SEMANTIC RELATIONS IN GENERAL CONVERSATION	0	.0%	20	100.0%	20	100.0%	----	----
	SEMANTIC RELATIONS IN PICTURE DESCRIPTION	0	.0%	20	100.0%	20	100.0%		
Entity + Locative	SEMANTIC RELATIONS IN GENERAL CONVERSATION	14	70.0%	6	30.0%	20	100.0%	.35	.362
	SEMANTIC RELATIONS IN PICTURE DESCRIPTION	15	75.0%	5	25.0%	20	100.0%		NS
Possessor + Possession	SEMANTIC RELATIONS IN GENERAL CONVERSATION	8	40.0%	12	60.0%	20	100.0%	.95	.171
	SEMANTIC RELATIONS IN PICTURE DESCRIPTION	11	55.0%	9	45.0%	20	100.0%		NS
Agent + Locative	SEMANTIC RELATIONS IN GENERAL CONVERSATION	1	5.0%	19	95.0%	20	100.0%	.60	.274
	SEMANTIC RELATIONS IN PICTURE DESCRIPTION	2	10.0%	18	90.0%	20	100.0%		NS
Attribute + Entity	SEMANTIC RELATIONS IN GENERAL CONVERSATION	14	70.0%	6	30.0%	20	100.0%	.34	.368
	SEMANTIC RELATIONS IN PICTURE DESCRIPTION	13	65.0%	7	35.0%	20	100.0%		NS

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TABLE 3: Showing the comparison of general conversation and picture description of semantic relation in typical Nepali speaking children in the age range of 3 to 7 years.

From the above table it can be seen that semantic relation such has when the score were compared between conversation and picture description relation like recurrence (P=.245) non-existence (P=.146) entity + locative (P=.362) possessor + possession (P=.171), Agent+ locative (P=.274), Attribute + entity (P=.368) was not significant different.

DISCUSSION

Semantic intention and relation is a critical feature of communicative behavior. The absence of semantic intention and relation control distinguishes reflexive behavior from true communication. In the present study, 3—7 years old typical developing children displayed semantic intention and relation which is in correlation with the study done by Subba Rao (1995).Did linguistic analysis, on language samples obtained from 60 subjects with intellectual deficit at phonetic, syntactic and semantic levels. Analysis of semantic intention at word-level and semantic relation at phase levels were carried out, frequency of usage found to be same for conversation and as well as picture description which may be attributed to the environmental stimulation given. In Semantic Intention on conversation: Cessation, Negation, Non-existence, denial, disappearance. and on picture description cessation, Negation, Non Existence, denial, disappearance, rejection, whereas in Semantic relation on conversation non-existence, recurrence, attribute +entity, entity+ locative and on picture description non-existence, entity+ locative, attribute+ entity, recurrence were noted to be less on the present study also. Children's early sentences are purely combinations of lexical-categories in meaning- based structures. The study is in contradictory observations on the study done by Bailoor, Mathew and Alexander (2010) in which decreased presence of denial and conjunctive were found at word levels.

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CHAPTER 5
SUMMARY AND CONCLUSION

Humans use language to express inner thoughts and emotions, make sense of complex and abstract thought, to learn to communicate with others, to fulfill wants and needs, as well as to establish rules and maintain our culture. In the early language development, as the vocabulary increases, children move from word to phrase level where they make use of semantic intention and relations to formulate the phrase.

Understanding semantic intention and relation developing in children is important for screening diagnosis and intervention of language disordered children, and there are no published studies done previously on semantic intention and relation in Nepali language. Hence the present study was undertaken with the aim of understanding the usage of semantic intention and relation in 3 to 7 years old Nepali speaking children and to find the usage of the semantic intention and relation in context of general conversation and picture discrimination.

This study aimed to understand the usage of semantic intention and relation in context of general conversation and picture conversation in 3 to 7 years old Nepali speaking children. The study group consisted of 20 Nepali speaking children with no history of speech language disorder and hearing problems were selected for the study. All the subjects included in the study were attending English medium school.

Speech sample were audio taped from 20 children, collection of samples included task of general conversation and picture description. Each sample contained about 50 utterances. Language data obtained was semantically analyzed based on a list of semantic intention and relation.

Statistical analysis was carried out further, using wilcoxon signed rank test.

Result showed presence of all semantic intention in general conversation and picture description, when the score were compared between conversation and picture description intention like possession (P=.046) was significant and negation (P=.000) at high significant different and Attribute (P=.500), denial (P=.500), rejection (P=.084), disappearance (P=.274) recurrence (P=.164) non-existence (P=.156) were at no significant different. And Semantic relation such has when the score were compared between conversation and picture description relation like recurrence (P=.245) non-existence (P=.146) entity + locative (P=.362) possessor + possession (P=.171), Agent+ locative (P=.274), Attribute + entity (P=.368) was not significant different. Thus result of the present study concludes that all the parameters of semantic intention and semantic relation are already acquired in 3 to 7 years old Nepali speaking children though slight subject variation exist which be considered.

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LIMITATIONS
- Sample size were inadequate
- Age range restricted
- Present study was limited to two word level.

FUTURE SUGGESTIONS
- The study can be replicated on more number of subjects across various age groups and across various languages.
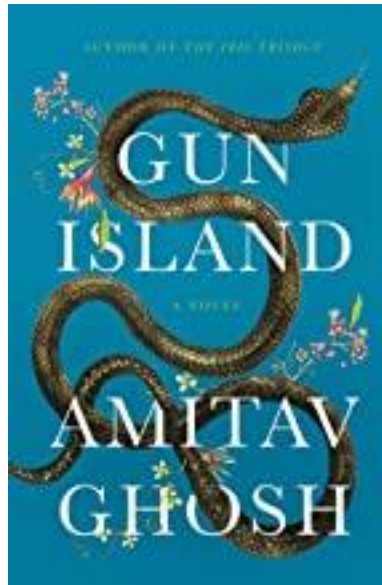- The analysis should be carried out in three-word level.

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Ecocide:
A Study of Climate Change in Amitav Ghosh's *Gun Island*

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Courtesy:
https://www.amazon.com/s?k=Amitav+Ghosh%E2%80%99s+Gun+Island&i=stripbooks&ref=nb_sb_noss

Abstract

Since the post-industrial time, science and technology has made great strides ushering in an era of capitalism, consumerism and globalization. A trend of progress has started where rapid urbanization and industrialization became the parameters of development. The consumerist culture and materialistic approach brought about revolutionary changes in the life of human beings. But on the other side, the path of industrial, technological, and scientific 'advancement' is at the expense of destruction of nature and it has reached a stage where the future of the planet looks bleak. The Planet's support systems like air, water, and land are also collapsing under the pressure of 'civilization'. Today, the destruction of ecosystems poses a threat not only to living species but also to future generations at apocalyptical level. Amitav Ghosh's *Gun Island* (2019) shows his sensitivity towards the increasing crisis of environmental degradation. He has made a blend of culture, myth, history and fiction to portray the ecological overtones in the novel. The novel gives

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us the glimpse of how the ecological crisis has resulted in the problems like global warming and climate change which ultimately has given rise to the problem of 'displacement' of both humans and animals all over the world. Ghosh has artistically portrayed the emotional turmoil and the pain at the sight of nature's plight in this novel. The present paper is an attempt to study *Gun Island* from the perspective of Ecocide which denotes the extent of damage done to the natural environment and how it has affected the life of both the human as well as the nonhuman world. Ghosh believes that ultimately it is humans who owe the responsibility to provide the requisite care and protection to the planet earth for the survival of all types of life forms.

Keywords: Amitav Ghosh, *Gun Island,* Ecocide, Urbanisation, Capitalism, Consumerism, Globalization, Climate Change, Global Warming.

Introduction

Earth is a unique planet as it has   ideal conditions for life to evolve and flourish. Eons of time tells us how that developing, evolving, and diversifying life reached a state of adjustment and balance with its surroundings. The history of life on earth has been the history of interaction between living things and their surroundings.

For most of human history, ecological balance played a decisive role, enabling the human race to rise and prosper. For thousands of years and into early modern times, population and economic activity grew very slowly. From around the mid-19th century with the introduction of a global culture of primarily techno-industrial type, the world has witnessed a marked change. The global effects of what we have done over the last century or so are monumentally larger than anything we might have even dreamed of before. On the one hand, human beings have reached the heights of technological and scientific development which has brought a lot of comfort in their life. But, on the other hand, for this advancement, the human race has been following an indiscriminate and unguided process of industrialization and urbanization, which is at the cost of, exploitation and destruction of nature. As a result of which the world has already been pushed in an escalating context of environmental degradation and ecological imbalance. According to Cheryll Glotfelty, "oil spills, lead and asbestos poisoning, toxic waste contamination, extinction of species at an unprecedented rate, battles over public land use, Protests over nuclear waste dumps, a growing hole in the ozone layer, predictions of global warming, acid rain, loss of topsoil, destruction of the tropical rainforest [.....] and a world population that topped five billion" (Introduction, *The Ecocriticism Reader* xvi) are some of the alarming signs of an imminent havoc jeopardising the very life of our planet. Glen A. Love also identifies various modes of ecological disaster that take place in the physical environment.

It has marked the beginning of "the age of ecocide" (Jonathen Bate 102). Ecocide is the most predominant concern of the ecocritics now a days. The term *Ecocide* derives from the Greek

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Oikos ('house' or 'home') and *Caedere* ('Strike down', 'demolish' or 'kill'). In tandem, they translate to killing our home, i.e., earth. So, ecocide is the willful destruction of the earthly environment which is our home. The destruction of the ecosystems because of the economic growth as well as due to rapid modernization, industrialization, urbanization poses a threat not only to living species but also to future generations. Lawrence Buell writes that ecocide is "more serious threat than nuclear destruction" (Introduction, *The Environmental Imagination* 7). Environmental activists and International lawyers have continued to call for the establishment of either a specific crime of "ecocide" and/or the incorporation of ecocide into existing criminal laws and international instruments. Polly Higgins, a Legal Scholar and International Environmental Activist, proposed the legal definition of Ecocide as "the extensive damage to, destruction of or loss of ecosystem(s) of a given territory, whether by human agency or by other causes, to such an extent that peaceful enjoyment by the inhabitants of that territory has been severely diminished'' (Higgins 257).

Amitav Ghosh is hailed as the most powerful writer of Indian English Fiction. He is the recipient of 54th Jnanpith Award (2018), Padmashree (2007), The Sahitya Academy Award (1989) and was also shortlisted for Man Booker Prize (2008). He has published a number of novels such as *The Circle of Reason* (1986), *The Shadow Line* (1988), *An Antique Land* (1992), *The Calcutta Chromosome* (1995), *The Glass Palace* (2000), *The Hungry Tide* (2004), *Sea of Poppies* (2008), *River of Smoke* (2011), *Flood of Fire* (2015) and *Gun Island* (2019). Ghosh's works have been translated into more than thirty languages. His tenth novel *Gun Island* stands as a testimony to the fact that the 'anthropogenic activities' are not only plundering the earth of its natural resources but also giving rise to a number of global crises. Ghosh makes use of this look of 'defaced nature' and its ramifications as a tool to express the innermost feelings of the characters in the novel.

Amitav Ghosh's *Gun Island* is a novel about global ecological hazards, the narrative of which revolves around the story of Deen who is on a visit to Calcutta from America. He is a dealer in rare books and Asian antiquities. He happens to meet Piya Roy and Nilima in Calcutta. Piya is a Bengali American who is doing research on Irrawaddy Dolphins (*Orcaella brevirostris*) found in the oceans of Sunderbans. She teaches somewhere in Oregon. Nilima is the founder of the Badabon trust, one of India's most reputed charitable organizations. Since Deen has done his research on Bengali folklore, Nilima persuades him for the documentation of a historical monument, that is a shrine devoted to Manasa Devi in a remote island of Sunderbans. It is after Deen's visit to the shrine in the Sunderbans, and later on to Los Angeles and Venice in the novel, that has ultimately led to "a kind of awakening"(217) in his life ,to those things he had never imagined and sensed before. He comes to know about the stark reality of this world which is constantly on the brink of increasing displacement and unstoppable transition. During these journeys Deen also meets other characters of the novel like Cinta, Rafi, Tipu and Horen.

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In the novel Ghosh is critical about the irresponsible, irrational and self-centered attitude of the human race that has resulted in the problems of Global warming and Climate change. As mentioned in *Local Natures, Global Responsibilities*, "nature - in inverted commas or not - seems to have returned with a vengeance. Disasters such as the devastating tsunami [.....]. The current environmental crisis, global warming and the greenhouse effect have profoundly affected our outlook on nature, making us painfully aware of nature's global forces, and simultaneously challenging us to face the responsibilities arising in an increasingly globalized world" (Introduction xii).

Ghosh highlights how global warming is affecting the climatic patterns that are rapidly reshaping ecological and social futures in the Sunderban Islands. Ecologically, the sea level rise in Sunderbans has led to rapid change in land dynamics as "the islands of the Sundarbans are constantly being swallowed up by the sea; they are disappearing before our eyes" (18). Even the embankments of the shores are not easy as the tides are unpredictable and would always rise higher and pull them down again. Socially, the anthropogenically altered environment is now posing a threat for the survival of human life in Sunderbans. The land of Sunderbans is not viable for cultivation as they are constantly intruded by sea water and are "turning salty" (60). As a result of which there is scarcity of drinking water as "an arsenic - laced brew gushed out of the soil" (49) while digging wells. The people living in Sunderbans are mainly dependent for their livelihood on collection of timber, fuel wood, fishing, farming, and collection of honey. But they come across the problems of survival in their daily lives as making a life in Sunderbans is hard due to a number of reasons like the fish count is low, restrictions imposed by law, etc. On top of that, every other year, the Sunderbans get hit by a storm that blows everything to pieces. The character of Horen speaks about the devastation caused by cyclones like Bhola in 1970 and Aila in 2009. Horen, though a fisherman earlier, had to change his profession due to the losses incurred by him as a consequence of the Aila cyclone. Though the loss caused to human life was far less during the Aila cyclone due to the timely evacuation and so on. But it had long term consequences in the form of, "Hundreds of miles of embankment had been swept away and the sea had invaded places where it had never entered before; vast tracts of once fertile land had been swamped by salt water, rendering them uncultivable for a generation, if not forever" (48).

According to a report on Climate Change published by Intergovernmental Panel on Climate Change (IPCC) as early as in the year 1990 which states that:

> The greatest impact of climate change might be on human migration - with millions of people displaced by shoreline erosion, coastal flooding and agricultural disruption. Since then, successive reports have argued that environmental degradation, and in particular climate change, is poised to become a major driver of population displacement- a crisis in the making (11).

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In the novel, the author meticulously writes about how climate change has not only led to the saga of human turmoil and disaster, but also ,acts as a catalyst in the problem of human migration to big cities, in quest of livelihood, where they add on to the number of already poor people and many elderly persons switched over to begging on the streets. Due to its poverty, the people of Sunderbans fall easy prey in the hands of human trafficking mafia which is, "the people moving industry, [....] It's already one of the world's biggest and still growing fast. Turnover last year was in the billions" (60). The people who get entrapped by the traffickers have to go through a number of atrocities reminding one of "the worst horrors of the slave trade" (174). They end up in terrible situations like women are sent to distant brothels, able bodied men are sent to worksites in faraway cities or even abroad. Many of those who left were never heard from again. Those people who can't pay the ransom, experience the worst, then what they are, otherwise trying to escape, as they are operated, "where an organ is removed" (174). In the novel Tipu and Rafi had left Sunderbans for Europe together. They paid money to the dalals in Bangladesh "for the cheapest kind of journey" (236) and travelled overland through India, Pakistan and Iran to the Turkish border where they had been separated. It is through firsthand experiences of Rafi that the novelist tries to explain the dark side of this trade.

Ghosh dwells on the role of technology especially in the form of the Internet and social media which has completely disrupted and transformed human life. Though a large segment of the population from the Sundarbans faces poverty, illiteracy and lack of livelihood earning opportunities, the young generation has got a special affinity for mobile phones. Ghosh mentions that with the mobiles, internet and social media is widely diffusing into the life of young people. The Internet helps these people not only to make connections with others, but also, to gather information about the prospects of a better life in other countries. They feel fascinated by it and from there the real process of migration starts. Ghosh writes, "The internet is the migrants' magic carpet; it's their conveyor belt. It doesn't matter whether they're travelling by plane or bus or boat: it's the internet that moves the wetware" (61). Tipu, in the novel, represents the mindset of the present young generation who learn the use of technology very quickly and are also ready to take any challenge to fulfill their dreams of a better life.

A pertinent ecocidal concern in the form of destruction and devastation of natural resources caused by the enormous ambitious projects like establishment of a refinery in an ocean has been raised in the novel. As William Rueckert writes, "all the oceans of our home are slowly being contaminated by all the pollutants disposed of in modern communities" (112). Ghosh has also mentioned how Pollution has become as much a part of the present age as is technological development. The author, through the character of Piya, the cetologist, raises his concern about the mindless depletion of various species caused due to 'dumping of toxic effluents' (177) into the oceans. For instance, Piya narrates how the population of fishes and crab is declining rapidly as

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"more shoals of dead fish drifting up. [....] a big crab die-off-- a huge swarm of them lying dead on a mud bank. That's seriously bad news because crabs are a keystone species in the Sunderbans" (108). Piya believed that with the rise of sea level water the Dolphins are erratically changing their tracks and many a times they venture into heavily fished areas where " some had been ensnared by fisherman's nets and some had been hit by motorboats and steamers(92). She also narrates another reason responsible for the beaching of Dolphins and Whales. According to which the marine animals use echo location for navigation and when something, like sounds produced by submarines and Sonar equipment disrupt with that, these mammals become disoriented and run themselves aground. Piya mentions that humans overlook and neglect the threat they are posing to the oceans which are suffocating due to 'dead zones, a place where no real life can exist.

> "Have you heard of oceanic dead zones? No? Well, they are these vast stretches of water that have a very low oxygen content - to go for fish to survive. Those zones have been growing at a phenomenal pace mostly because of residues from chemical fertilizers. When they are washed into the sea, they set off a chain reaction that leads to all the oxygen being sucked out of the water. Only a few highly specialised organisms can survive in those conditions- everything else dies, which is why those patches of water are known as "dead zones". and those zones have now spread over tens of thousands of square miles of ocean -some of them as rock as middle sized countries" (95).

Human caused climate change has also led to altered animal behavioural responses. As the planet warms various kinds of species are also shifting their habitats. Professor Cinta, a regarded Historian and a Scholar of great repute from Italy, who is a very close friend of Deen, raises her concern about the problem as, "temperatures are rising around the world because of global warming. This means that the habitats of various kinds of animals are also changing" (214). This process of migration many times has a direct and profound impact on humans. The novel is replete with a number of examples about the animals moving from one place to another. For example, yellow bellied snake is changing its distribution, "these snakes generally lived in warmer waters, to the south but sightings in southern California had become increasingly common: their distribution was changing with the warming of oceans and they were migrating northwards" (134).The brown recluse spider is extending its range into places where it was not found before like the part of Italy.

Ghosh discusses another impact of climate change in the form of substantial wildfire incidents in many global regions. The novel has a full chapter titled as 'Wildfires' where dreadful wildfires had been shown raging around the forests of Los Angeles and put into peril life of

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innumerable species of birds, animals along with numerous types of vegetation and which has resulted in the incineration of, "thousands of acres of land"(115). Due to global warming, the mountains are also warming. Piya's friend, an entomologist, highlights how the Bark Beetles which eat up trees from inside and convert them into dead wood are also extending their range. In the time of dry spells or droughts there are maximum chances for the breakout of the Wildfire, as the dead wood is like a kindling, ready to engulf everything like human as well as animal life, loss to properties, flora and fauna, etc.

With the development of civilization, human beings have tried to intervene and control nature through their technological progress in order to fulfill their ever expanding demands. The novel shows how the same process of ecological degeneration is at work across the world in all complicated ways. The narrative of the novel moves from Calcutta, Sunderbans, Los Angeles and Venice.   Like in Sunderbans, the Lagoons of Venice are also facing the problem due to warming of the Venetian Lagoon water. In Sunderbans, it is the crabs which are burrowing the embankments making them hollow from inside but in Venice, it is the shipworms, a creature which eat up the wood from the inside in huge quantities that are invading the city and   "has become a big problem because Venice is built on wooden pilings. They are literally eating the foundations of the city" (230). Ghosh has mentioned that due to anthropogenic influence the natural propensity of, "the floods had become so frequent" (164) in Italy. The expansion of magnitude and increasing rate of flooding has changed their nature and character in terms of devastation. Abrupt changes in climate is a common phenomenon in various parts of the planet. The novel is full of descriptions about untimely and frequent occurrence of weather events in the form of storms, cyclones, hailstorms, and tornadoes which are thought to be "an effect of the changing weather patterns" (263) all over the world.

The mindless destruction of the natural order for utilitarian purposes can also be seen in the form of emission of gases like, "more and more carbon dioxide in the atmosphere, and other greenhouse gases too" (214). Ghosh pertinently mentions that the excessive consumption of things directly or indirectly is responsible for the increase in the greenhouse effect. He questions, "Do they not come from cars and planes and factories that make [....] 'whistling kettles and electric toasters and espresso machines? Is all this natural too - that we should need these things that nobody needed a hundred years ago?'" (214). He also tries to give the answer that this departure from moral goodness to degradation can be graphically traced in human history where greed, improvidence and a penchant for the short term over the long has made human beings "demon" (111). The important point raised by the novelist is what sort of mindset or belief system permits the people to passively accept this eco catastrophic doom as:

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Everybody knows what must be done if the world is to continue to be a livable place, if our homes are not to be invaded by the sea or by creatures like that spider. Everybody knows… and yet we are powerless, even the most powerful among us. We go about our daily business through habit, as though we were in the group of forces that have overwhelmed our will; we see shocking and monstrous things happening all around us and we avert our eyes; we surrender ourselves willingly to whatever it is that has us in its power (216-217).

The ecological stand of the novel also becomes profound with the description of climatic changes during the 17th century known as 'Little Ice Age' when "temperatures across the globe had dropped sharply (122). The history of life has been strongly influenced by changes in climate some of which radically altered the course of evolution. The little Ice Age may have been more significant in terms of widespread reports of famines, droughts, volcanoes, earthquakes, disease and increased mortality. The settled order, which had lasted for centuries was overturned. The effects of Little Ice Age were global in scale. Due to climate change, the disruption caused at the social, economic and intellectual level led to the emerging era of markets, exploration, and intellectual freedom which constituted the beginning of the Enlightenment. So much was happening so fast and the power of human beings was also increasing in the form of expanding technologies. This was also the period which transformed the west and gave birth to the modern world where it was considered essential to harness the resources of nature for the benefit as well as for the fulfillment of human needs. Humans were able to imprint on the face of the planet huge infrastructure alteration in a very short span of time.

Scientists are now saying we have entered a new age, the 'Anthropocene age' (C. 1750 to present), the age in which our species, the human, is becoming the most significant force on the planet capable of shaping it in more and more profound ways and it all started in seventeenth century. Ghosh highlights that the ecological overtones of the Little Ice Age serve as a clarion call for humans to discover how to act in relation to the natural world as, "All the climatic catastrophe around us should be enough to remind us that the climatic perturbations of the Little Ice Age were trivial compared to what is in store for us now"(124). By giving the reference of 'Plague of Italy in 1630' Ghosh intends to capture the attention of the readers about the outbreak of various deadly diseases in history and the repercussions of such diseases in the form of death of people in large numbers. In the present time, scientists are suggesting that climate change is expected to have an enormous effect on human health due to eruption and distribution of many infectious diseases. The recent outbreak of a global Coronavirus that has ravished much of the world is a serious wake up call for reorienting and re-charting our relationship with nature.

The concept of 'documentation of Legend of Manasa Devi' is important as it highlights a quintessential feature of Indian culture which always seems to harmonise and find a blend with

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nature. In religious practices of Sunderbans, Manasa Devi is prayed and appealed for protection against snakes and all other poisonous creatures. Sometimes shrines are built to preserve the memory of these deities. A number of well-known characters are also associated with these folk tales. The 17th century famous Legend of Mansa Devi is also associated with the adventures of its protagonist, Bonduki Sadagar - the Gun Merchant, a wealthy trader who refused to become a devotee of the goddess. It aroused the anger of the goddess, so in order to escape the punishments, the merchant was forced to roam overseas from one place to another. At last, he gave in and swore to build a temple for the Goddess.

After a visit to the shrine of Mansa Devi, Deen becomes inquisitive to know more about the meaning of the mysterious symbols, as well, as the secrets about the legend. At last, it is only after going through a number of real life experiences, not only in Sunderbans, but also ,in America and Italy ,that Deen understood the deep meaning of the legend, where it "open up a world" (17) showing the real uncanny ecological picture of the world. The legend like a voice from the past reminds the world about, "the limits of human reason and ability become apparent not in the long, slow duration of everyday time, but in the swift and terrible onslaught of fleeting instants of catastrophe" (223). A re-reading of the legend in the present times brings out the eco concerns of the Goddess who understands that the driving nature of human beings is "quest for profit" (153). For this, they have created enough chaos and crisis by disrespecting and mistreating the natural resources. Humans have an insatiable appetite for which they recognize no restrain, no self-restriction or bondage.   The legend teaches the concept of control, restrain and introspection to human beings. The snake goddess becomes the cultural artifact that binds together culture and conservation.

Conclusion

In the light of the above study, it can be concluded that the novel is not just about the gargantuan rift caused in nature by the mean actions of the humans, but it is equally about the consequences of those actions. However, the author ends optimistically by suggesting that, "from the beginning salvation comes" (286). That is, mankind needs to learn from their history as well as culture, where nature has always remained as a focal point for everything. Ghosh is very well aware of the fact that the kinship with the natural surroundings is of paramount importance for the survival of both human and non- human lives on the earth. Hence, the salvation of the human race lies in realising the moral consideration to preserve the biodiversity, integrity, and beauty of creation.

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Exploring the Pedagogical Needs of English of Engineering Students

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Introduction

The twenty first century has transported new innovative teaching methodologies to make teaching student centric. There was a time when the process of learning a language destined understanding a large number of highly multifarious grammatical rules. The growing interest in communicative rather than linguistic competence, and in communicative performance ensured many theories of language learning. In these theories consequently, there has been a switch of emphasis from content" which normally meant grammar and lexis, to "objectives". These objectives are generally based on the needs of the learner. Van Ek (1976) explains the situation by saying that language learning objectives must be geared towards learners' needs, and that they should specify the following components:

1. The situations in which the foreign language will be used, including the topics to be dealt with;
2. The language activities in which the learner will engage;
3. The language functions which the learner will fulfil;
4. What the learner will be able to do with respect to each topic;
5. The general notions which the learner will be able to handle;
6. The specific notions which the learner will be able to handle;
7. The language forms which the learner will be able to use;
8. The degree of skill with which the learner will be able to perform.

Language learners need languages for professional and work related purposes. This has given considerable space to ESP which plays a major role in providing need based English teaching programmes. It focuses mainly on the questions tangled in scheming languages teaching programmes.

Definition and Characteristics of ESP

The term ESP stands for English for specific purposes. It is a field of linguistic study that addresses the immediate and very specific needs of students for a target language required for academic or professional purposes. It is a subdivision of the language for specific purposes

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(LSP), which is defined as "... the area of investigation and practice in the development of language programs for people who need a language to meet a foreseeable range of needs. communicative ". Therefore, communicative competence is a very significant issue in ESP. ESP has a number of features that differ from general English. Dudely-Evans and St. John offered a modified definition of absolute and variable characteristics of ESP:

I. *Absolute characteristics*
    -   ESP is defined to meet the specific needs of the student;
    -   ESP uses the underlying methodology and the activities of the discipline it serves;
    -   ESP focuses on the language (grammar, lexicon, register), skills, speech and genres appropriate for these activities.

II. *Variable features*
    -   ESP can be related or designed for specific disciplines;
    -   ESP can use, in specific teaching situations, a methodology different from that of general English;
    -   ESP is likely to be designed for adult students, in a tertiary level institution or in a professional work situation. It could, however, be for secondary school students;
    -   ESP is generally designed for intermediate or advanced level students;
    -   Most ESP courses require some basic knowledge of the language system but can be used with beginners.

Hence, a number of terms and phrases are very important for ESP. These are specific needs, language skills, designed for specific disciplines and designed for adult students. Consequently, Hutchinson and Waters argue that what sets ESP apart from general English is awareness of necessity. Once again Robinson notes that "ESP arose for the first time and continued to develop, in response to a need: the need for non-native speakers to use it for a clearly defined practical purpose. When goals change, ESP too "[6]. Although Robinson's definition is almost similar to that of Hutchinson and Waters, it clearly states that the need for language in ESP is particularly concerned with non-native speakers. However, the most concise and meaningful definition of ESP is perhaps provided by van Naerssen, Brinton and Kuzetnova. They note that the basics of ESP are; needs-oriented, specific and pertinent.

There are two main areas of ESP. English for Academic Purposes (EAP) which prepares students to study in foreign universities. It is English for Professional Purposes (PPE) which prepares students for a particular profession. He has covered topics ranging from engineering, law, medicine or computer science, to tourism and business management.

The Business English course has the following objectives

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- Prepare students to handle various written communications such as reports, letters etc.
- To take notes or summarize documents, organize meetings, prepare agenda, draft resolutions, writing meeting minutes, making oral presentations,
- Know the managerial communication techniques for information sharing, presentation and participation in meetings, interviews and negotiations.
- Each college should provide a well-equipped language laboratory. Students are expected to practice listening, speaking and writing skills in practical or laboratory lessons.
- Some tasks / assignments are suggested to be taken into consideration in practical lessons.

Some ESP teachers may feel intimidated by the prospect of teaching English Engineering. This is generally due to the fact that they will be exposed to their possible lack of engineering experience or knowledge and consequently feel inadequate. The role of the teacher in this case is not to present engineering concepts to students or to instruct them in the field of engineering. On the contrary, it is to allow these students to develop their language skills in an engineering context. English engineering teachers are first.

Professional Requirements. The rapidly changing technology demands more and more science oriented engineers. For engineers, English is primarily a library language meaning that the student must understand enough to gain access to knowledge contained in textbooks and particularly in periodicals and journals in order to extract information and keep abreast with latest technologies. The second most important part English plays for engineers or engineering students is its position as an international language of conferences, symposia, and seminars, which means that they need to be able to understand specialized spoken language. Active participation in these meetings, however, also demands an ability to communicate with colleagues, participants etc. As well as skill in the specialized language of engineering this also demands knowledge of everyday language. The professional requirement to comprehend the written word concerns virtually all engineers. The proportion of engineers who go to study or practice in English-speaking countries is even smaller, so at university level we concentrate on teaching to engineering students the skills needed to speak everyday English and more specialized engineering English as well as the skills needed for writing.

English for Engineers

Previous research in the field of engineering studies shows that English language is of paramount importance in the academic and professional lives of engineering students (Basturkman, 1998; Pendergrass et al., 2001; Reimer, 2002; Pritchard & Nasr, 2004; Joesba & Ardeo, 2005; Sidek et al., 2006; Hui, 2007; Venkatraman & Prema, 2007, Rayan, 2008).

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Pendergrass et al. (2001) pointed out that English is an essential tool in engineering education, and therefore "integrating English into engineering, science and math courses is an effective way to improve the performance of engineering students in oral and written communication".

Pritchard & Nasr (2004, p. 426) emphasized that "English is of particular importance for engineering and science students because it is the principal international language of science and is looked upon as an effective means for enabling those students to become familiar with professional texts written in English".

Joesba & Ardeo (2005) stated that as English has become the de facto international language of science and technology, engineering students have to face this fact while they are students, since books, papers, handbooks, journals, etc. written in English are included in their reading lists. A study conducted on language needs of undergraduate students from different disciplines, including natural sciences, engineering, medical sciences, economics, administrative sciences, and arts and humanities by Zoghoul & Hussein (1985) in Jordan revealed the need of extensive use of English in both academic and professional settings. The ability to communicate in various forms includes written, oral, audio-visual and graphic presentations along with written business proposals for board room presentations.

Another study had been conducted by Atai (2008) on the academic language needs of Computer Science Engineering students of Iran based on English for Specific Academic Purposes (ESAP) programs. The participants agreed that 'written skills' and 'language components' are important for undergraduate learners of Computer Science engineering. The undergraduates perceived some difficulties with some sub-skills of reading, writing, speaking, listening, using general bilingual dictionaries, and translating subject-specific texts from Persian to English. Moreover, the General English Proficiency (GEP) level of the majority of the engineering students tested proved to be rather low.

Thus English for engineering purposes is a course designed for potential engineers who would need to use the language to communicate with colleagues or clients. It aims at developing students' communication skills in English so they can more effectively contribute to meetings, discuss technical drawings and production methods, give presentations and deal with phone calls in English.

The paper reports the qualitative and quantitative findings of the research with regard to the students of Engineering motivation for studying English, along with related attitudes toward English, English instruction. Furthermore, it also presents the findings pertaining to the

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participants' future expectations of studying English. The findings in each section are broken up into five major categories:

1. Motivation for studying English
2. Attitudes toward studying English
3. Attitudes toward English instruction
4. Attitudes toward English speakers
5. Future expectations

Qualitative Results

This section presents the findings with regard to the students' motivations and attitude derived from the interview data. There are several subcategories which were presented under each one of the main categories.

This means that under each category, a cluster of patterns are represented in a form of matrix. Each matrix illustrates the frequency of recurrent patterns. The matrices summarize the meaning and experiences, feelings and interpretations pertaining to the participants' motivations and attitudes. That is to say, each matrix allows contrast of findings according to class and gender of participating groups. Initially, a comparison of personal and background information is presented, as derived from the background survey and presented in Tables. The participants groups consist of Upper Middle Class (UMC), Middle Class (MC), and Economically underprivileged (EU).

Motivation for Studying English

At this point, researcher found out in both cases some excerpts were cited in support of the findings.

The participants of EU group reiterated that they had no option but to take English. They mentioned that it was imposed on them as it is the part of their curriculum. However, some of the participants from UMC and MC had noticed the significance of learning English a Second Language for instance. They responded that English has been encouraged by their parents or families and sponsors. They also indicated that English was mandatory and was not alternative. That is to say, when we asked about the reasons the participants had for studying English, responses were similar. The participants understood the reasons why English was part of the curriculum. Apart from the fact that the participants had to take English, they pointed that English is an international language which is very important for their education and future job prospects.

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The following are some excerpts from the participants'(P) discussions of their motivations for learning and studying English:

P1 (EU): English was part of the curriculum, that's why we had to study it.
P2 (EU): it was required to study English….
P3 (MC): first of all… I have to learn and study English… it was not alternative… and secondly, in order to get better job… you have to speak English… which is used an international language.
P4 (UMC): I would say that it was compulsory to study English at school but then I had my own plans for studying English. First of all I was planning to study engineering or medical school. So, to go to their school you know you have to be good in English… and I had my plans for higher education.
P 5 (MC): I think that it would play a crucial role in my future and my education… as I expected to do any secondary or graduate education in English.
P 6 (UMC): I like to study abroad, and I like to study in the United Kingdom… English was also required in the beginning.
P 7 (MC) : I studied English because of necessity… and since it was the international language of the world and I had to speak and communicate in the English language well to be able to find job easily… and it was also part of the school curriculum.

The participants' realization of the significance of studying English for their future education and professional development was influenced by many factors. Some of these students were self-motivated and others were encouraged by their parents or families, their teachers, relatives and friends. Some students spoke of parental encouragement and took their advice to meet their expectations.

P 7: I believe the big part was due to my father… he always encouraged us to study English.
P. 6: my mother… she wants to see her sons and daughters educated

As shown above there are similarities and differences in motivation among individuals and among groups. Approximately, all participants indicated that meeting the school requirement was their motivation. Four participants mentioned that their motivation was academic success. Six of the participants wanted to continue their education and thus felt they had to excel in English. Three of the participants were motivated by their desire to study out of their countries. Nine of the participants were motivated to study English to meet their parental expectations and thus were encouraged by them and their parents and families. Three of the participants realized it would be interesting and helpful in obtaining a job someday. Four of the participants were motivated by ample opportunity English might bring for them. Four of the participants were encouraged by their sponsors to continue the study of English in pursuit of higher education.

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Four of the participants indicated that the Universality of English was the driving force for them to study it.

Table 1
Participants' motivation to learn English

S. No.	Motivation	EU		MC		UMC		Total
		M	F	M	F	M	F	
1	Meeting academic requirement	4	2	4	2	1	3	18
2	Academic success	1	-	2	-	-	2	5
3	Continue education	2	-	2	-	-	-	6
4	Desire to study abroad	-	1	1	-	-	-	3
5	Fulfill parental expectations	2	-	3	-	-	-	5
6	Family encouragement	-	2	2	1	-	2	8
7	Getting a job	-	-	-	-	-	2	2
8	To communicate well	1	-	-	-	-	1	3
9	Sponsors Recommendation	1	-	-	-	-	3	4
10	Importance of English As an international language	-	1	1	-	-	1	5

It can be seen from the table above that the participants have an instrumental motivation for studying English as a second language. The participants have utilitarian aims to be achieved from studying English. The instrumental motivation revealed in the analysis is either educational (continue education; academic success; desire to study of the countries), professional (more opportunity; obtaining better job and future), or a result of parents or family pressure (fulfill parental expectations, parents and family encouragement).

This means that the reasons cited are related to the practical value if English in the educational and professional life of the participants. These practical reasons are: (1) completing a degree; (2) academic success; (3) continue graduate studies; (4) getting better work (5) obtaining work or job in Foreign countries.

However, the other reasons revealed are: (1) to communicate with the people around them

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This is likely to stem from the participants' conscious efforts to communicate better in English for instance, English speaking environment as a necessity to fulfill their practical aims and to communicate with foreigners.

Conclusion

This study aimed to investigate the Engineering students' motivation and attitude toward learning the English language.

In the first situation, the motivations and along with attitudes toward the study of English are colored in terms of socio-cultural characteristics of each group. Motivations and related attitude toward the English language were governed by different sources of determiners.

Nonetheless, despite the students' exposure to modern political and social tend, motivations and attitudes continue to be tempered by the economic and cultural values most relevant to them.

Gardner (1991) confirmed that that linguistic background of the parents can play a crucial role in the motivation and attitudes of their children. This is truth to be found among the Engineering University students studying English. Some of the participants pointed that their parents played a crucial role in their motivation to learn English as they used to teach them English words and were a source of encouragement.

Moreover, this study contributes to the enrichment and development of English for Special Purpose (ESP).

That is to say, that English should be taught in a meaningful way, in the way it is used by its speakers since most cultural notions are reflected in a real language use rather than in formal instruction.

The second one is, this investigation appeals to curriculum designers to promote effective teaching on English language. In other words, this recommendation rests on the students' demands and needs assessment. This means that the curriculum content should be revised in terms of the orientation of the students in a compatible way to achieve the balance between the objectives of the English courses and the needs of the students. There is a continuing debate about how to promote ESP instruction in the Engineering educational system. I believe that there is a further need to investigate and interpret the attitudinal and motivational factors which affect the acquisition of English by learners. These factors play a crucial role in second language achievement.

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In addition, this study recommends that English courses should be designed to assist Engineering students to achieve their objectives by focusing on the content while not underestimating proficiency in the English language to make them able to interact freely in the society.

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