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Contents

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An Analysis of Barth's *Autobiography: A Self-Recorded Fiction* as a Metafiction

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John Barth
Courtesy: http://writing.upenn.edu/wh/people/fellows/barth.html

Abstract

The present article analyzes John Barth's meta-fictional short story entitled "Autobiography: A Self-Recorded Fiction". The direct monologue of the story is the story of his life, which dialogues directly with his father – the writer – and the reader. Unlike conventional autobiographies which narrate the developmental (procedural) course of the narrator (self-consciousness), Barth's story concentrates on and deconstructs such dichotomies as narrator/story and writer/reader. Contra responsive to other meta-fictions which mainly challenge the authorial voice, this "self-begetting" story targets the reader and destabilizes his/her writer-like performance. The paper draws on the theories of meta-fiction posited by Patricia Waugh as

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well as the narrative notions of Luc Herman and Bart Vervaeck. Besides, Bakhtinian dialogism is deployed in order to show the inter-discursive quality of the story's texture.

Key words: John Barth, autobiography, meta-fiction, deconstruction, Bakhtinian dialogism

Introduction
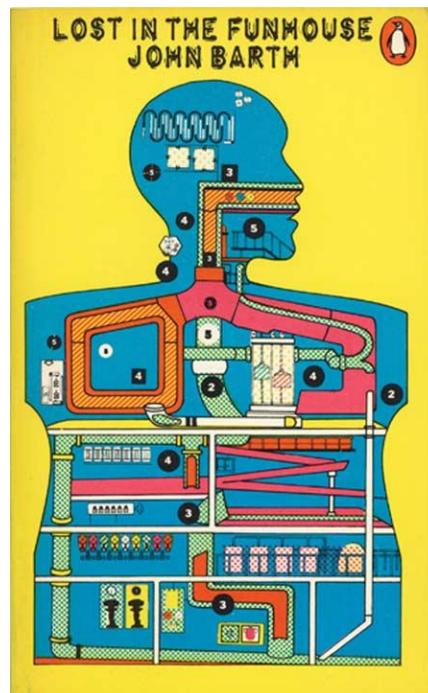
John Barth is the American postmodern novelist and short story writer. *Lost in the Funhouse* (1963) is his collection of fourteen short stories which most blatantly deconstructs the conventions of short story. Barth's experimentations with the genre of novel, short story, and language have led many critics to take him as a writer of meta-fiction. Comparatively, Barth's novels have been the point of interest with most critics and only some have turned their attention to his short stories. Those who have written about his short stories have generally addressed his collection as a single entity, resituating it within Barth's narrative enterprises. A critic like Charles A. S. Ernst (2004) takes *Lost in the Funhouse* as the manifestation of the writer's biographical concourse. Ernst mainly works on the story titled "Night-Sea Journey" and shows how this story stands as the text-world and life-text of the author. Similarly, Evelyn Glaser-Wohrer (1977) argues this collection bears autobiographical traits. W. Todd Martin treats this collection as a novel, relying on Barth's own note at the beginning of the 1981 edition where he

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states it is "neither a collection nor a selection, but a series . . . to have been meant to be received 'all at once' and here arranged". (1981, p. vii) Alan Lindsay, likewise, numbers the collection among Barth's novels. (1995, p. 3)

Metafictionality

Although the stories of *Lost in the Funhouse* share some basic postmodern and meta-fictional features, each cherishes its own meta-fictional status. The present analysis is concerned with "Autobiography: A Self-Recorded Fiction" in order to achieve two objectives. First, the paper approaches the story as a meta-fiction; second, there is an attempt to pinpoint that unlike most meta-fictional stories, "Autobiography" targets the reader and his/her active role and thereby implicitly restores the author to the text. The main argument is that "Autobiography" deconstructs not only Barth's but also the reader's authorial voice, hence Bakhtinian dialogism.

Theoretical Framework

With the postmodern hail to the context and its constructing role, the West has been experiencing an increasing social and cultural self-awareness. The post-War-II period is the era of meta-history and meta-criticism. Hayden White, the American historiographer, attempts to bridge the gap between history and fiction through his notion of meta-history. Meta-history is historical narrative on history and historiography. In the same vein, meta-criticism is criticism on criticism itself. This self-reflexivity is the inherent trend of postmodernism, which has emerged as the notions of autonomy and representation that have been de-defined. Language has come to be thought of as having a functional role in constructing and maintaining man's sense of the "real" and "reality". Beginning with Ferdinand de Saussure's structuralist theories, language itself was seen as the problem, as a representational and communicational means. The Lacanian idea that man's unconscious is a linguistic construct, put more emphasis on the key role of language. The literary counterpart of the dominant socio-political self-consciousness finds its fullest expression in the textual forms of self-awareness, which is the backbone of meta-fiction.

Metafiction

As defined by Waugh, meta-fiction is "fictional writing which self-consciously and systematically draws attention to its status as an artefact in order to pose questions about the relationship between fiction and reality" (1984, p. 2). Meta-fiction is a fiction on fiction. A critic

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like Gerald Graff laments against the ethos of meta-fiction, arguing that "in meta-fiction the life-art connection has been either severed completely or resolutely denied" (Hutcheon 1980, p. 3); Hutcheon, conversely states, "this 'vital' link is re-forged, on a new level – on that of the imaginative process (of story-telling), instead of on that of the product (the story told). And it is the new role of the reader that is the vehicle for this change" (1980, p. 3). The role of the reader, accentuated by Hutcheon in her definition, reminds one of Roland Barthes and his distinction between text and work. This distinction in fact marks the institutionalization of the change in the reader's role in fiction. In his essay, "From Work to Text", Barthes comments,

> The work can be seen (in bookshops, in catalogues, in exam syllabuses), the text is a process of demonstration, speaks according to certain rules (or against certain rules); the work can be held in the hand, the text is held in language, only exists in the movement of a discourse. . . . The Text is experienced only in an activity of production. (1977, p. 286)

As "the very materiality of the signifiers" (Klinkowitz, 1988, p. 48), a literary text is the realm of interaction between the reader and the text. Barthes calls this realm "signifiance" and is of the view that the productivity of the text is the result of play which occurs between the text and the reader. Accordingly, Barthes does not take a literary text as a finished product, but "a writing practice" (Vollbrecht, 1994, p. 48). Barthes's notions on the productivity of the text lead him to a drastic distinction between reader oriented and writer oriented texts. Reader oriented text is the one which ascribes to the reader the passive role of a consumer; writer oriented text, in contrast, involves the reader in the process of its production; it evolves out of the realm of signifiance, which is the playfield between the text and the reader. Favoring the former over the latter, Barthes equates reading with writing and observe,

> I am convinced that a theory of reading (that reading which has always been the poor relation of literary creation) is absolutely dependent on a theory of writing: to read a text is to discover – on a corporeal, not a conscious level – *how it was written*, to invest oneself in production, not the product. This movement of coincidence can be initiated either in the usual fashion, by pleasurably reliving the

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poetics of the work, or in a more modern way, by removing from oneself all forms of censorship to allow the text the freedom of all its semantic and symbolic excesses; at this point, to read is truly to write: I write – or rewrite – the text I am reading, even better and more searchingly than its author did. (1985, p. 189)

The active role which Hutcheon assigns to the reader of meta-fiction is the same of which Barthes speaks. Therefore, meta-fiction cannot be other than a writer oriented text which brings the reader on the playground of significance, hence its productivity and inexhaustibility to multiple interpretations. The reader's active participation in the process of rewriting the text is one of the foci of the present paper which will be attended to in the next part.

As posited rightly by Waugh, "There is no one privileged 'language of fiction'", for unlike sonnet and drama, fiction exposes the instability of the real world "through a continuous assimilation of everyday historical forms of communication". (1984, p. 5) In meta-fiction different languages merge and compete for privilege. This competition among different languages and their relativity to one another is in charge of rendering the language of (meta)fiction self-conscious. (Waugh, 1984, p. 5) Waugh aptly utilizes this point to bring onstage Bakhtin and his dialogism. For Bakhtin, those novels are dialogic that introduce a "semantic direction into the word which is diametrically opposed to its original direction [. . .] the word becomes the arena of conflict between two voices". (as cited in Waugh, 1984, p. 6) Viewed in this Bakhtinian light, this paper shows that "Autobiography" is the arena of conflict between three voices: the author's, the text's, and the reader's.

The Bakhtinian notion of dialogism renders the language of (meta) fiction highly inter-discursive; Norman Fairclough views genre mixing as "an aspect of inter-discursivity". (2003, p. 216) Subsequently, analysis of the inter-discursivity of a text is analysis of its different genres, of its different discourses, and styles hybridized in the text.

Analysis

"Autobiography" is a monologue uttered by the story itself; since the author personifies the story thus, from now onward, the pronoun "he" is used to refer to the story. As far as

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narrative methodology goes, "Autobiography" is cast in the genre of direct monologue, hence a signal to direct access to and presentation of the narrator's consciousness. The story is woven out of the I-narrator's self-scrutiny, which stands for meta-fictional self-awareness. As the narrator attempts to present his inner world and conflicts as directly as possible, his focalization is internal. Following the norms of autobiography, the text is marked with flashbacks called technically "analepsis". These parts of the text in which the narrator remembers a memory about himself, his focus is homo-diegetic; whereas the parts in which he recalls his mother or father, his focus becomes hetero-diegetic. Therefore, the monologuer's narrative is a hybrid of hetero- and homo-diegetic focalization. In conventional autobiography, this hybridity stands as a proof for the reliability of the narrator and his narrative; yet in this meta-fiction whose narrator shows mental inconsistencies this fluctuation of focalization implies the narrator's paranoia.

"Autobiography" is not a reader oriented text, assuming the reader a mere consumer to be lectured to. Rather, it involves the reader in the process of its own narration. This makes it a writer oriented text that starts from the first sentence of the narrative, to destabilize the traditional role of the reader. Barth's story starts with "You who listen give me life in a manner of speaking". The ambiguous point about this statement is the agent/doer of "manner of speaking". The reader should decide who is requested/expected to listen. This statement has at least two implications both of which seek the same objective: giving life to the I-narrator. Maybe the speaker wants the listener to let him speak so that by listening to him, his monologue becomes purposeful and turns into a dialogue; this confirms his identity, hence he is given life. In this reading, the agent of speaking is the I-narrator. In the second reading, the I-narrator asks the listener to speak to him, so that he feels alive by being the addressee of the speaker; in this also he can construct his identity and feel revived. The second interpretation makes the listener the doer of speaking and thus shifts the role of the listener to the narrator. In both interpretations, what is accentuated is the construction of identity through language, as already theorized by Lacan.

The other important point about this statement is the sense of confusion that it initiates between the two actions of listening and speaking. This could stand for the protean identities or roles that either action accords the subject. Moreover, as the beginning sentence of a so-called

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autobiography, this runs counter to the sense of security and reliability that is conventionally aroused in the reader by the genre. Sufficing the first paragraph to be comprised of this single statement marks two points: the author intentionally highlights the significance of the statement; also the rest of the paragraph is left to the reader to write. The other issue, which arises here, is the incongruities that the I-narrator sets up between acts of reading, speaking, listening, and writing. The I-narrator's life story comes to the reader through written words, whereas he himself takes the audience not as readers but as listeners. This means two roles are simultaneously ascribed to the audience, reader and listener; the same applies to the narrator himself; he is writing his story but takes the position of a speaker. The significance of such an incongruity is the generalizing point it bears with itself to the text. People are identities constructed through either one of these four roles: readers, writers, speakers, and listeners. This is Barthe's strategy to attend to all identities first in their textual context and second in their constructed posture. The title introduces the I-narrator as a "Self-Recorded Fiction"; while the reader has access to the narrator only through reading.

The story's beginning statement emphasizes the verbality of either identity: listener, speaker, writer, reader. This reminds one of Barth's view of the texture of reality and identity. In this respect, Barth calls the narrator a "paper being". (1966, p. 82, Schmid, p. 59) Based on this, the roles which are constructed in the narrator's address are also "paper" beings. For Barthes, literature and language no longer hold their communicational and informative roles. As Barthes contends, "These facts of language [facts that language constructs reality instead of reflecting it] were not perceptible so long as literature pretended to be a transparent expression of either an objective calendar or of psychological subjectivity [. . .] as long as literature maintained a totalitarian ideology of the referent, or more commonly speaking, as long as literature was 'realistic'". (Waugh, p. 53-4)

The next paragraph is also a single statement: "I won't hold you responsible". The implications of this sentence vary, depending on different interpretations of a sense of responsibility in this context. First, the monologuer asks the audience to give him life by speaking/reading. This leads to the confirmation of the I-speaker's construction of identity, and thereby implicitly holds the audience responsible for this construction. Now, the monologuer

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discharges the audience from any sense of responsibility. This inconsistency on the part of the I-narrator renders him and his narrative unreliable. The unreliability of the I-narrator is further confirmed in the third statement: "My first words weren't my first words. I wish I'd begun differently". (1963, p. 31) If the stress of the narrator is on "my", the sentence means his words belong to somebody else; in this light, what he says is right, because language does not belong to anybody, itself is an autonomous, power-based, hence relational system. If the narrator emphasizes "first", he means his narrative is the continuation of some other text(s), hence inter-textuality. Therefore, the issue of "beginning" is challenged, since in this interpretation, no narrative really starts nor ends. This point is later on reiterated when he says: "I continue the tale of my forebears". (Barth, 1963, p. 32) As rightly described by Waugh, beginnings are "problems" which agonize contemporary writers since they are aware that "a story never has a 'real' beginning, can only ever begin arbitrarily, be recounted as a plot". (Waugh 1984, p. 27)

The narrator adopts different gestures all through his narrative and thus renders it inter-discursive. His autobiography is a hybrid of proverbs like "no news is good news", (p. 31) or "a word to the wise", (p. 31) Biblical allusions like "An eye . . . for an eye", (p. 32) mythical allusions like "for every Oedipus, a city of Thebes". (p. 33)

Narratologically, as noted by Van Dijk (1977), the "existence" of any narrative comprises Setting-Complication-Resolution-Evaluation-Moral. (Coulthard 1994, p. 27) Viewed in this light, "Autobiography" explicitly sets the problem when the narrator states: "Now that I reflect I'm not enjoying this life: my link with the world". (p. 31) Since the narrator is a "paper" being, whose existence emerges out of words, his link with the world could be taken as the metaphor for the problematic relationship between language and the real life. His lack of satisfaction with his link to the world implies that language is something more than a mere means of communication or information. Trying to find a resolution to his complication, he analyzes: "My situation appears to me as follows: I speak in a curious, detached manner, and don't necessarily hear myself. I'm grateful for small mercies. Whether anyone follows me I can't tell". (p. 31) In this paragraph, the monologuer speaks like a scientist in a logical and calculative manner; this dicoursal gesture best suits the situation. Besides, this gesture changes his intra-diegetic approach to an extra-diegetic one, scrutinizing his situation in a detached way. Adopting this role, the

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monologuer seeks the audience's trust in his speech. However, this mood does not last long since this paragraph is immediately followed by his direct address to the listener/reader: "Are you there?" (p. 31). This question can mean two things: first, the monologuer wants to make sure that he is holding a dialogue, and not a monologue. Second, the presence of the other is needed for constructing his identity. Yet this statement is followed by, "If so I'm blind and deaf to you, or you are me, or both're both. One may be imaginary". (p. 31) The fact that the speaker is blind and deaf to the other confirms his speech as a monologue, hence lack of communication needed for a dialogue. When he says "you are me, or both're both", he actually shows his hallucinatory status. Also the identification that this comparison draws between the speaking/writing self and the reading/listening other, highlights the "paper" being of both parties involved in the process of the text. Accordingly, both sides are constructed by language, in words. Discoursally, such a similarity is expressed in the shortened form of the verb "are" condensed to "'re" in "both're". This sense of construtedness is more accentuated in the following sentence: "One may be imaginary". This one can be either the self or the other; yet it could also be taken as the indefinite, generalizing pronoun, including everybody. In the second case, the constructedness of identity, regardless of their positions, is implied. This reminds us of the Lacanian definition of identity in the mirror stage, which is nothing other than an illusion.

The paradoxical sentences which end up the paragraph display the unreliability of the narrator. "I've had stranger ideas. I hope I'm a fiction without real hope. Where there's a voice there's a speaker". (p. 31) The reader/listener could continue this saying/writing: "and where there is a speaker there's a listener". This is the least expectation that a monologuer might nourish. When he precedes this with his hope to be a fiction without real hope, his real hope can be taken to be having another to address his speech to, so that the other can help him in composing his narrative. This hope is explicitly stated in the beginning sentence.

The narrator's self-reflection is his endeavor to solve his problem with the world. Thus he mentions: "I see I see myself as a halt narrative: first person, tiresome. Pronoun sans ante or precedent, warrant, or respite. Surrogate for the substantive; contentless form, interestless principle; blind eye blinking at nothing. Who am I, A little *crise d'identite* for you". (p. 31) In this paragraph, the I-narrator adopts the gesture of a grammarian in describing himself. Such a

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discourse highlights the wordiness of his identity. Yet in this discourse, he challenges grammar and grammatical rules in the first sentence where he repeats: "I see I see myself . . .". This repetition itself is of significance discoursally. Grammatically, the second "I see" stands as the direct object for the first one. This syntactical reiteration marks the narrator's identity as a duplicate/mimesis of himself, as "myself" is doubly the object for the verb "see".

The syntactical challenge is accompanied by violation of punctuation rules. The question "Who am I" ending in full stop instead of a question mark implies the arbitrariness of his identity. This point is reiterated in the lingual shift from English to French "A little *crise d'identite*" which is italicized. This lingual shift with italicization leaves two impressions; the immediate response in the audience is de-familiarization which is emphasized by italicization. The second impression is to generalize the predicament linguistically and culturally. The other issue which arises here is that the narrator states this ironically "little" crisis of identity is "for you", this "you" being the reader/listener/writer of the narrative. Attributing this crisis to the addressee here, it challenges the identity of the addressee as well. In the Lacanian definition of identity which is based on self-other inter-relationship, crisis in any party results in the crisis of the other as well. Therefore, the other also faces the instability of his/her identity in the text/narrative.

The narrator finds the resolution in composing himself: "I must compose myself". (p. 31) This statement is the core of the narrative, rendering the text a "self-begetting" fiction. Waugh regards "self-begetting" story as a kind of meta-fiction. Kellman defines "self-begetting" as an "account usually by the first person, of the development of a character to a point at which he is able to take up and compose the novel we have just finished reading". (as cited in Waugh p. 14) This definition, however, does not apply to Barth's short story, because this text does not follow a linear scheme showing the gradual development of the character. The unreliable, schizophrenic monologuer in this text is far beyond having the potential to develop by himself, although he claims otherwise. This point is provable by the inconsistency that his authorial claim has with the beginning one, begging the other to give him life "in a manner of speaking".

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With the claim to "compose" himself, the first statement that he utters is: "Look, I'm writing. No, listen, I'm nothing but talk". (p. 31) First he appeals to the audience's visual potential claiming he is writing himself; then he remembers his being a "self-recorded" fiction, thus immediately he arouses the audience's auditory dimension. This play on the visual and the auditory stands witness for his dual nature, oscillating between text and talk. He has this dualism, because later on in his analepsis over his conception, he informs us that his father is the author with the power to write, while his mother has been a tape-recorder. He states: "There's evidence also that she [his mother] was a mere novel device, just in style, soon to become a commonplace, to which Dad resorted one day when he found himself by himself with pointless pen. . . . No wonder I'm hetero-doxical" (p. 32). Discoursally speaking, describing himself by playing on the religious term "orthodoxical" not only shows the heterogeneity of his identity, but also challenges the religious discourse itself, representing it a matter of power struggle between the discrepancies.

Rendering the narrating fiction a mixture of text and talk is Barth's strategy to cover the two major sorts of discourse, and also to address the two different roles that the I-narrator sets up both for himself and for the addressee. Barth's play on the word, "orthodoxical" implicitly makes religion and its fundamental discourse a protean notion, which itself is heterogeneity, despite its apparent claim to being homogeneous.

In his analepsis, the narrator speaks of his conception, birth and growth, and thus sets his American setting. His life-span covers such historical events as "Prohibition, Depression, Radicalism, and Decadence". (p. 32) Each one of these capitalized events stands for a period in American history and invokes one aspect of the American life; for instance, Depression refers to the economic fall of America in the early 17th century; Radicalism is the revolutionary period in American politics; and Decadence denotes the failure of the American dream and its idealism in the post-WorldWar II era. The claim that the speaking fiction has lived through such great phases renders him and his life story representative of American history and also makes his identity trans-historical, one which moves through different eras of history.

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What is of significance and is implicitly accentuated in his analepsis is the father-son relation which gives the text a mythical sub-text as well. Yet, unlike the mythical sub-text in which father-son relationship is based on the loss and quest of one for the other, Barth's text is one of escape and avoidance. Hence, this relationship is a problematic one. Repeatedly, the I-narrator speaks of his relation with his father – author – as one of exposition. "My beginning was comparatively interesting, believe it or not, Exposition". (p. 32) When talks of his father's infatuation with his Mom, he explicates, "A child is not its parents, but some of their conjoined shames" (p. 32), and thus shows himself as some presence to be avoided by the father. He explains, "He [father] understood . . . that anything conceived in so unnatural and fugitive a fashion was apt to be freakish, even monstrous - and an advertisement of his folly. His second though, therefore, was to destroy me before I spoke a word". (p. 32) Unlike the father-son seeking subtext, the text narrates the infanticide of the father to conceal his own follies. He states, "To expose ourselves publicly is frowned upon; therefore we do it to one another in private. He me, I him: one was bound to be the case". (p. 32) Yet this is not a mere infanticide, but parricide as well. "I'm his bloody mirror! . . . upon reflection I reverse and distort him" (p. 32). In the discourse of meta-fiction parricide stands for death of the author and birth of the reader in the text.

Deconstructing this "bloody" description of his father-son relation, the unreliable narrator reflects on his father in some other way and casts his doubts on him and his destructive urges: "I suspect that my true father's sentiments are the contrary of murderous", he justifies, "mightn't he be deceived and deadly jealous? In his heart of hearts he wonders whether I mayn't after all be the get of a nobler spirit, taken by beauty past his grasp". (p. 32) Such a sudden shift from the murderous father to a benign one with a "nobler spirit" reflects the narrator's unreliability. However, it also brings onstage the different interpretations that human history has assigned to the author all through history. The narrator's statement that his father might have had a "nobler spirit" reminds us of Plato's definition of artist as a frenzied man, captured and inspired by the Muse, hence his holiness.

Fluctuating between these two drastically contradictory stances, the monologuer seeks resolution in plurality of his father in his two aspects; thus he decides: "I've a pair of dads, to

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match my pair of moms. How account for my contradictions except as the vices of their versus?" (p. 32) Androcentrically, he does not bother himself to talk about his mom(s) more than this. Such a resolution accords the I-speaker a paradoxical base which is intrinsic to any meta-fiction. In this respect, he admits, "I despise pessimism, narcissism, solipsism, truculence, word-play, and pusillanimity, my cheifer inclinations; loathe self-loathers *ergo me*; have no pity for self-pity and so am free of that sweet baseness"; this paradoxical nature makes the narrator suspect himself: "I doubt I am". (p. 32)

On his present identity, the monologuer finds himself stripped of heroism and conventionality. Thus he acknowledges, "In sum I'm not what either parent or I had in mind. One hoped I'd be astonishing, forceful, triumphant - heroical in other words. One dead, I myself conventional. I turn out I. . . . I perceive that I have no body". (pp. 32-33) As an instance of "self-begetting" fiction, this story is to present the fiction's awareness of his begetting. "Autobiography", however, discharges himself of such consciousness: "I'm not aware of myself at all, as far as I know. I don't think [. . .] I know what I'm talking about". (p. 33) Such schizophrenic expressions destabilize the genre of meta-fiction itself. As the norms of autobiographies dictate, the I-speaker makes a confession: "Early on I too aspired to immortality". (p. 33) The notion of immortality which is defined by him thus: "Assumed I'd be beautiful, powerful, loving, loved. At least commonplace, Anyhow human". (p. 32) The declining line in such descriptions from being supreme to "Anyhow human" denotes his gradual degeneration and devaluation of his values.

Besides, the narrator comments on different versions of heroism which have spread all through the history of fiction. He observes, "Crippledness affords its own heroism, does it not; heroes are typically gimpish, are they not" (p. 33). The repetition of the syntactic structure of tag question without inserting the question mark renders his ideas presented in these two sentences imperative; the tag question is not a question at all without the question mark; rather it is a gesture to just remind the audience of the truth of his speech. This accords his speech a highly persuasive tone. This imperativeness is highlighted in the following sentences when the story addresses the audience, be it the father/author or the reader. He states, "But your crippled hero's one thing, a bloody hero after all; your heroic cripple another, etcetcetcetcetc". (p. 33) Playing on

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heroic crippledness and crippled hero signifies the arbitrariness of either heroism and the choice of the author in either case. The uninterrupted repetition of "etc." signifies the contemptuous tone of the I-narrator about conventions of heroism in traditional fiction. Reflecting upon his own state, the narrator sheds light on his own authenticity in a critical way, "I wonder if I repeat myself". (p. 33) Then he goes to deter his own state in an objective scientific tone; this makes his narrative extra-diegetic: "Perhaps I'm still in utero, hung up in my delivery; my exposition and the rest merely foreshadow what's to come, the argument for an uninterrupted pregnancy" (p. 33). On these lines, the reader already knows that the narrator is not to be relied on; this makes such views as schizophrenic fits which disrupt the narrative and puts under question the validity of whatever has been reflected so far.

Caught up in the maze of his own self-composition with no help on the part of the writer, the monologuer reaches the state when he can no longer continue his own composition. Viewing himself imprisoned in "Womb, coffin, can", the narrator laments his father's failure to put an end to him. Therefore, in a mock-heroic attempt he decides and tries to end himself: "I'll turn myself off if I can this instant". (p. 33) Finding his own failure to end up himself, the I-narrator seeks the listener/reader's help to end him, "*if anyone hears me, speaking from here inside like a sunk submariner, and has the means to my end, I pray him do us both a kindness*". (p. 33) This direct address to the audience with its italicized lines signifies the distinction he makes authoritatively between his father as the narrattee and the audience. When the monologuer helplessly "prays" the audience to do what his father has failed to do, signifies the death of the author and the birth of the reader in the process of its narration. Yet in his last statement he begs the audience to end him and thus "*do us both a kindness*". The referents of "us" and "both" are ambiguous and give the text different interpretations. The referents might be the I-speaker and the failed father; in this light, the audience who is begged to do them a favor is given the authority to pity both. In another interpretation, "us" and "both" may refer to the I-narrator and the audience himself; viewed in this light, the narrator crosses out the dictatorial presence of the author and gives the reader full authority to finish up the narrative. The attempt to finish off his narrative on his own and with the help of the audience stands for the problem of ending, which like the beginning, has always been a serious problem in meta-fiction, especially in self-begetting fiction.

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The next paragraph, however, castrates the reader's authoritative voice, since the narrator notifies even the reader could not help him out. Thus he returns to the father, calling him his "*ace in the hole: Father, have mercy, I dare you! Wretched old fabricator, where's your shame? Put an end to this, for pity's sake! Now! Now!*" (p. 34). Calling his author his "ace in the hole", signifies the arbitrary relation that he has with the author since this expression likens their relationship to that of a game of stud poker. The inter-discursiveness of the narrator's speech is quite clear in the way he addresses the father in a religious tone, begging him to "have mercy" on him. This gesture however does not last long, as the monologuer imperatively challenges the father, "I dare you!" Even this would not help him end himself. Neither the audience not the father can help him in this case. The implications of this could be the apparent autonomous of the text in the face of such agents as the producer and the receptor. The narrator feels himself impotent in deciding about his own self, thus he helplessly admits, "May the end come quietly, then, without my knowing it. In the course of my breath. In the heart of any word. This one. This one" (p. 34). Through such statements, the postmodern writer dramatizes most blatantly the arbitrariness of the norms of fiction, especially the beginning and the ending. The fact that the end may come without the narrator's self-awareness crosses out the convention of meta-fiction itself based on which the story is fully conscious of its own procedural narration. The repetition of – "This one. This one", with "one" referring back to any word or any breath, marks the instability and protean structure of the narrative, governed not by law but by chance or accident. Moreover, the claim that any breath or any word can signify the ending reflects the potential of any word for serving the purpose of finishing off the narrative, hence the discourse power of any word is emphasized.

As reflected by the narrator, "A proper ending wouldn't spin out so". This highlights the challenge of the norms and definitions of "proper ending". Although the monologuer expects his uselessness, having him end up as a "Basket case. Waste" (p. 34), he sees no point in keeping silent. The narrative ends with these lines: "Nonsense, I'll mutter to the end, one word after another, string the rascals out, mad or not, heard or not, my last words will be my last words". (p. 34) These final statements accentuate the problem of ending and re-stress the arbitrariness of words and their potential to end the narrative at any point. This justifies describing the words as "rascals", highlighting their nonconformity to the conventions of the narrative genre.

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Conclusion

The objective of this paper has been to show that not all stories could fall into neatly categorized genres defined by academicians. Although "Autobiography" shares some common points with generic autobiographies, meta-fiction, and self-begetting fiction, still it cannot be called a mere self-begetting one developing out of the story's self-awareness. The schizophrenic consciousness of the narrator not only makes his narrative unreliable, but also sheds doubts on the authenticity of its own awareness. Although the narrator in this story attempts to finish off his narrative, neither the reader nor he does that for him. Finally, it is still on the volition of the author that the story begins and finishes. This implicitly puts under question Barthes's notion on the death of the author; although most of the story is rewritten by the reader, the reader comes up to the end exactly when and where the author determines. This paper shows the ambivalence that meta-fiction bears within itself; the ambivalence between the text-reader relations from which the author has long been eradicated but his fatherly, begetting authority still has a voice there.

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Teaching and Learning Grammar for Teens Using Technological Tools

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Abstract

Nowadays learning and teaching Grammar has become easy and interesting with the advent of online tools such as computers, mobiles, and social media such as Blog, Twitter, Facebook, Skype, etc. Online instruction promotes language learning. It is well known that language is guided by Grammar for correct usage so that proper meaning is given to the words and sentences used. Chapman (as cited in *Teaching of English* by P.K Gupta, Anil Gandhi & S.S Bhatnagar, 2012) that "Grammar is a study of language by specialists, made in order to establish the rules and principles which are followed more or less unconsciously or instinctively by the native speakers." Dr. Sweet (as cited in *Teaching of English* by P.K Gupta, Anil Gandhi & S.S Bhatnagar, 2012) defines Grammar as "the practical analysis of a language, i.e., its anatomy". Grammar enables learners to use language to describe the world in terms of how, when and where things happen. Keeping this in view, technology is adapted for learning and teaching purposes, to meet the demands of man and enable him to attain the imperishable and flawless treasure of learning. This paper aims at listing and evaluating some of the technological tools used for effective teaching and learning of grammar.

Key words: teaching grammar, technology for grammar teaching, teaching grammar to teens.

Introduction

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The use of technology in teaching and learning has changed the classroom environment which is one of the most important aspects that draws more attention from teens in recent years. Smart classrooms are coming into existence based technological advancements. Smart classrooms use Interactive whiteboards which is one of the online devices for effective teaching and learning. Tablet is another device which promotes interactions among teens and with teachers thus changing the classroom environment. Innovative technological tools like computers, mobiles, multimedia and social media have enhanced teen's interest, interactivity and created a student centered environment for better learning. As Sarah Lohnes and Charles Kinzer (2007) remarks that "College Students seek to integrate technology into all aspects of their college experience." Integrating with technology enhances the Teens' interest in learning and helps to clarify doubts relating to their subject.

In India, for educating the population in remote and rural locations EDUSAT was launched on Sep 20, 2004, the first Indian Satellite built exclusively for serving the educational sector. (EDUSAT, ISRO) It is specifically configured for audio-visual medium, employing digital interactive classroom and multimedia multi-centric system. (EDUSAT, ISRO) It promotes the use of e-learning tools to meet the demands of the digital classroom and makes learning and teaching grammar more effective especially for the teens.

Computer as a Technological Tool

Levy (1997) defines CALL as "the search for and study of application of the computer in language teaching and learning". CALL originated in the early 1960s. CALL promotes learner-centered environment and helps him to learn according to his own pace. Schulz (1993) admits the fact that learner can choose the required materials through online instruction and computer as a tool gives individualized feedback and teaches on a one on one basis according to the learner's pace. Besides, computers are noted for 'flexibility of time' (Ahmad, et al., 1985) and 'Location Independence' (Yang, 1998) which enable students actively to participate in learning.

Packages for Online Learning of Grammar

There are a few packages and software for Grammar available through online teaching. They are as follows.

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- *Longman Interactive English Dictionary* is an exciting tool which combines a computer database with sound, video and picture. The user has the access to different kinds of information available on the database about grammar, meanings of words, pronunciation etc. It is provided with real life video situations, photographs, maps etc. This tool helps the learner to understand and learn the structural form of a language and also provides many interactive exercises. (Longman Interactive English Dictionary)

- **The Grammar ROM:** Hilary Rees-Parnall & Ingrid Freebairn emphasizes that Grammar ROM is a program available for students to revise and practice their English grammar in a more exciting way. It contains effective, interactive exercises and tasks on grammar at intermediate level. Students can use The Grammar ROM by themselves as part of their study, or to supplement any intermediate level English language study.(The Grammar ROM-Intermediate Language Study)

- **Welcome to English for Business**: These CD's are available for people who wish to improve their English language skills in the English speaking business environment. These CD programs enable the teens to understand real business English; and they contain many videos which form the centre of the learning activities. The most important feature of these CDs is the fact that it develops grammar and vocabulary. In the business environment the learner learns to use standard English with good grammar.

- **BBC English Expressions**: It is an English Language Course on CD ROM. BBC English Expressions is designed to teach the spoken language required in some of the common situations that one is likely to meet with. The users can learn grammar, vocabulary and pronunciation. This also helps him to speak good English with proper grammar.(BBC Learning English)

Software

  Automated Writing Evaluation, also referred to as automated essay scoring, was under development since the 1960s. As stated by Chi-Fen Emiy Chen & Wei-Yuan Eugene Cheng (2008) Automated Writing Evaluation was used to evaluate writing quality in terms of discourse structures, grammatical usage, word choice & content development. The above researchers have

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admitted the fact that AWE programs provide a variety of writing assistance features which include **My Editor, Thesaurus, Word Bank, Scoring Rubrics, My Portfolio** and others and of all these features **My Editor** is a proofreading system that automatically detects errors in spelling, grammar and style and hence provides suggestions on how to eradicate and correct such problems.

Mobile Assisted Language Learning as a Technological Tool

MALL is a branch of technology-enhanced learning in English which can be implemented in many forms including face-to-face or on-line modes. Students could learn grammar through mobile phones using short text messages and websites, which are developed to explain sentence structure and English idioms. Mobile devices help learners have a better involvement in learning grammar and to have a better interaction. The use of mobile phone as a learning tool is widely used in educational systems.

Mobile Phone is considered as a miniature of a computer. MALL consists of short lessons of grammar, vocabulary lessons, dictionary, and recorded lectures for better understanding and language learning games. The advantages of using mobile phones as a tool for language learning are promotes social interactivity among students, enhances individual learning by referring to recorded lectures and easy accesibility which enable learners to learn language outside classroom settings.

Multimedia as a Technological Tool

Multimedia is a combined use of several media such as sound and videos in computer applications. It also refers to information in different formats such as text, images, sounds music, videos and animations. In teaching learning process especially in classroom situations different multimedia devices are used, namely, T.V, video, computer, a movie projector and video tape player.

There are different ways to use Multimedia in classrooms for effective learning of grammar for teens. They are as follows:

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1. **Group Video Reports**: In Group video reports 3 to 5 students are assigned to a team and make each team choose a topic based on which they can make a short movie. It fosters team building and grammar learning without any stress.

2. **Video Language Lessons** help speed learning and developing grammar skills through listening. Many types of software are used to make grammar learning effective and interesting. They offer lessons on active and passive voice, direct and indirect speech, parts of speech, uses of tenses, kinds of sentences and patterns, to enhance interest among the teens to learn grammar.

3. **Slide Show Presentation** can be used in any subject. Grammar learning becomes easy and interesting when presented in visual forms by using pictures to teach tense, parts of speech and so on.

4. **Convert Lessons to CDs or DVDs**: Students can listen to Grammar Learning material more than once. With sound forge software one can record lessons, edit and convert the file to CD or DVD format for playback on a personal CD or DVD. This enables learners to analyze how to use the structure of sentences in various situations by listening to the audio and video format.

5. **Podcasting** is a method of communication allowing anyone to create audio files of grammar exercises and post them on the internet for others to download.

7. **Multimedia language lab**: The main purpose of language lab is to focus on sound, text images, videos, animation and interesting context that is accessed from electronic devices such as computer, mp3players, cell phones, and ipods. These tools can develop all the four skills of language as well as grammar skills. Thus Language laboratory has the following facilities to enhance learners' interest in grammar like online tutorials, teaching materials, audio recording, video recording, LCD, teaching software, games, functional grammar and group discussion.

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Social Media in Learning and Teaching of English

Social media has taken control of the entire world for the last 10 years. In the field of education - teachers, instructional designers, educational institutions and even organizations have began to rely heavily on the use of social media for learning in order to promote educational material, share suggestions, information, comments and views on a particular topic.

Blogs

Blogs are otherwise known as weblogs. Blogs are received well in educational streams owing to its multimedia features as well as its ability to support learner autonomy. The strong link between bloggers and readers makes blog a powerful tool for global communication and learning. "The world wide blog enables students to link with and have their work viewed by others outside the classroom." (Campbell, 2003) Blogs facilitate language teaching and learning in terms of grammar and fluency of speech. Learners are accessible to courses providing them with opportunities to practice grammar exercises. The course includes lectures on public speaking video demonstrations of speech delivery, role playing and such other matters. A blog's aim is to reach a wider audience.

Facebook

Facebook promotes global communication, interaction and socialization with people. Facebook with blended learning in higher education seems to be a feasible means for teachers to enhance interest among teens in learning grammar. The instructor can create a closed or an open group to share information, ideas, quizzes, materials, questionnaires, pictures relating to grammar. Students can work out grammar exercises given by the instructor and talk about various course-oriented issues. Facebook serves as a platform for teens to post interesting information relating to the subject. Facebook also provides opportunity for students to assess others' writings and enhance their grammar, structure, content and vocabulary. Thus, online peer assessment enables students to enhance and refine their grammar skills through social interactions in a virtual environment.

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Skype

Skype is a communication tool that allows users to make audio and video calls over the internet. It is an excellent tool that helps teachers and learners, for example, today's teens to improve language skills using technology. In addition it also happens to be an effective tool to teach languages and grammar, encourage verbal interaction between users and in learning situations, develop interaction between teachers and students. Besides, it is a good tool for teachers to collaborate with their colleagues in other parts of the world to discuss subject oriented topics. Liz Dwyer (2011) states that Skype is "a free global community created in response to, and in consultation with a growing number of teachers incorporating the tool to help students learning." Thus skype becomes an effective tool for teaching and learning grammar by collaboration.

Twitter

Twitter is a powerful tool to get teens engaged in learning grammar and vocabulary outside school or class which includes activities like finding grammar mistakes in real life situations and tweeting a sentence using the assigned word of the day or snapping a picture of a vocabulary word used in an everyday situation. It also includes games which motivate teens to learn grammar and the different tenses in grammar. It's easily accessible to get advanced learning data and makes learning more fun and appealing to the young learners. For learning purposes, twitter enables teens to tweet notes, views and questions on grammar course contents through the twitter account created by the instructor for each student. Twitter promotes collaborative learning and builds social connections among students with an ice breaker activity. Thus, participating or listening to a tweet chat conversation in relation to grammar is one of the means to learn about a topic in grammar from the perspective of other individuals who are interested in similar ideas.

Conclusion

The present era commences with Technological advancement, because the previous century has already witnessed various developments in Technology. By the end of this era we

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may expect robots playing important roles in teaching. So one must be aware of the technological development and must compete, develop technical skills and be more advanced than the robots. Anne Isabella Thackeray Ritchie (1885) in her novel *Mrs Dymond* coined a Chinese proverb which goes like this: "give a man a fish and you feed him for a day; teach a man to fish and you feed him for a lifetime" (http://en.wiktionary.org/wiki/give_a_man_a_fish_and_you_feed_him_for_a_day;_teach_a_man _to_fish_and_you_feed_him_for_a_lifetime). It means that if one gives a man a fish he will eat it for the day, but if he teaches a man how to fish he will eat for the rest of his life. Similarly teachers must teach teens how to teach themselves by using innovative use of teaching and learning tools in English, so that they will learn by themselves. English is a gateway to the modern world, and therefore knowing grammar is indispensable. Thus English language teachers must be innovative, imaginative and resourceful and must adopt new techniques to change the educational pattern for the benefit of the future generations, especially the teens.

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Segmental Phonology of Chiru

Mechek Sampar Awan, M.A.

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Abstract

The Chiru language belongs to the Northern Kuki-Chin subgroup of the Tibeto-Burman language families (G.A. Grierson 1903). It has only 6032 speakers (Census of India: 2001) scattered in Senapati, Tamenglong and Churachandpur districts of Manipur and Cachar district of Assam. Thus, Chiru is a highly endangered language. It is recognised as a scheduled tribe by the Government of India in 1957. The language is highly influenced by its neighbouring dominant languages. This threatens the language with the possibility of extinction. This article attempts to describe the segmental phonology of Chiru in the light of modern trends in Linguistics. The study of segmental phonological system of the language will mainly include the phonemic inventory, phonemes and its variants and distributions, phonemic sequence, syllabic pattern and phonological processes.

Key words: Chiru language, Manipur, endangered language, segmental phonology

1.0.   Introduction

Chiru is one of the thirty-three recognised tribal languages of Manipur. It is considered as a highly endangered language with only 6032 speakers (census of India: 2001) scattered in Senapati, Tamenglong and Churachandpur districts of Manipur and also in Cachar District of Assam. Chiru language in Manipur is highly influenced by Meiteilon and by Hmar language in Assam. Chiru has close affinities with other languages like Ranglong, Aimol, Koireng, Kharam, Kom, Chorei, Darlong, Rangkhol, Sakachep, etc. The total number of Chiru villages is 13 (thirteen). Out of these, one village (Budhon Chiru) is situated in Cachar district of Assam; 9 villages, namely, Nungsai, Bungte, Bungte Kholen, Khoirok, Sadu, Thangjing, Kangchup, Uran and Waithou in different parts of Senapati district of Manipur; 2 villages, namely, Dolang and Lamdangmei in Tamenglong district, Manipur and one village, namely, Charoi khullen in Henglep subdivision, Churachandpur district, Manipur. The documentation, description and codification of the language are highly required to preserve and revitalise the language.

Linguistic Lineage for Chiru Language

Sino-Tibetan

Tibeto-Burman

Kuki-Chin-Naga

Kuki-Chin

Northern
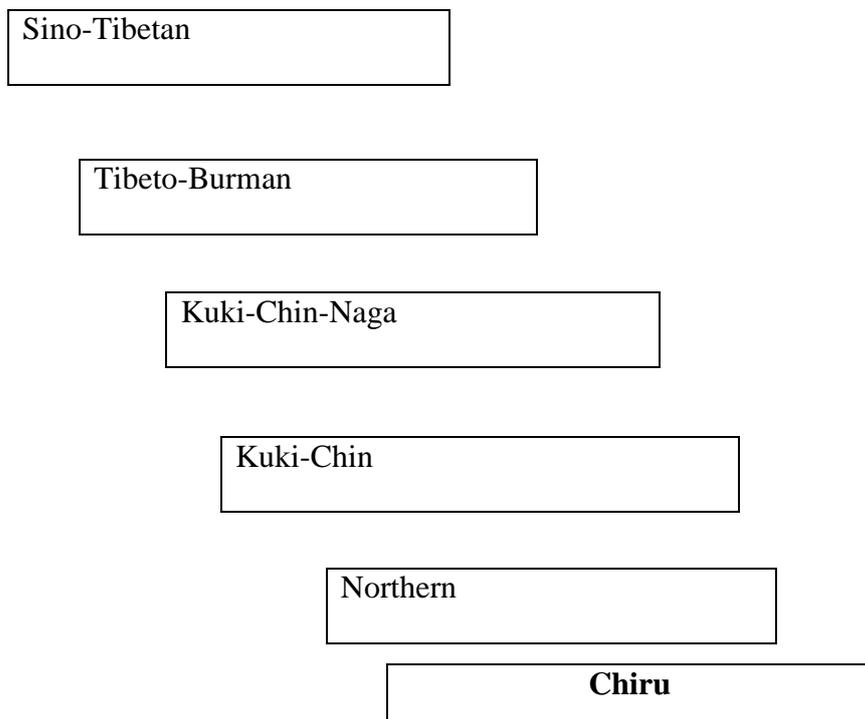
Chiru

2.0. Segmental phonology

Altogether there are 18 consonants, 8 vowels and 6 diphthongs in Chiru. The consonantal phonemes of Chiru are organized into: stops, nasals, fricatives, lateral and flap. Semi vowels are absent in this language. Evidence of contrast for consonants and vowels is illustrated with minimal pairs.

2.1. Vowels

Chiru language has eight vocalic phonemes ― /i/, /e/, /ɛ/, /a/, /ə/, /ɔ/, /o/ and /u/. They are shown in the table below:

	Front	Central	Back
Close	I		u
Close-mid	E		o
Open-mid	ɛ	ə	ɔ
Open		a	

Articulatory description of these vowels is given below:

      i   close, front, unrounded vowel

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e	close-mid, front, unrounded vowel
ɛ	open-mid, front, unrounded vowel
a	open, front, unrounded vowel
ə	mid, central, unrounded vowel
ɔ	open-mid, back, rounded vowel
o	close-mid, back, rounded vowel
u	close, back, rounded vowel

2.2 Contrasting Pairs of Vowels

/i/ vs. /u/

/riʔ/	'boundary'	/ruʔ/	'bone'
/mik/	'eye'	/muk/	'to see'
/diŋ/	'to stand'	/duŋ/	'length'

/e/ vs. /o/

/beʔ/	'beans'	/boʔ/	'leaf'
/reʔ/	'to arrange'	/roʔ/	'bamboo'
/rei/	'axe'	/roi/	'responsibility'

/ɛ/ vs. /ɔ/

/kɛ/	'goat'	/kɔ/	'spouse'
/mɛ:t/	'to massage'	/mɔ:t/	'banana'
/cɛm/	'knife'	/cɔm/	'to jump'

/a/ vs. /ə/

/raʔ/	'war'	/rəʔ/	'yam'
/vaʔ/	'to swallow'	/vəʔ/	'bird'
/naʔ/	'to mope'	/nəʔ/	'banana leaf'

/e/ vs. /ɛ/

/ce:m/	'downfall'	/cɛ:m/	'knife'
/beʔ/	'bean'	/bɛʔ/	'pot'
/asei/	'long'	/asɛi/	'raw'

/o/ vs. /ɔ/

/doitʰei/	'tolerable'	/dɔitʰei/	'magician'
/roʔ/	'bamboo'	/rɔʔ/	'cliff'
/coi/	'to dig'	/cɔi/	'to take'

2.3 Distribution of Vowels

All the eight vowels can occur initially, medially and finally in words.

Their distributions are discussed as follows:

Initial		Medial		Final	
/i/	/in/ 'house'	/mik/ 'eye'		/ni/ 'sun'	
/e/	/ei/ 'to chew'	/nei/ 'wealth'		/se/ 'cow'	
/ɛ/	/ɛk/ 'excreta'	/sɛk/ 'hammer'		/bɛ/ 'pot'	
/a/	/ar/ 'chicken'	/ram/ 'land'		/ra/ 'war'	
/ə/	/əpʰə/ 'time'	/sənu/ 'daughter'		/səpə/ 'son'	
/ɔ/	/ɔmcan/ 'behavior'	/vɔk/ 'pig'		/vɔ/ 'semen'	
/o/	/oko/ 'nine'	/con/ 'job'		/mo/ 'hair'	
/u/	/ui/ 'dog'	/vun/ 'skin'		/ru/ 'bone'	

2.4 Diphthongs

Chiru has 6 (six) diphthongs- /ai/, /ei/, /ɛi/, /ɔi/, /oi/ and /ui/. They are found occurring in all initial, medial and final positions of words excepting the diphthongs /oi/ and /ɛi/ which do not occur in the initial position. All the dipththongs in Chiru glide to the close front unrounded vowel /i/.

/ai/ is the diphthong starting from the open central unrounded vowel to a close front unrounded vowel. It occurs in all positions. Examples of the diphthong /ai/ occurrences are shown below:

/ai/	'crab'
/bai/	'mouth'
/caice/	'tongs'

/ei/ is a diphthong which starts with close-mid front unrounded vowel to a close front unrounded vowel. It occurs in all positions of words.

Examples:

/ei/   'to chew'
/reipar/ 'flower'
/nei/   'wealth'

/ɛi/ is a diphthong which starts with open-mid front unrounded vowel to a close front unrounded vowel. It occurs only in medial and final positions of words.

Examples:

/umsɛisak/   'gourd'
/asɛi/   'raw'
/zɛi/   'fry'

/ɔi/ is a diphthong which starts with open-mid rounded back vowel to a close front unrounded vowel. It occurs in all initial, medial and final positions of words.

Examples:

/ɔi/   'to lament'
/dɔithei/   'magician'
/atɔi/   'short'

/oi/ is a diphthong which starts with close-mid rounded back vowel to a front unrounded vowel. It occurs only in medial and final positions of words.

Examples:

/loi/   'medicine'
/loihar/   'weed'
/mosoi/   'pulse'

       /ui/ is a diphthong which starts with the close back rounded vowel to a close front unrounded vowel. It occurs in all initial, medial and final positions of words.

Examples:

/ui/   'dog'
/rui/   'rope'
/tuira/   'thirst'

2.5 Vowel Sequence

       Chiru has vowel sequence across the morphemic/syllabic boundary. The following examples illustrate the vowel sequences found in Chiru language:

/ii/	/ri.ik/	'sobbing'
/iɛ/	/ai.ɛŋ/	'turmeric'
/ia/	/mi.ci.a/	'salty'
/iu/	/tʰi.ut/	'blood clotting'
/ei/	/se.in/	'cow shed'
/ee/	/me.er/ 'burp'	
/eɛ/	/se.ɛk/	'cow dung'
/ea/	/me.an/	'meat curry'
/eə/	/se.be.ə/	'at the wound'
/eɔ/	/re.ɔm/	'troublesome'
/eu/	/me.ui/	'stale meat'
/ɛi/	/kɛ.in/	'goat shed'
/ɛɛ/	/cɛ.ɛŋ/	'yellow paper'
/ɛa/	/lɛ.ai/	'big hips'
/ɛu/	/hɛ.ur/	'low voice/ bass'
/ai/	/a.ir/	'yellowing leaf'
/aɛ/	/a.ɛŋ/	'yellow'
/aa/	/a.ai/	'widen'
/aɔ/	/a.ɔi/	'flexible'
/au/	/a.ui/	'stale'
/əɛ/	/və.ɛk/	'bird's excreta'
/əa/	/rə.aŋ/	'similar'
/ɔi/	/zɔ.in/	'sheep shed'
/ɔɛ/	/zɔ.ɛk/	'sheep excreta'
/oi/	/ro.in/	'house made of bamboo'
/oɛ/	/nɛr.mo.ɛp/	'to trim beard'
/uɛ/	/bu.ɛr/	'to cook rice'
/uɔ/	/nu.ɔm.boi/	'motherless'
/uu/	/bu.ui/	'stale food'

3.0 Consonants

Chiru language has 18 consonant phonemes- p, pʰ, b, t, tʰ, d, k, kʰ, m, n, ŋ, v, s, z, c, h, r and l. They occur in six places of articulation- bilabial, labio-dental, alveolar, palatal, velar and glottal. The manners of articulation in Chiru consonants are- stops, nasals, fricatives, laterals and flap. Semi-vowels are absent in this language. The consonantal system of Chiru makes use of the distinction between aspirated and un-aspirated, voiced and voiceless. The consonantal system of Chiru is described with their places of articulation and manners of articulation in the table shown below:

Manner of articulation		Places of articulation											
		Bilabials		Labio-dental		Alveolars		Palatals		Velars		Glottals	
		Vl	Vd	Vl	Vd	Vl	Vd	Vl	Vd	Vl	Vd	Vl	Vd
Stops	Un-aspirated	p	b			t	d	c		k			

	aspirated	pʰ			tʰ			kʰ		
Nasals		m			n			ŋ		
Fricatives				v	s	z			h	
Laterals					l					
Flap					r					
Semi-vowels										

3.1 Minimal Pairs of Consonants

The minimal pairs and near-minimal pairs which illustrate the distinctiveness of consonant phonemes of Chiru are given below:

/p/ vs /b/
/pa/ 'father'
/ba/ 'arum'
/pu/ 'grand-father
/bu/ 'food'
/pe/ 'to beat'
/be/ 'pot'

/p/ vs /ph/
/pon/ 'cloth'
/pʰon/ 'bubble'
/pu/ 'grand-father'
/pʰu/ 'roof'
/əpə/ 'man'
/əpʰə/ 'time'

/t/ vs /d/
/tɔi/ 'short'
/dɔi/ 'magic'
/tum/ 'share'
/dum/ 'green'
/tar/ 'old man/woman'
/dar/ 'bell'

/t/ vs /tʰ/
/tan/ 'to run'
/tʰan/ 'grave'
/tur/ 'venom'
/tʰur/ 'sour'
/tuk/ 'to cut'
/tʰuk/ 'deep'

/k/ vs. /kʰ/
/koi/   'to call'
/kʰoi/   'bee'
/ko/   'nine'
/kʰo/   'village'
/kɔŋ/   'back (body part)'
/kʰɔŋ/   'to weave'

/m/ vs. /n/
/mik/   'eye'
/nik/   'to beg'
/mɔt/   'banana'
/nɔt/   'to kick out someone'
/mai/   'pumpkin'
/nai/   'baby'

/n/ vs. /ŋ/
/nar/   'nose'
/ŋar/   'courage'
/nɛm/   'satisfied'
/ŋɛm/   'jaw'
/noi/   'below'
/ŋoi/   'white'

/m/ vs. /ŋ/
/mɛ/   'face'
/ŋɛ/   'sand'
/mai/   'pumpkin'
/ŋai/   'to incline'
/mak/   'to leave'
/ŋak/   'to wait'

/s/ vs. /z/
/sak/   'eatable'
/zak/   'embarrassment'
/su/   'vagina'
/zu/   'wine'
/san/   'to help'
/zan/   'night'

/s/ vs. /h/
/se/   'cow'
/he/   'voice'
/sə/   'animal'
/hə/   'teeth'
/rusui/ 'to wipe with towel'
/ruhui/ 'whistle'

/z/ vs. /v/
/zui/ 'to follow'
/vui/ 'a kind of rodent'
/zɔk/ 'to rear'
/vɔk/ 'pig'
/zɔ/ 'sheep'
/vɔ/ 'semen'

/c/ vs. /z/
/cɛm/ 'knife'
/zɛm/ 'to beat'
/cir/ 'mud'
/zir/ 'to transform'
/mucu/ 'sugarcane'
/muzu/ 'rat'

/c/ vs. /s/
/cam/ 'authority'
/sam/ 'hair'
/cɛm/ 'knife'
/sɛm/ 'to distribute'
/cɛk/ 'brick'
/sɛk/ 'hammer'

/r/ vs. /l/
/ru/ 'bone'
/lu/ 'head'
/ram/ 'land'
/lam/ 'road'
/roi/ 'responsibility'
/loi/ 'medicine'

3.2 Description and Distribution of Consonants

3.2.1 Stops

Chiru has nine phonemic oral stops which occupy the four places of articulation-bilabial /p, pʰ, b/, alveolar /t, tʰ, d/, palatal /c/ and velar /k, kʰ/. The aspirated voiceless stops /pʰ, tʰ,kʰ/ and un-aspirated voiced stops /b, d/ occur only in the initial and medial positions of words and never occur in the word final position. When the un-aspirated voiceless stops /p, t, k/ occur in the word-final position, they are phonetically unreleased as /p|,t|, k|/. There are contrasts between voice and voiceless, apirated and un-aspirated stops.

3.2.2 Bilabial Stops

The phoneme /p/ is a voiceless un-aspirated bilabial stop. It occurs in all positions in Chiru words or syllable.

Initial		Medial		Final	
/pon/	'cloth'	/rəpa/	'fence'	/cap‖/	'cry'
/pei/	'mud'	/tuiput/	'fountain'	/sesɛp‖/	'advice'

The phoneme /pʰ/ is a voiceless aspirated bilabial stop. It occurs only in the word initial and medial positions and is never attested to word final position.

Initial		Medial	
/pʰor/	'blessing'	/ropʰɔŋ/	'to announce'
/pʰun/	'to erect'	/rəpʰə/	'denial'

The phoneme /b/ is a voiced un-aspirated bilabial stop. It occurs only in the word initial and medial positions and is not attested in the final position of words.

Initial		Medial	
/bai/	'mouth'	/cubai/	'greeting'
/bɛŋ/	'cheek'	/robon/	'wrestle'

3.2.3 Alveolar Stops

The phoneme /t/ is a voiceless, un-aspirated, alveolar stop. It occurs in all initial, medial and final positions of words. In final position of words, it is realized phonetically as unreleased voiceless un-aspirated alveolar stop [t‖].

Initial		Medial		Final	
/tui/	'water'	/moto/	'python'	/mɔt‖/	'banana'
/taksə/	'body'	/mantə/	'brinjal'	/kʰut‖/	'hand'

The phoneme /tʰ/ is a voiceless aspirated alveolar stop. It occurs only in the initial and medial positions of words and never occur in word finally.

Initial		Medial	
/tʰai/	'oil'	/mətʰə/	'wings'
/tʰiŋkuŋ/	'tree'	/rotʰok/	'brain'

The phoneme /d/ is a voiced, un-aspirated alveolar stop. It occurs only in the initial and medial positions of words and is never attested in the word final position.

Initial		Medial	
/dan/	'law'	/rədai/	'to play'
/dir/	'lake'	/midik/	'correction'

3.2.4 Palatal Stop

The phoneme /c/ is a voiceless un-aspirated palatal stop. It occurs only in the initial and medial positions of words and is never attested to the word final position.

Initial   Medial

/cikce/	'stingy'	/miɕim/	'hard'
/cɔŋ/	'word'	/roca/	'earthworm'

3.2.5 Velar Stops

The phoneme /k/ is a voiceless un-aspirated velar stop. It occurs in all initial, medial and final word positions. Word-finally, it is realized phonetically as an unreleased voiceless un-aspirated velar stop [k|].

Initial		Medial		Final	
/kum/	'year'	/rəkakai/	'ladder'	/sɛk|/	'hammer'
/kɛ/	'goat'	/riki/	'parrot'	/rotʰok|/	'brain'

The phoneme /kʰ/ is a voiceless aspirated velar stop. It occurs only in the initial and medial positions of words and is never attested to the word final position.

Initial		Medial	
/kʰɛŋ/	'plate'	/rəkʰanə/	'hesitation'
/kʰailiŋ/	'ant'	/riŋkʰo/	'life'

3.2.6 Nasals

There are three nasal phonemes in Chiru. They occupy three places of articulation- bilabial /m/, alveolar /n/ and velar /ŋ/. These nasal phonemes occur in all the positions of words in the language.

The phoneme /m/ is a voiced bilabial nasal. It occurs in all initial, medial and final positions of words.

Initial		Medial		Final	
/mik/	'eye'	/ramaŋ/	'dream'	/sam/	'hair'
/mɔt/	'banana'	/rimiŋ/	'name'	/cɛm/	'knife'

The phoneme /n/ is a voiced alveolar nasal. It occurs in all initial, medial and final positions of words.

Initial		Medial		Final	
/nar/	'nose'	/ranak/	'power'	/dan/	'law'
/numpok/	'love'	/munu/	'sin'	/vun/	'skin'

The phoneme /ŋ/ is a voiced velar nasal. It occurs in all initial, medial and final positions of words.

Initial		Medial		Final	
/ŋɛ/	'sand'	/riŋkho/	'life'	/rimiŋ/	'name'
/ŋak/	'to wait'	/aŋoi/	'white'	/rɔcɔŋ/	'rich'

3.2.7 Fricatives

There are four fricatives phonemes in Chiru- /v, s, z, h/. They occur only in the initial and medial positions of words.

The phoneme /v/ is a voiced labio-dental fricative. It occurs only in the initial and medial positions of words and is never attested to the final position of word.

Initial		Medial	
/vun/	'skin'	/ruvut/	'ash'
/və/	'bird'	/rəvan/	'sky'

The phoneme /s/ is a voiceless alveolar fricative. It occurs only in the word initial and medial positions.

Initial		Medial	
/sim/	'needle'	/risim/	'story'
/sɔlo/	'wage'	/sɔkso/	'snail'

The phoneme /z/ is a voiced alveolar fricative. It occurs only in the word initial and medial positions.

Initial		Medial	
/zu/	'liquor'	/muzu/	'rat'
/zei/	'air'	/məzan/	'yesterday'

The phoneme /h/ is a voiceless glottal fricative. It occurs only in the initial and medial positions of words.

Initial		Medial	
/hə/	'teeth'	/ruhui/	'whistle'
/hoinə/	'enjoyment'	/mohon/	'cheat'

3.2.8 Lateral

The phoneme /l/ is a voiced alveolar lateral. It occurs only in the initial and medial positions of words.

Initial		Medial	
/lu/	'head'	/muluŋ/	'heart'
/lam/	'dance'	/relei/	'earth'

3.2.9 Flap

The phoneme /r/ is a voiced alveolar flap. It occurs in all initial, medial and final positions of words.

Initial		Medial		Final	
/ra/	'war'	/sərə/	'poor'	/meivar/	'light'
/rɛk/	'throat'	/merem/	'weapon'	/reipar/	'flower'

3.3 Geminates

       Gemination is the sequence of identical consonant phonemes adjacent to one another within a phonological word. In Chiru, the consonant phonemes /p/, /t/, /k/, /m/, /n/ /ŋ/ and /r/ are attested as geminates in the lexical items.

/-pp-/
/sesɛppə/   'advisor'
/rəsappui/   'assistant'

/-tt-/
/puttui/   'fountain water'
/kʰatte/   'only one'

/-kk-/
/nukkir/   'redoing'
/vɔkke/   'pig's leg'

/-mm-/
/rammun/   'place'
/ramman/   'land tax'

/-nn-/
/kʰinnei/   'selected'
/ravanni/   'Friday'

/-ŋŋ-/
/niŋŋai/   'happy'
/luŋŋoi/   'whitestone'

/-rr-/
/arrutui/   'egg'
/cirrik/   'germ'

3.4 Consonant Sequence

       In this analysis, the consonant sequence refers to the combination of more than one consonant occurring across the syllabic boundary. The following examples show the consonant sequences in Chiru.

3.4.1 Stop+Stop

/-pp-/   /rap.pui/   'place for drying above fire-place in kitchen'
/-pk-/   /nap.ker/   'boger'
/-tp-/   /rɛt.pɔm/   'balloon'
/-tc-/   /kʰut.cɔi/   'gift'
/-kc-/   /cik.ce/'stingy'
/-kkʰ-/   /zak.kʰə/   'armpit odour'

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3.4.2 Stop+Nasal

| /-tm-/ | /kʰut.mi.tin/ | 'nail' |
| /-tn-/ | /set.nə/ | 'sin' |

3.4.3 Stop+Fricative

/-ps-/	/rapsɔr/	'water dripping off the roof'
/-tv-/	/put.və/	'a kind of bird'
/-ts-/	/nat.sat/	'sickness'
/-tz-/	/kʰut.zi.ɛn/	'palmistry'
/-ks/	/sɔk.so/	'snail'
/-tz-/	/tak.zə/	'tickle'

3.4.5 Nasal+Stop

/-mp-/	/num.pok/	'love'
/-mpʰ/	/num.pʰe/	'broom'
/-mc-/	/sam.cɔk/	'bitter brinjal'
/-mk-/	/sam.ker/	'hair clip'
/-nt-/	/man.tə/	'brinjal'
/-nk-/	/in.ko/	'spouse'
/-ŋk-/	/ziŋ.kar/	'morning'
/-ŋkʰ-/	/riŋ.kʰo/	'life'

3.4.6 Nasal+Nasal

/-ŋŋ-/	/niŋ.ŋai/	'happy'
/-ŋm-/	/raŋ.mai/	'bronze'
/-mn-/	/cam.nei/	'authorised'
/-nn-/	/in.nei/	'marriage'

4.0 Syllabic Structure

Like other kuki-chin groups of Tibeto-Burman languages, Chiru is also an agglutinative language. A lengthy word consisting of numerous syllables can be formed by adding a number of affixes to the root. But the main syllabic systems found in Chiru are - monosyllabic, bisyllabic and trisyllabic. The following syllabic patterns illustrated with examples show the syllabic structures in Chiru. The dot (.) marks the syllabic boundary.

4.1 Monosyllables

V	/a/	'salty'
	/ɛ/	'bowel motion'
	/ɔ/	'yes'

VV	/ai/	'crab'
	/ei/	'to chew'
	/ɔi/	'to lament'

	/ui/	'dog'

VC	/in/	'house'
	/ɛn/	'to look'
/an/	'curry'	
	/um/	'bitter gourd'

CV	/ri/	'boundary'
	/se/	'cow'
	/kɛ/	'goat'
/ra/	'war'	
	/hə/	'teeth'

CVV	/rei/	'axe'
	/nai/	'child'
	/tui/	'water'
	/loi/	'medicine'

CVC	/rik/	'lice'
	/cɛm/	'knife'
	/ban/	'arms'
	/vun/	'skin'

4.2 Bisyllables

V.V	/a.ɛ/	'act of bowel motion'
	/u.u/	'his/her brother/sister-in-law'
	/a.a/	'saltiness'
	/a.ɔ/	'being calm'

V.VV	/a.ui/	'stale'
	/e.ei/	'chewing'
	/a.ai/	'widen'
	/a.ɔi/	'flexible'

V.VC	/a.ɛŋ/	'yellow'
	/i.in/	'his/her house'
	/a.ir/	'yellowing'

V.CV	/a.ra/	'fruit'
	/u.ru/	'seed'
	/a.pʰa/	'time'

VV.VC	/ai.ɛŋ/	'turmeric'
	/ai.ɛk/	'crab excreta'
	/ui.ɛk/	'dog's excreta'

VV.CVC	/ui.cɔk/ 'frog'
	/ai.taŋ/ 'wild turmeric'

VC.VC	/ɛn.ɔm/ 'attractive'

	/ar.ɛk/	'hen's excreta'

CV.CV	/mo.ro/	'snake'
	/rit.hi/	'wind'
	/və.su/	'wild dove'

CV.CVV	/mo.soi/	'pulse'
	/me.lei/	'tongue'
	/ma.lai/	'navel'

CV.CVC	/ro.thok/	'brain'
	/mu.luŋ/	'heart'
	/rə.maŋ/	'dream'

CVV.CV	/thei.rə/	'fruit'
	/tui.ra/	'thirst'
	/moi.nu/	'bride'

CVC.CV	/sɔk.so/	'snail'
	/cik.ce/	'stingy'
	/mik.mo/	'eyebrow'

CVC.CVV	/vɔk.pui/	'female pig'
	/sak.thei/	'eatable'
	/luŋ.ŋoi/	'whitestone'

CVC.CVC	/niŋ.nak/	'eagerness'
	/nɔt.sun/	'hurry'
	/pok.rik/	'burden'

4.3 Trisyllables

V.CV.CV	/ə.mə.sə/	'thick'
	/ə.rə.pə/	'thin'

CV.CV.CV	/sə.rə.zə/	'stag'
	/rə.kha.nə/	'hesitation'

CVV.CV.CV	/rai.thɔ.nə/	'leprosy'
	/tui.ro.bo/	'bath'

CVV.CVV.CV	/vai.cɔi.ro/	'tax'
	/dɔi.thei.pə/	'magician'

CVV.CVV.CVV	/rei.thei.boi/	'unexplainable'
	/nai.nei.boi/	'childless'

CVC.CV.CVV	/mek.re.sei/	'chilli'
	/sik.me.sei/	'mistake'

CVC.CV.CVC	/mun.ri.kip/	'everywhere'
	/cɔŋ.re.theŋ/	'gospel'

5.0 Conclusion

On the basis of the analysis, the following conclusions can be drawn:

(1) Chiru has altogether 18 consonants and 8 vowel phonemes. Semi-vowels are absent in this language.

(2) Chiru has 6 (six) diphthongs- /ai/, /ei/, /ɛi/, /ɔi/, /oi/ and /ui/. They are found occurring in all initial, medial and final positions of words excepting the diphthongs /oi/ and /ɛi/ which do not occur in the initial position. All the dipththongs in Chiru glide to the close front unrounded vowel /i/.

(3) Vowel and consonant sequences and geminations are abundantly found in Chiru.

(4) Chiru is also an agglutinative language. A lengthy word consisting of numerous syllables can be formed by adding a number of affixes to the root. But the main syllabic systems found in Chiru are monosyllabic, bisyllabic and trisyllabic.

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Aspects of Stylistics

Dr. S. R. Chaitra
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Abstract

This paper discusses the definition and scope of stylistics. Stylistics is approached as the study of language used by authors. Some dictionary definitions are listed and discussed. It is shown that stylistics is a combination of linguistics and literary studies. Stylistics is seen as a part of the interacting zone between language and creativity. Manner of linguistic expressions, literary criticism, relationship between stylistics and social functions, and use of nonverbal communication as a part of stylistics are suggested in this paper.

Key words: Stylistics, literary expressions, linguistic expressions, social functions, nonverbal communication.

Study of Language Used by Authors

Stylistics is a branch of Linguistics that scrutinizes the intrinsic beauty of language used by the authors. It persuades us to investigate the various language features systematically. It determines the role of linguistics in literary interpretation. According to Halliday, "We can define linguistic stylistics as the description of literary texts, by methods derived from general linguistic theory, using the categories of the description of the language as a whole; and the comparison of each text with others, by the same and by different authors in the same and in different genres." Hence there is a strong link between the textual context and the linguistic frame. Dr. Radhey. L. Varshney says, "The relationship between linguistics and literature is like that of the hammer and the anvil" (1977).

Dictionary Definitions

In viewing style in general terms, *Oxford Advanced Learner's Dictionary* (2005) defines stylistics in the seventh edition as the study of style and the methods used in written language. *Macmillan English Dictionary for advanced learners* (2002) defines stylistics as the study of style especially in language and literature. *The Chambers Dictionary* (2001)

defines stylistics as the science of the variations in language, including the effective values of different words, forms and sounds that constitute style in the literary and also the wider sense. It defines 'Style' as the manner of writing, mode of expressing thought in language or of expression, execution, action or bearing generally; a literary composition; the distinctive manner peculiar to an author or other. Hence style is 'manner of writing speaking or doing; collective characteristics of the writing or diction or artistic expression… proper to a person or school or period or subject; and noticeably superior quality or manner' (*Oxford Dictionary*). Subsequently the notion of style depends on the perspective of the observer of the author's individual choice and talent.

Combination of Linguistics and Literary Studies

Stylistics as a branch of study intermingles and interpenetrates linguistics and literary studies and makes deep inroads into both fields. It brings to light the linguistic characteristics of the literary analysis through minute observations of language features. So stylistics can be referred to as the interdisciplinary branch between linguistics and literature.

The linguistic components include phonetic, phonemic, morphemic, syntactic, lexical and graphological contexts. The literary or the textual components include the period in which the text is written, type of speech of the characters with regard to their culture, age, gender, social strata, qualification, experience and other such factors.

Hence stylistic analysis interprets any literary form with regard to the function of the language, with reference to various social contexts, with regard to the mental status and experience of the author; it also includes other norms such as the choice of a word. It is not only with reference to the suitability in the sentence, but also the suitability according to the social context. This means the character of a literary work speaks the type of language/dialect and acts according to a particular socio-cultural context. Hence, Style as described by Dr. Radhey. L. Varshney in *An Introduction to textbook of Linguistics and Phonetics*, which was published in 1977, is: "an individual and creative utilization of the resources of language which his period, his chosen dialect, his genre and his purpose within it offer him. It further involves all choices, organization, categorization, contrast, frequencies of the linguistic features of a passage, a threadbare and objective study of the phonetic features, graphology,

phonology, lexis, morphology, syntax, semantics, social-psychic background of a literary text… "

Intersecting Zone – Focus on Verbal Art

The concept of the relationship between linguistics and literary analysis is that the field of stylistics acts as an intersecting zone of both fields. The components such as literature, linguistics and stylistics are superimposed in the totality of language. Hence stylistics as a discipline or as a study should be seen in the totality with reference to the components mentioned above.

Language is a word art. It is a verbal art and in turn it is verbal beauty. Words embellish the language and are illuminated in the form of style. Style, though a facet of language, depends on the individual characters that have strong relationship with the sociological, cultural, educational, and economical factors. The concept of style also depends on the period. The language of the discourse of the characters in association with the above said factors takes different shapes in the hands of the author. The characters of the literary work are mere puppets in the hands of the writer and the language used in their discourse, though they are influenced by several sociological aspects, are subject to the choice of the author. In this regard, Arthur Schopenhauer says: "Style is the physiognomy of the mind" (1952). Hence the study of the language features is the study of the literary style of the author.

Enkvist in his essay, 'On Defining Style' in *Linguistics and Style,* (1964) mentions six approaches to style:

(i)   As an embellishment, 'a shell surrounding a pre-existing core of thought or expression';

(ii)   As the choice between alternate expressions;

(iii)   As a set of individual characteristics;

(iv)   As deviations from the norm;

(v)   As a set of collective characteristics; and

(vi)   As a set of relationships among linguistic entities that are statable in terms of wider spans of text than the sentence.

Manner of Linguistic Expression

In *A Glossary of Literary Terms*, M.H. Abrams claims, Style has traditionally been defined as the manner of linguistic expression in prose or verse - as to how speakers or writers say whatever it is that they say. The style specific to a particular work or writer, or else distinctive of a type of writings, has been analyzed in such terms as the rhetorical situation and aim, characteristic *diction*, or choice of words, type of sentence structure and *syntax* and the density and kinds of *figurative language*.

Literary Criticism

Stylistics is also a part of literary criticism as there is a strong link between literature and linguistics. Louis H. Gray, in his *Foundations of Language*, Macmillan, New York, 1939, says: 'between true literature and linguistics there is no conflict; the real linguist is at least half a littérateur and the real litterateur at least half a linguist.' (143)

Social Functions and Stylistics

Although technically speaking, stylistics is the study of the linguistic features such as phonological, lexical, syntactical features of a literary text, how such features affect and are affected by the socio-cultural norms and deviations is an integral part of stylistics. In Widdowson's (1974:173) view, 'stylistics is the study of the social function of the language and is a branch of what has come to be called socio-linguistics.'

Creativity and Stylistics

Even though 'stylistics' deals with the systematic portrayal of the language features by the authors, it is strongly influenced and associated with the societal or the sociological aspects and the context. In the web of a particular period which serves as the society's conventional norms, the author skilfully depicts his talent by framing a network. In this regard Chomsky (1968) comments on the notion of the creativity in language as: 'the distinctively human ability to express new terms and to understand entirely new expressions of thought, within the frame work of an instituted language, a language that in a cultural product subject to laws and principles partially unique to it and partially reflections of general properties of mind.'

In view of the various definitions given by different scholars, it has been observed that each scholar has his/her own notion of style and expressive skills differ in each person.

On the basis of the above argument it can be noted that an author's stylistic features can be identified in view of his inimitable approach towards the language and its use. The author in terms of his context creates a world and makes his characters behave in that framework and presents the culture and traditions in vogue during the prevailing period. Hence with regard to the societal trends and by their interaction the characters are made to reveal their emotions in the form of discourse and non-verbal communicative gestures. The outburst of emotions through verbal language is exposed in the language structure and language use of the author with the help of metaphors, similes idiomatic expressions, special expressions etc.

Since all the activities of the characters are based on the context there is a formidable link between 'Stylistics' and 'Socio linguistics'. Kumar (1988) says that style can be viewed from two perspectives. The broader view of style is in consonance with sociolinguistic principles, and the narrower view of style is restricted to the literary corpus. Spilner (1974) asserts that 'stylistics and sociolinguistics are indeed concerned with the same problem of utterances conveying the same information and having the same semantic value, but differing either in some additional aesthetics information… or in some information qualifying the speaker as to his membership in some social group...' Widdowson (1975) states that stylistics is the study of the social function of language. Therefore society, language and individual contribute in the analysis of style.

Nonverbal Communication and Stylistics

Aspects of nonverbal communication also must be considered as part of stylistics. Characters differ from one another as to how they employ nonverbal features. Events also demand a variety of fixed and flexible nonverbal use. Emotions bring out a variety of nonverbal features and characters and contexts could impose conditions on the expression of nonverbal features (Thirumalai, 1987 and 2009).

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Envisioning the Past and Venerating Ancestors in Alice Walker's *The Temple of My Familiar*

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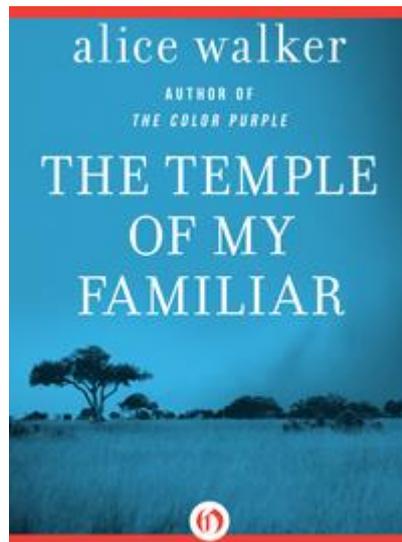
Abstract

African American women writers are aware of the displacement and fragmentation that afflict African American individuals and so they turn to re-elaborate and reconstitute the influence of their African cultures. They use their imagination to reconstruct the omitted past. For African American artists, the past and the present are interdependent. Their works have the potential of healing any individual or collective identity through the remembrance of the ancestors. History should be reconstructed in such a way as to be a resource for the present. The works of African American women writers function as bridges between history and myth, because they join present experiences with those of the past, affirming cultural continuity and instructing new generations in survival techniques which are required for spiritual and moral growth and for the achievement of wholeness. Ancestors are a collective repository of wisdom that provides direction and inspiration to establish moral and ethical

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standards as precedents of the race. This paper attempts to present the ways in which the author demonstrates the facts mentioned here in her unique way.

Key words: Alice Walker, *The Temple of My Familiar,* ancestors, heritage, spiritual conversion

Introduction

To a writer, literature is the noblest and most dignified form of resistance. The writer is like a spiritual healer, a Shaman who resurrects the dead from their lifelessness. She redeems them from the "sin of omissions", reinvigorates their existence and helps them 'survive whole' through the concept of memory. In her interview with Claudia Dreifus, Walker explains the New Age quality in her writing and her ideas:

> What I'm doing is literarily trying to reconnect us to our ancestors. All of us. I'm really trying to do that because I see that ancient past as the future, that the connection that was original is a connection: if we can affirm it in the present, it will make a different future. Because it's really fatal to see yourself as separate. You have to feel, I think, more or less equal and valid in order for the whole organism to feel healthy. (31)

Alice Walker
Courtesy: http://deepsouthmag.com/2013/02/alice-walker-through-the-years/

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In "Saving the Life That Is Our Own: The Importance of Models in the Artist's Life," Walker argues that "What is always needed in the appreciation of art, or life, is the larger perspective. Connections made, or at least attempted, where none existed before, the straining to encompass in one's glance at the varied world the common thread, the unifying theme through immerse diversity" (*In Search of My Mother's Gardens* 5). One of the valuable gifts Walker gained in discovering her literary ancestors was a sense of continuity with the past, a thread that bound her to a community of black artisans.

Hurston's Writing as Model

Zora Neale Hurston (1891-1960)
Courtesy: http://zoranealehurston.com/

As a writer, Walker discovered Zora Neale Hurston's literary works and her efforts to preserve the cultural heritage that Hurston shared provided the model Walker had been searching for. Walker's anger at being deprived of appropriate models during the years she was growing into her art made her discover the works of Hurston. She was largely denied the aid of black literary models. Through excavation of Hurston's works, the link between the past and the present was accomplished, and that became the means of achieving continuity of time. In Hurston, Walker found a kindred spirit with whom she shared a concern for the survival of black people and their culture. Though Hurston's genius was not recognized

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during her lifetime, it nurtured the "racial health: a sense of black people as complete, complex, undiminished human beings". (*In Search of My Mother's Gardens* 85)

Novel Functions as Spiritual Conversion

Walker's fiction functions as a spiritual conversion as it unearths hidden histories and continuities in African and Black cultural production, without limiting itself to notions of gender. Her fiction is about recovery of women, family, community, spirituality, stressing balance and aiming for collective and personal transformation. As a writer, activist and womanist, Walker has directed her energies to the exposure of the richness in the Black community, particularly in relation to its women; moreover, she has emphasized the necessity of understanding one's past so as to be able to pass it on to future generations. All her belief about memory and one's relationship to the past seem to converge in *The Temple of My Familiar*.

The Temple of My Familiar a Universal Novel

The Temple of My Familiar cuts across race, gender, religion and nation because "becoming whole through recollection" is as inevitable as breath for men and women of all ethnicities throughout the world. Walker emphasizes the importance of the collective past for the individual. The plots are characterized "by a transcendence of time and space and place". (Bates 175) The characters' severance from their individual pasts prevents them from becoming whole. Their dissociation deprives them from becoming whole, because they have forgotten their kinship with the entire creation of animals, plants and humans. The protagonists of the novel are victims of amnesia, an infirmity that prevents them from a meaningful existence - "a survival whole."

Remember, Remember, Remember!

Walker, in the year 1983 bought a Guatemalan shawl of many colours, which was an old piece of red and blue hand woven cotton cloth, very faded and with a number of holes but supple and strong. There were Spanish words printed over and over on this cloth--*Recuerda* which meant "Remember." Walker started wondering about what she was to remember and soon realized that she had to remember the condition and fate of the people, of the women especially, who made the cloth. Then she began to learn Spanish, to remember more accurately, the women who produced the cloth. Similarly, Walker tries to convey in *The*

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Temple of My Familiar that every individual should remember their ancestors who made their history. However old and faded the past may be, the knowledge and acknowledgement of the past adds strength to one's present life.

As Silvia del Pilar Borrego says, "Remembrance is a textual acknowledgement of the spiritual history that African American women writers attempt to recover and reintegrate from what has been lost in the African American collective historical past". (11) Walker believes that one's personality is so much a product of the collective past that it combines diverse and contradicting elements. As heirs of our ancestors, we are connected to the collective plane of history. No part of the past should be excluded so that the complete knowledge should heal them completely. Barbara Christian points out, "Walker's poetry, fiction and essays always focus to some extent on the major characters' perceptions of their past as crucial to their personal transformation in the present and the possibility of change in the future". (72)

Overlapping Histories of Three Couples

The Temple of My Familiar revolves around the overlapping histories and conversations of three couples. Walker depicts three main relationships: Carlotta, a Latin American woman who had to flee her country, and Arveyda, a rock star; Lissie, a goddess who has lived hundreds of lives and Hal, her life-long companion; and Fanny, the free-spirited African woman and Suwelo, a man who teaches American history. Throughout the narrative, these characters touch one another's lives, directly or indirectly. As David Nicholson's summarizes:

> There are several couples: Carlotta (daughter of a widowed Latin American
> refugee) and Arveyda (a musician reminiscent of the rock star Prince); Hal and
> Lissie, two older people originally from the South Carolina Sea Islands and
> now living in Baltimore; and Suwelo (a professor of American history who
> has adopted an African name) and Fanny, his former wife, a woman in search
> of herself. (3)

The Loss and Restoration of the Past

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Walker's characters in *The Temple of My Familiar* have lost important parts of their past and they struggle to restore the past in order to become whole. Walker emphasizes that the past should not be past but it must be passed from generation to generation because it is the key to transformation and the key that unlocks the mystery and the source of being whole. The experiences of their kinship in the past are the key to the metamorphosis which makes the individual realize his or her own self. It is the key to existence. "Remembrance is the key to redemption," (*The Temple of My Familiar* 334) the novel's epigraph, is an inscription on a World War II memorial and is the key note around which the characters are placed. The past is enormously important, for only by knowing the past one can have a meaningful present. Lillie P. Howard states, "To achieve wholeness, they each must journey back through the past to pick up (retrieve) those pieces of themselves that they have lost". (142)

Miss Lissie's Reincarnation

The themes of racism, sexism and most importantly the history of black race are effectively conveyed through Miss Lissie's centuries of reincarnation in *The Temple of My Familiar.* The novel is divided into six parts with animal imagery as peacock, serpent, owl, turtle and the lion. It has at least one hundred embedded stories, most of them retold from the past. It moves from America, Europe, Africa and the primal worlds. The events are set around the globe and throughout human history – from Africa, both ancient and modern, to Latin America and the recent American past. The novel covers a 500,000 year period, transcending time, and space and place. Walker describes it as "a romance of the last 500,000 years". (*The Temple of My Familiar* Jacket Cover) Along the way, there are visits with whites, blacks, men, women and animals, retelling the stories of mankind. The characters achieve a potential for growth through their experiences of listening to others' stories that further on will re-connect them with other human beings and with their environment.

Walker creates the numerous-times re-incarnated Lissie, primary protagonist and resident of the African continent, who traces the history of oppression: the time she was raped and mutilated as a slave; the time she pleasured old men as a harem resident; and the time she was burned at the stake as a witch. Miss Lissie's subsequent past lives include a pygmy, a lion and a white male exiled because of his white skin. "Conversations between characters focus on spiritual connections past and present and a plea for people of African heritage to rediscover a lost spirituality and recognize its value". (Bates 103)

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The novel opens with a description of how the white patriarchal urban world encroaches on the rural, matriarchal, native South American community where Carlotta's mother Zedé grew up. It also reveals how the community's culture had to withstand the dominant culture of the whites. Zedé's mother makes a living sewing feather capes and headdresses that are worn by participants in "traditional village festivals". (*The Temple of My Familiar* 3) When these festivals are forbidden, the elder Zedé makes the garments for a "cold, little gringo blonde". (4) Later, after the younger Zedé escapes to San Francisco, she continues to make the headdresses and capes, now for gays and artists of the 60's.

Artists as Messengers: Responsibility to Unite the World

Arveyda is named after "a bar of soap from India". Arveyda is an ancient Indian system of health that is concerned with the type of spiritual balance pursued by the characters in the novel. Arveyda also seems to have a head-start over the other characters in his quest for enlightenment. His mother Katherine Degos, is a forceful, active woman, although she neglects him. Later, he receives guidance from a Jewish immigrant who helps nurture his love of music. Arveyda's power as a musician is undeniable: "Arveyda and his music were medicine, and seeing or hearing him, people knew it". (24) Although music has brought him physical comfort and personal fulfillment, Arveyda seems to be thrown off his path when he finds himself attracted to Carlotta's mother, Zedé. Arveyda is a sort of Shaman, whose music is "medicine". People "flock to him as once they might have to priests". (24) To heal others, and help them for their communion, he should be whole himself and should be knowledgeable and acclimatized to his past. Consequently, Arveyda meets his aunt to know about his mother. Arveyda reflects that though the aunt gives such deleterious remarks about his mother, "each of her words against my mother struck me as a blow, as if I myself were still a child. But, oddly enough, as she raved, I felt closer and closer to my mother". (392)

Carlotta

Carlotta is a young and self-conscious woman, married to Arveyda, the singer. She finds that her husband has betrayed her. When Arveyda admits his affair with Zedé, Carlotta feels "emptied [. . .] of knowledge. Once again, as when she was a small child, she felt she knew nothing" (*The Temple of My Familiar* 27). She takes up teaching women's literature to support herself and her two children. She suffers disillusionment and hates men, but her anger does not nourish her. Through Arveyda, she eventually learns about her mother's past—the

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identity of her father, the culture she is born into and the events that led them to be brought to America. Like the other characters in *The Temple of My Familiar*, Carlotta needs to know about her past—her mother and father's past, to counter the imbalance in her life. Before this, she has to forgive both Arveyda and her mother. As long as she thinks they were disloyal to her, forgiveness is impossible. Only after forgiving Arveyda, and indeed all of mankind, could she begin to be at peace with herself.

Arveyda and Zedé, Carlotta's mother and Arveyda journey to South America to find Zedé's past. Eventually, Zedé stays on and becomes a priestess, but Arveyda knows he must return, not to help raise his children, but to help bridge the gap between mother and daughter. He does this by singing about Carlotta's birthplace, her childhood and eventually, her mother's feelings of love and guilt. He realizes that "artists […] were merely messengers. On them fell the responsibility for uniting the world". (*The Temple of My Familiar* 124) Walker tries to emphasize that interdependency, growth and the realization of the self of the individual are possible when the bond between the mother and daughter is healthy. Walker clearly points out that her own ambitions and responsibility as a writer is "fostering stronger positive bonds between all mothers and daughters and between members of the larger community of women". (Worsham 118)

Meanwhile, Carlotta too subdues her emotions, composes herself, and has an affair with Suwelo, Fanny's husband. She appears too feminine, wears "three-inch heels . . . and "sweaters that followed every curve of her luscious body…short skirts. Make up, Earrings, False eyelashes sometimes". (*The Temple of My Familiar* 246) For him, she is "just a body" (249). Carlotta feels too humiliated to share her pain of betrayal. But Suwelo drops Carlotta when Fanny, his wife comes back from Africa. Carlotta's wound caused by Arveyda is lacerated more by Suwelo. She feels, "He was an episode in my life . . . and he did drop me - I was so destroyed, I was angry enough to kill". (381)

After hearing Arveyda's song, Carlotta wears a necklace made from the red parrot feather earring her mother had given her, the red parrot feather which her father had in his ears which was passed on to Zedé for Carlotta, along with the three pigeon-egg-size stones her father protected. "It was after she began wearing the new necklace that she started, for the first time in years, to dream". (200) Carlotta has rediscovered her creative roots. Through

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Arveyda, Carlotta comes to know about her father, who as an Indian slave was called as "Jesus." He protected three stones sacred to the village which he believed should be "kept". (72) "He fully believed that if the stones were not kept, his people, the Krapokechuan or 'human beings' would remain dispersed forever, and never again find a home. Because where the stones were was their home". (72) The guards murdered him in a ghastly manner when they found him making love with Zedé and shut her in a hut along with the dead body of Jesus. She spent countless days and nights in the hut with the body of the man whom she slept with, screaming for help. One night the tribesmen of Jesus rescued her and she eventually fled to a school run by "gringos". She escaped later to the United States along with Carlotta with the help of a rich girl, Mary Ann Haverstock.

Shaman's Role

Arveyda fulfills his function as a Shaman by restoring the love between the mother and the daughter, reconciling and reconnecting them and making Carlotta whole. Through his influence, she swathes herself with her past rather than ignoring it. Forgiveness redeems and the past makes her revival whole. When she hears the story of her grandmother's pipe and chimes, she decides to become a bell chime player. In Arveyda's studio, she shows Suwelo her instruments - wind chimes of all shapes, sizes, colors and descriptions from all over the world, which she plays with a hardwood stick. She lives in Arveyda's guest house, down a path and across a ravine from the main house, and she is as happy as she has ever been.

Carlotta and Arveyda have to return to the way of life of their ancestors, a way of life in which neither sex seeks domination over the other and one in which neither sex must surrender its spirituality to the other. The couple chooses to live apart and free, in order to live in harmony. At the end of the novel, Carlotta and Arveyda are still married, yet maintaining separate residences.

Remembrance and Re-memory of the Past

Miss Lissie is willing to remember and "remembers everything." Re-memory brings the stories of her past. She is able to dream, imagine, remember or construct the past. For Walker, these memories and dream memory are implements to voice to the world about history, as remembered and lived in African American experiences. Her incarnations in different bodies and times have helped her to understand the existence of past, present and

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future, as she herself declares connectedness "to all three planes – past, present, future – of life". (*The Temple of My Familiar* 196) **"**Miss Lissie's memory allows her to recount the multiple stories of her successive pasts as white or black women or men that extend in a revisionary fashion through the whole history of mankind. Miss Lissie's ever-present ancestor's voice and memory extend to a distant past, where humans and animals lived in harmony as familiars". (Gallo and Durán 118)

Remembering the Collective Past

Miss Lissie, the ancestral storyteller emphasizes the importance of the past to the reconstruction of repressed cultural identity. Miss Lissie suffers from her own brand of racism. She boasts of the fact that in every one of her incarnations, she has been fortunate enough to have been a black woman.

Looking back over her collective past, Miss Lissie realizes that she can recall a few times when she was at peace. One such time was when she was a pygmy in Africa's ancient past. As a pygmy, she viewed the apes in the jungle as her cousins. The peace-loving and gentle apes are superior to their rather loud and contentious human counterparts. Family unity was an important element of simian life, while men and women were grouped and segregated in the human community. Miss Lissie remembers, "In those days of which I am speaking, people met other animals in much the same way people today meet each other. You were sharing the same neighbourhood, after all. You used the same water, You ate the same food, You sometimes found yourself peering out of the same cave waiting for a downpour to stop". (*The Temple of My Familiar* 361) Santosh Kumari expounds upon Miss Lissie's ancient society: "Human society along with the animals, their familiars, constituted a sense of mutual trust. Fraternity and earnestness permeated all of their life, and harmony prevailed in the common coexistence. All were amicable and enjoyed solidarity and rejuvenation". (18) Miss Lissie is disillusioned with the change that has come over the present society with its sexual and racial discrimination and the avaricious men with their patriarchal system.

Miss Lissie remembers and recalls breaking with her tribe and taking up permanent residence among the apes because she and her mate chose to live together and as a couple, raise their children, a sort of cohabitation unheard of among human beings during this era, but one that gradually came into vogue for a time, as Miss Lissie explains to Suwelo: "It was

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this way of living that gradually took hold in all the groups of people living in the forest, at least for a very long time, until the idea of ownership. . . came into human arrangements". (*The Temple of My Familiar* 86)

Pattern of Freedom

The pattern of freedom which Walker recommends is a system of living separately and not living together. When a man and woman live together, the man always wishes to own women and children. Men were stronger and women were weak from childbearing. Consequently, men wish to dominate women and children and always have an urge to prove their control over them. Walker's history of the world as traced through both early African and South American characters of the novel records a pattern of living with freedom. She distinguishes the times when men and women could and did live together in harmony and the times when they lived apart to maintain harmony. When men and women live together man needs to dominate woman and this recurs periodically in history whereas the two sexes enter a period of uneasy cohabitation.

Effect of the Loss of Ownership

Walker believes that the loss of ownership was the consequence of an early period when men and women had tried to live together. Walker holds the view that men and women should only visit each other and not live together. In her novel, *The Color Purple*, at the end she makes Albert and Celie live as friends and not as man and wife tied by the bond of marriage. Similarly, in this novel, Walker wants the couple Fanny and Suwelo to return to the old way of visiting and not living together. Men will not have the urge to prove their control when women live separately.

Miss Lissie is an embodiment of wisdom and knowledge of human history. Miss Lissie is probably the most memorable character possessing the unique power to incarnate successively, lifetime after lifetime. In Miss Lissie's memory most of the past events are quite vivid, but some belonged to times so long past that she calls them "dream memories". In such a dream memory, she was not a woman, but a lion, a woman's familiar. Then man's jealousy and his need for dominion changes the pattern of freedom. The animals shared their warmth of the nightly fire with the women. They grew up together and shared the favourite spots in the forest. But this way of life was rapidly ending when she grew into a fully grown

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big lion and when the men's camp and women's had merged. Then they both lost their freedom. Then women were told what should and what should not be done and became emotionally dependent on the individual man "by whom man's law now decreed they must have all their children, lost their wildness, that quality of homey ease on the earth that they shared with the rest of the animals. . . .In the merger, the men asserted themselves, alone, as the familiars of women". (*The Temple of My Familiar* 367)

Miss Lissie regrets the loss of the friendship that she, as a lion, had with women, pitying the poor women left alone with no fellow creatures but men. Still, she admits that she was relieved to escape the "eternity of strife" that men and women merged were fated to undergo. "In consorting with man, as he had become, woman was bound to lose her dignity, her integrity. It was a tragedy. But it was a fate lions were not prepared to share". (*The Temple of My Familiar* 368)

Hiding the Feline Past

Miss Lissie has kept this part of her past a secret from her husband Hal, because he has an irrational but debilitating fear of cats. Her many past lives were captured on film by a photographer. She appeared to be a different woman in every picture that he took, even to her height and skin colour. She destroyed a photograph which would reveal the truth she was trying to hide from Hal. In contrast, Miss Lissie never had to hide any part of herself or herselves from Suwelo's uncle Rafe. She says, "He loved the total me. None of my selves was hidden from him, and he feared none of them". She concludes, "So, loving Rafe and being loved by Rafe was the experience of many a lifetime and very… loved me whole heartedly, as a goddess which I was". (*The Temple of My Familiar* 372)

Rafe precedes Hal in death, and at her own death Miss Lissie leaves for Hal a clue to her hidden feline past in the form of five pictures of lions that she has painted. It remains for Suwelo to reveal to Hal the entirety of the woman who was Miss Lissie. Hal weeps to learn that Miss Lissie never felt she could be her whole self with him. He is almost blind by that time. The marriage between Miss Lissie and Hal, in all of its unorthodoxy, is presented as the closest to a fulfilling marriage that exists in the novel. What sustains their love is Hal's unwillingness to destroy in Miss Lissie the wildness of the lioness that he never knew, his understanding that she can never be emotionally dependent on any one man. As he watches

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the suffering she endures bearing their daughter, Lulu, he knows that never again would he cause her such pain. He is there to deliver each of her other children, but he does not father them. After Lulu's birth he never again makes love to Miss Lissie. Theirs is a union of spirit, however, so complete that bodily union becomes insignificant. When each gives Suwelo a self-portrait, the artists' signatures reveal that Hal has painted Miss Lissie's self-portrait and she, his. Such is the closeness of their souls. Walker expounds androgyny through the self-portraits.

Suwelo: From Spiritually Void to Valid

Suwelo is a professor of American history who has never read a book by a woman; and although the first words from him are an admission that "[h]is generation of men had failed women", (*The Temple of My Familiar* 28), he seems unable and uninterested in doing anything to rectify that situation. "He is also cut off from his personal history, even to the extent that he is uncomfortable bringing a cart to the grocery store, because it reminds him of his mother and grandmother". (165)

Suwelo goes to Baltimore to sell off the house his great uncle left him. During his stay, he meets his uncle's friends Hal and Lissie. His lessons come from Hal, but even more so from Miss Lissie. "As an academic, a skeptic and a financially stable but spiritually vacant man, Suwelo is a sort of stand-in for the critical reader". (Sol 396) Gradually, as he hears the stories that revise his personal history, as well as that of the world, Suwelo comes to a new understanding. First, interested in learning more about his Uncle Rafe, Suwelo quickly finds himself listening to stories from Lissie and her husband Hal about their own collective pasts and then to stories from Lissie about history - back to the beginning of human history and about the domination of women by men and of Africans by Europeans. Miss Lissie's posthumous letter to Suwelo tries to make him realize that he is one of the "terribly damaged human beings". (*The Temple of My Familiar* 354) Miss Lissie awakes him to open the door which he has closed against memory, against the pain. She regrets not having encouraged him to speak to her about his parents. She asks him to recognize whatever he remembers about the father and mother, 'Marcia and Louis', how they lived and died, about the accident that orphaned him, the car, the style of the car and so on. Miss Lissie writes, "For really, Suwelo, if our parents are not present in us, consciously present, there is much, very much about ourselves we can never know . . . . And more important, the doors into the ancient past, the

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ancient self, the pre-ancient current of life, remain closed". (355) Miss Lissie is a spiritual mother who is concerned about the growth of Suwelo and is keen to make him understand that such empathy for the fellow woman and the other women is essential for his own personal growth.

In his affair with Carlotta, Suwelo is in all likelihood, a shallow person. Carlotta describes him as a mere figment of her imagination and Suwelo describes her as a being of 'no substance.' But for Fanny, Carlotta's very substance is pain. Fanny tells Suwelo, "I don't know what had happened in her life. I sometimes wondered whether you knew anything about her life at all. But each time I worked on her, I was amazed to feel the pain, like waves of ice meeting my hands, the pain of a body recently and repeatedly struck. A body cringing". (*The Temple of My Familiar* 321) Fanny tells Suwelo that men should have mercy on women and that they should not exploit them as objects. It is his declaration of the power of words, "talking is the very afro-disiac of love", (322) that brings him to a partial reconciliation with Fanny.

Miss Lissie, however, makes him realize that he must ask Carlotta's forgiveness, for "it is a sin to behave as if a person whose body you use is a being without substance. 'Sin' being denial of another's reality of who and what she or she actually is. You can still go to her, as you must, for your own growth and ask her forgiveness". (355) Walker believes that forgiveness redeems. Miss Lessie traces much of Suwelo's own pain to the fact that he is a fragmented being, in spite of the fact that his name is the same as the "rune for wholeness". Suwelo has tried to close the doors to his past, close them against memory and pain. In his case, his parents wait behind that closed door. Miss Lissie tells him that it is the memory of his mother's "abandoned and suffering face" (355) that has made him scared of knowing too much of women's pain. She further tells that "blocking off what hurts us" (355) does not wall ourselves from pain. Instead the wall prevents growth, which "hurts us more than the pain . . . Walls remain. They grow moss. They are difficult barriers to cross, to get to others, to get to closed-down parts of ourselves". (355)

Pain deprives Suwelo of words, and he is unable to tell his own stories until the end of the novel. Finally, only with constant support and pressure from Lissie and Hal, Suwelo begins talking about his affair with Carlotta, the breaking of his marriage, and finally the terrible relationship of his parents and the horror of their death in a car accident. By coming

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to terms at last with whom his parents were and by ultimately forgiving their faults, as well as by understanding his own mistakes and misconceptions, Suwelo realizes "one of his functions in assisting Creation in this life" (413) and finally returns some of the help he has received from Hal and Lissie. He even leaves his teaching job to take up carpentry. He is spiritually void and so he needs to hear the stories from the entire past. Miss Lissie's stories prepare him to accept his imperfections and realize his personal history, that of his parents, his ancestors, that of Uncle Rafe. His redemption is gradual. When Suwelo goes in search of Carlotta for forgiveness, he finds that the female impersonator is most definitely gone. Carlotta knows about her past, forgives her mother and husband, knows her own self and hence is redeemed as well. Her hair is now that of a concentration camp survivor. Gone are her sexy clothes and even her voluptuous curves. Suwelo tells her that she doesn't even look like a woman any more. "Obviously," she retorts, "that is how a woman looks". (398)

Rejoining with Greater Intimacy

At the end of the novel, Suwelo and Carlotta rejoin with an intimacy they never experienced when they approached each other merely as "blind flesh." Theirs is now an intimacy of the spirit, and Suwelo undergoes a symbolic spiritual rebirth. As Carlotta, her disguises gone, discusses her mother Zedé, he feels that the doors that had barred his own mother from his memory opening a crack. When he is able to talk to Carlotta about his parents, his mother finally walks through that door. Suddenly, he recalls the incident he has shut out of his memory, the incident that has made him long to use woman's bodies without having to confront the reality of women's pain. He remembers looking down at the bodies of his parents as they lay in the funeral home after being killed in a car wreck, or as Suwelo calls it, a "people wreck". (401) Suwelo recalls being in the car time after time, with his drunken father speeding down the road and his mother begging him to let her and her son out. He recalls hating his mother for not trying to get out of their miserable marriage, but as he looks at her lifeless hands with their bloodied and broken nails, he realizes that this last time she at least tried to get out of the car and that his father crashed the car into a tree while trying to stop her.

The image of his father that has always loomed large in Suwelo's memory is of a man who had been a World War II soldier and had returned having lost "half of one arm and all of his mind". (403) But after Suwelo tries to think about his parents, the image that is trying to

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get in to the doorway is that of a younger man, one who is not old or drunk, but a handsome young man with two arms. He tells his son, "My name was once Suwelo, too". (404) Seeing his father young and whole once again allows Suwelo to collect some of the fragments of his own reality and let the door of his past swing open. In consequence, he steps towards 'surviving whole.'

Where Suwelo's affair with Carlotta is flawed by their tendency to view one another as "blind flesh," his relationship with his wife, Fanny, is disrupted by her disturbing habit of falling in love with spirits. Her spirit lover of the moment could be an Indian chief dead for a century, or a spirit that does not even know why or what it is. When Suwelo tries to explain his problem to an impassive Jewish psychiatrist, he stops short of adding that Fanny's lover does not even have to be a human: "He thought he'd save Fanny's attachment to trees and whales until he could see further". (184) When Fanny and Suwelo make love, he is never quite sure who is there. "I'm certainly not, as far as she's concerned, though she claims otherwise ". (185) Fanny's distractedness helps him to justify himself when he is unfaithful. When Suwelo compares Fanny with Miss Lissie, he tells Miss Lissie, "You are a spirit that has had many bodies, and you travel through time and space that way . . . Fanny is a body with many spirits shooting off to different realms everyday". (243) Like Suwelo, Fanny needs to open the locked doors inside her.

Fanny and Arveyda

At the beginning of the novel, Fanny is trapped in an unsatisfying marriage but has access to spiritual nourishment through women in her life. Fanny has access to the spirit world and she describes her meeting with the spirits that "open doors inside me […] I begin to feel the stirring in myself, the humming of the room and my heart starts to expand with the absolute feeling of bravery, or love, or audacity or commitment.[…] I radiate this expanded light, Happiness". (185-186)

Fanny is the character who struggles most with racism. She suffers from nightmares where she tries to kill white people and seeks a therapist's help to find a solution. "It had become like a scale or a web over her eyes. Everywhere she looked, she saw it. Racism turned her thoughts to violence. Violence made her sick". (294) She tells her therapist about the shining, gold-handled sword that is constantly not in her hand, but in her look and about

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her visions of blond heads rolling into the gutter. Out of fear of the murderer who exists within her, Fanny withdraws as far as possible from human contact, preferring the safer company of her spirit lovers. When Fanny gives a massage to Carlotta, Fanny explains that she left academia to become a masseuse because she needed to touch the bodies of other people, people she might not like, in order to force herself to confront their bodily reality and also their pain. "Otherwise", she says, "I am afraid I might start murdering them". (283) Fanny's anger is not individualized, nor is it directed toward people of colour. Just like Fanny, many characters go through the stage in life when they are traumatized by racism and later try to exclude white people from their lives or suppress the memories. Through a line from "The Gospel According to Shug", a booklet that gives answers to all the characters, the author says: "HELPED are those who strive to give up their anger; their reward will be that in any confrontation their first thoughts will never be of violence or of war". (288)

Knowledge of the Past Appeases Fanny's Agitation

When Fanny's mother, Olivia, thinks that Fanny's anger goes beyond control, she takes the agitated Fanny to Africa to meet the father that she has never known. The father, Ola, knows what it is to take white lives - he has done so in the name of revolution. So he knows firsthand that killing the oppressors does not free one psychologically. His advice to his daughter is, rather, to harmonize her own heart. He knows that she alone can find the means of doing that, and she does so when she is unable to deny the body any longer, but rather to let spirit and flesh come together in a mutually nourishing way. As Sol argues, "[Fanny's] experiences and conversations with her father and also with her half-sister Nzinga connect Fanny to her personal history and culture and allows her to return home with a renewed sense of herself and her spiritual center". (397) Her anger against the whites is subdued and the stories harmonize her relationship with Suwelo. An inner peace pervades her and she chooses to be a masseuse. She attains her wholeness when Arveyda comes face to face with her and her self.

Early in the novel, Suwelo plans to take Fanny to one of Arveyda's concerts, because she listens to his music endlessly, moved by it to a state of ecstasy. At the last moment, Fanny finds herself suddenly paralyzed with fear at the prospect of meeting in the flesh a man, "who created the beauty that was so much what her soul hungered for it made her weep.... 'Isn't Arveyda old?' She asked hopefully. 'I'll wait until he dies or until I do, and

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then…. I will see him". (*The Temple of My Familiar* 129) Only at the end, when she finally meets Arveyda, Fanny understands her habit of falling in love with people whom she will never meet. She is giving him one of her famous massages when she looks down at his naked back and thinks, " Is this how people create gods,… she thinks she has always been walking just behind a hundred to a thousand years behind, the people she has found to love and that she has been very careful that their backs were turned. "What would she do if one of them turned around?" (406)

When Arveyda does turn around, aroused by the motion of her hands on his body, their union with one another is a perfect blend of flesh and spirit. Fanny has learned not to deny flesh out of fear of what her anger might lead her to do, but rather to harmonize her own heart and thus to achieve through the union of body and soul psychological wholeness that her thoughts of killing her oppressors would never bring. Arveyda is a fitting partner for her in that he, like the born-again Suwelo, is one of those rare men capable of understanding women's pain. Thus, Fanny is cured and redeemed from her fear and anger against her oppressors.

Insistence on Remembering the Oppressive Past

Walker insists that the characters should remember the oppressive pasts of their foremothers, for instance, how they were raped and made prostitutes by their slave-holding father or lover. She suggests that by remembering history and the legacy of slavery, connections must be made between the past and the contemporary moment, but only those usable elements of the past must be retained and remembered to ensure the wellness of the present and also the future. And it suffices not if the characters acknowledge their past, but they have to retell their stories to make their redemption complete. The exploring of the past, of their families, of their tribes, of their cultures is important for the individual. The revelation of the past brings the characters to a new understanding of the world and their place in it. Each character has to go through reconciliation with the past, be it painful childhood memories, or their own regrettable mistakes of the past, the betrayal of the loved ones, or the discrimination they faced. Adam Sol observes,

Fanny, Carlotta, Suwelo and Arveyda all need to come to terms with the stories of their parents; they seem to be adrift until they learn where their roots are. But more

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important, they need to retell those stories: Fanny to Suwelo in letters from Africa as well as to her therapist, Suwelo to Hal and Lissie, Carlotta to Fanny and Arveyda, and Arveyda in his music. (396)

The Benefits of Remembering

Walker's characters that are able to recall their past not only help the other characters heal and redeem, but also the readers. The characters are emotionally and spiritually healed, because they understand better the relationship between the past and the present. The characters in *The Temple of My Familiar* are artists in some way and this is an important means for spiritual development. She the elder is a bell chemist and a sewing magician. Zedé sews feather capes and goods. Arveyda is a Shaman musician and Hal a painter. Miss Lissie is a painter and story-teller, Ola is a playwright, Nzinga's mother makes murals in the hut, while Fanny is a masseuse, Suwelo a carpenter, Carlotta like Zedé, a bell chemist.

Zedé, Carlotta's mother, creates art out of pain. In America, she makes and sells intricate traditional feathered capes and jewelry to the bohemians of San Francisco. Carlotta meets her future husband, the rock star Arveyda, through the purchase of one of these capes. When he later has an affair with Zedé, Carlotta turns her pain and passion to music made of chimes and bells. One of the art forms comes from culture, and the other from pain.

Hal is a painter. When he was a child, his father prevented him from creating anything artistic from fear of his son being thought of as a homosexual. He starts painting constantly after his father's decease, perhaps from his past pain. Miss Lissie is photographed in almost every period of her life and the most striking images are those of her with an expression of suffering in her eyes. Finally, Fanny falls in love with Arveyda's music, having never heard him. But, when Suwelo wishes to take to her to the concert, she refuses to go because she fears meeting people, instead she thinks about waiting for Arveyda to die and become a spirit. His art gives her a complex feeling of both pain and pleasure.

Zedé remembers her experiences in a South American Indian village and redeems her youth, family and the stories which inspire her son-in-law and lover, Arveyda, to create music. Carlotta, remembers the tribal stones and sacred red parrot feathers which redeem her from her University post and enable her to assume her grandmother's occupation of crafting the bells and music which speaks her story.

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Alice Walker's characters become resilient, healthy and whole once they acknowledge their ancestors' voice. Recognizing one's past is recurrent in Walker's works. In *In Search of Our Mother's Gardens,* Walker illustrates the prominence of ancestry and heritage to her work and life. She excavates the deliberately omitted works of Zora Neale Hurston and recognizes her as her literary foremother. Revealing a very personal account of her exciting view of ancestral presence, Walker depicts:

> I gathered up the historical and psychological threads of the life my ancestors lived, and in the writing of it I felt joy and strength and my own continuity . . . that wonderful feeling writers get sometimes, not very often, of being with a great many people, ancient spirits, all very happy to see me consulting and acknowledging them and eager to let me know, through the joy of their presence, that indeed, I am not alone. (453)

Conclusion

Bonnie Braedlin remarks that *The Temple of My Familiar* was applauded for its development of ideas and themes which were introduced in her fiction and essays - "its castigation of white and male oppression, its valorization of African American and female identity, and its emphasis on the importance of community and female friendship". (47) He further remarks:

> Her retelling of the past exposes the dark underbelly of white colonial history—the privileged and privileging narrative that scapegoats Others. Through horrific recollections of slavery in Zedé's tales of her youth in South America and through Miss Lissie's stories of the African slave trade and the diaspora, Temple offers eyewitness accounts of the deliberate and relentless enslavement and extermination of peoples of Color. (54)

The Temple of My Familiar establishes that recovery of the past, remembrance of the ancestors, reminisces of one's predecessors, reconstructing the neglected matriarchal values, recovering origins, making connections to the past and present, knowing their ways of survival, and excavating the repressed history and tradition, are ways to redemption that help the black people to learn about their origin and establish a new community of renewed freedom.

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Divergence Issues in English-Punjabi Machine Translation

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Abstract

Machine Translation is emerging research area in the field of computer science. Language divergence problem is the key concern in machine translation. Divergence issues need to be identified carefully for their appropriate categorization. This paper discusses various types of translation divergence between a pair of natural languages i.e. English and Punjabi. The field of linguistic divergence is miscellaneous and need to be explored more for identifying its further classification. In this paper, we take DORR's classification (1993-1994) to identify different types of translation divergence in our language pair.

Keywords: Translation Divergence, Syntactic divergence, Lexical Divergence, English-Punjabi MT.

Introduction

The issue of translation divergence is a very considerable topic. Translation divergence can be defined as a problem which occurs during translation between two languages of different origin. It mainly occurs when the output translation of one language into another language is very much different from the novel translation. It is very difficult to collect the precise translation of an input sentence without analyzing the nature of translation divergence. The syntax is the one which can be used to realize the semantics of the sentence. If a sentence in one language has its corresponding translations in another language and if both these translations differ in their roles then divergence is likely to occur.

Divergence issues mainly arise due to the incongruous nature of source and target language. This paper focuses on the congruity and discrepancies that we observe while translating our input text from English to Punjabi language. In this paper we are examining the English-Punjabi language pair with emphasis on identifying the language specific divergences. Our primary goal is to identify different types of translation divergence between English and Punjabi language.

Some commonly identified divergences are as follows:

I She is feeling **sleepy**

ਉਸਨੂੰ **ਨੀਂਦ** ਆ ਰਹੀ ਹੈ |

Usnu **neend** aa rahi hai

II In this the adjective "**sleepy**" is mapped to "**ਨੀਂਦ**" *neend* which is noun in Punjabi.

You should not **cry**.

ਤੁਹਾਨੂ **ਰੋਣਾ** ਨਹੀ ਚਾਹੀਦੀ ਹੈ

Tuhanu **rona** nhi chahida hai

In this the noun in English "**cry** " is mapped to the verb "**ਰੋਣਾ**" *rona* in Punjabi.

The rest of the paper is organized as follows: Section 1 gives introduction portion. Section 2 describes the related work. Section 3 describes the script of our language pair. Section 4 describes the Dorr's classification of translation divergence. Section 5 describes the syntactic divergence. Section 6 describes the lexical-semantic divergence. In Section 7 we conclude the paper.

Related Work

B.J Dorr [1] [2] noted that certain types of translation divergence are universal as they exist among almost all language pairs where as certain types of translation divergence are specific to a particular language.

Shukla et al. [3] have identified and categorized various patterns that exist between English, Hindi, Urdu and Punjabi translations.

Goyal and Sinha [4] have discuss translation pattern between English-Sanskrit and Hindi-Sanskrit of various constructions to identify the divergence in English-Sanskrit-Hindi Language pairs. Through this the authors were able to come up with strategies to handle these situations and also come up with correct translations. The base has been the classification of translation divergence presented by Dorr.

Sinha and Thakur [5] studied different patterns of translation divergences both from Hindi to English and English to Hindi keeping in view the classification of translation divergence proposed by Dorr. They have observed that there are a number of areas in Hindi-English translation pair that fall under translation divergence but cannot be accounted for within the existing parameters of classification strategy.

Dave et al. [6] have studied the language divergence between English and Hindi and its implication to machine translation between these languages using the Universal Networking Language (UNL). UNL has been introduced by the United Nations University, Tokyo, to facilitate the transfer and exchange of information over the internet. The criteria for deciding the effectiveness of an interlingua are that (a) the meaning conveyed by the source text should be apparent from the interlingual representation and (b) a generator should be able to produce a target-language sentence that a native speaker of that language accepts as natural.

Mishra et al. [7] proposed a method to detect and implement the adaptation rules for the divergence in English to Sanskrit machine translation. They have performed a novel method that uses rules and ANN technique to detect and implement the adaptation rules for the divergence in English to Sanskrit machine translation. The work in this paper is the first work of translation divergence in English to Sanskrit translation.

Gupta et al. [8] presented adaptation for English-Hindi EBMT. They have discussed the issue of adaptation, in general, with special emphasis to divergence. Their work looks at adaptation of EBMT between English and Hindi. They have given special attention to the study of divergence by recognizing six different categories of divergence and providing schemes for identifying them.

Script and Writing System

Punjabi is one of the Indo-Aryan languages which is mainly used in the state of Punjab in India and other regions within India. It is also used in Pakistan. Punjabi is used in all the continents by the migrants from Punjab. In India the script used for Punjabi is Gurumukhi which is based on Devanagri and is written from left to right. According to Gurumukhi script, Punjabi language has 38 consonants and 19 vowels. Some independent vowels can be constructed using the three basic characters Ura (ੳ), Aira (ਅ) and Iri (ੲ). Punjabi is one of the constitutional languages of India and is the official language of Punjab. Along with Punjab it is also spoken in neighboring areas such as Haryana, Delhi and Himachal.

English, on the other hand, is based on Roman Script. It is one of the six international languages of United Nations. Almost all the countries use it as an official business language.

Dorr's Classification of Translation Divergence

According to Dorr's [1] [2] classification there are two areas of divergence namely syntactic & lexical-semantic divergence. Syntactic divergence deals with syntax of both the

language. Lexical semantic divergence deals with those features that can be determined lexically. Their further classification is as follows:

Syntactic Divergence can be classified into sub-categories as: i) Constituent order divergence, ii) Adjunction divergence, iii) prepositional divergence, iv) Movement divergence, v) Dative divergence, and vi) Pleonastic divergence.

Lexical divergence can be classified in to sub-categories as: i) Thematic divergence, ii) promotional divergence, iii) Demotional divergence, iv) Structural divergence, v) Categorical divergence, vi) Lexical divergence, and vii) Conflational and Inflational divergence.

Syntactic Divergence

i. Constituent-order Divergence

This type of divergence concerns with word ordering from source language to target language. In English language word order is SVO (Subject Verb Object) while in Punjabi language it is SOV (Subject Object Verb).

Ram is running his private clinic

(SVO)

ਰਾਮ ਆਪਣਾ ਨਿਜੀ ਦਵਾਖਾਨਾ ਚਲਾ ਰਿਹਾ ਹੈ|

Ram apna niji dwakhana chala riha hai

(SOV)

In this example source sentence in English follows SVO word ordering while in Punjabi word ordering is SOV.

ii. Adjunction Divergence

Adjunction divergence deals with the positioning of adjuncts.

The book lying on the table is mine

ਜੋ **ਕਿਤਾਬ** ਮੇਜ ਉੱਤੇ ਪਈ ਹੈ ਉਹ ਮੇਰੀ ਹੈ|

ਉਹ ਮੇਰੀ **ਕਿਤਾਬ** ਹੈ ਜੋ ਮੇਜ ਉੱਤੇ ਪਈ ਹੈ|

The relative clause in English is at the initial position while in Punjabi it is at the middle position. In Punjabi these clauses can be moved to sentence middle or beginning position while in English they cannot be modified.

In English the relative clause book is at initial position while in Punjabi, **ਕਿਤਾਬ** (kitab) can be at the initial position or at the middle position.

iii. Prepositional Divergence

English is the language comprising of prepositions while in Punjabi they are postpositions.

In which room they entered?

They entered **in** which room?

ਉਨ੍ਹਾਂ ਨੇ ਕਿਸ ਕਮਰੇ **ਵਿਚ** ਪ੍ਰਵੇਸ਼ ਕੀਤਾ|

In English the prepositional part (in) is at the initial position or can be at the middle position while its corresponding in Punjabi ਵਿਚ (vich) is always at the middle position.

iv. Movement Divergence

Movement divergence is caused due to the displacement property of two different languages.

Ram took cat   ਰਾਮ ਬਿੱਲੀ ਲੈ ਗਿਆ|

                    Ram billi le gia

Cat took ram   ਬਿੱਲੀ ਰਾਮ ਲੈ ਗਿਆ |

                    Billi ram le gia

In this example meaning is preserved in Punjabi translation despite any movement, in both cases whether it is (Ram took cat) or (Cat took ram) the meaning remains same i.e. ਰਾਮ ਬਿੱਲੀ ਲੈ ਗਿਆ (Ram billi le gia) while in English the whole meaning changes due to movement of words.

In Punjabi subject and object can change their positions without changing the meaning of the source sentence but in English, subject and object cannot change their positions. They have a fixed and rigid structure.

v. Null Subject Divergence

Null subject divergence occurs whenever we are concerned with the presence of noun phrase subject. In English the reference of noun phrase subject cannot be left blank, its presence is must but in

In Punjabi it can be left blank while preserving the grammatical meaning of the sentence.

I will sleep   ਸੋ ਜਾਵਾਂਗੀ

                                So jawangi

She is climbing   ਕੁੱਦ ਰਹੀ ਹੈ

                                Kud rahi hai

In this example there is no corresponding translation for '**I**' in I will sleep and for '**she**' in she is climbing.

vi. Dative Divergence

In English subject NP cannot occur in the dative case form while in Punjabi subject NP can be marked with the dative case form.

Sita hates Gita   ਸੀਤਾ ਗੀਤਾ ਤੋਂ ਨਫ਼ਰਤ ਕਰਦੀ ਹੈ|

                             Sita gita ton nafrat kardi hai.

In this the word hates mapes to ਨਫ਼ਰਤ ਕਰਦੀ ਹੈ (nafrat kardi hai) in Punjabi.

vii. Pleonastic Divergence

This type of divergence occurs due to the syntactic constituents having no sementic content.

It is raining   ਮੀਹ ਪੈ ਰਿਹਾ ਹੈ

                         Mih pe riha hai

There is no jwellery in the almira   ਅਲਮਾਰੀ ਵਿਚ ਜ਼ੇਵਰ ਨਹੀ ਹਨ

                                           Almari vich zewar nhi han

English language comprises of pleonastic subject i.e. the position of the subject is filled with some dummy structure like 'it', 'there' etc which does not have any semantic content.

Lexical Semantic

i. Thematic Divergence

Thematic difference occurs when there is difference in structure of a verb.

Ram goes with **shyam**   **ਰਾਮ** ਦੇ ਨਾਲ **ਸ਼ਜਾਮ** ਜਾਂਦਾ ਹੈ|

                                                        Ram de nal **shyam** janda hai

    ਰਾਮ ਸ਼ਜਾਮ ਦੇ ਨਾਲ ਜਾਂਦਾ ਹੈ|

            Ram shyam de naal janda hai

In the Punjabi translation of English sentence the subject NP occurs in dative case where as in English subject NP is in nominative case.

ii. Promotional and Demotional Divergence

Promotional divergence occurs when the a phrase in the source language is mapped to a higher order phrase in the target language. In promotional divergence there is promotion of the category i.e. the syntactic constituent promotes to higher position.

Play is on   ਖੇਡ ਚਲ ਰਿਹਾ ਹੈ

        Khed chal riha hai

In this the adverb '**on**' is realized as a main verb in Punjabi.

iii Demotional Divergence

Demotional divergence occurs when there is   demotion of syntactic constituent from source language to the target language. Demotional divergence mainly occurs when the main verb phrase is mapped to the adverbial phrase.

We do not get such type of divergence while translating from English to Punjabi.

iv. Structural Divergence

This divergence mainly occurs when the verbal object is identified as one syntactic constituents in the source language, and as another constituent in target language.
There are various levels of grammatical differences that trigger structural divergence in a pair of translation languages. In Punjabi the passive counterpart does not have its passive counterpart in English rather they have their active counterpart.

Shippu attended **the marriage**

This example is translated as:

ਸ਼ਿੱਪੂ **ਵਿਆਹ ਵਿੱਚ** ਮੌਜੂਦ ਸੀ

Shippu **viaah vich** moujud si.

In English "*the marriage*" is a noun phrase while in Punjabi it becomes prepositional phrase "ਵਿਆਹ ਵਿੱਚ" *viaah vich* .

v. Categorical Divergence

Categorical divergence occurs due to the mismatch between part of speech of two languages.

The family was very **cruel** to the girl

ਉਹ ਟੱਬਰ ਕੁੜੀ ਲਈ ਬਹੁਤ **ਕਠੋਰ** ਸੀ|

Uh tabbar kudi lai bahut **kathor** si

The word **cruel** which denoted adjective in English maps to Punjabi word **ਕਠੋਰ (**kathor**)**, which is a noun.

vi. Lexical Divergence

Lexical divergence occurs due to unavailability of corresponding mapping for a word in source language to the target language. Lexical divergence is not a separate class of divergence and usually it overlaps with conflational and inflational divergence.

She **broke** in to tears   ਉਹ **ਫੁੱਟ ਫੁੱਟ ਕੇ** ਰੋਣ ਲੱਗੀ|

Uh **fut fut ke** ron lagi

In this example the English counterpart broke maps in to (ਫੁੱਟ ਫੁੱਟ ਕੇ) *fut fut ke* in Punjabi.

vii. Conflational and Inflational Divergence

A Conflational divergence occurs when two or more words in the source language maps to one word in the another language.

She	**clicked**	**it**	ਉਸਨੇ	ਇਹ	ਤਸਵੀਰ	ਲਈ	ਸੀ

Uhne eh **tasveer lai si**

The reverse case can be considered for inflational divergence.

I **will take** this   ਮੈ ਇਹ ਲਵਾਂਗੀ|

Mai eh **lawangi**

Other Issues

i. Determiner Mapping Problem

This is a type of divergence for which no proper categorization is possible. In English some of the articles such as a/an/the mark the presence of noun phrase manifestly. For example **ਕੁੜੀ ਸੁੱਤੀ** *kudi sutti* will have the corresponding translation in English (The/A girl slept). The gap between their grammar causes this kind of divergence to occur.

ii. Replicative Words

Punjabi language comprises of various replicative words for which no corresponding translations exist in English language. This translation gap results in variation of syntactic part of a sentence. For Example the English sentence "Kumar got tired of crying" will be translated as **ਕੁਮਾਰ ਰੋਂਦੇ ਰੋਂਦੇ ਥਕ ਗਿਆ** *Kumar ronde ronde thak giya* (Kumar cry cry tired got). In Punjabi "cry cry" is an adverbial phrase which occurred instead of "of crying" which is called gerundive prepositional phrase in English.

iii. There and It Sentence

In English 'there' and 'it' constructs are used for asserts that mark the existence or non-existence of something that is existential sentences. They are often used to denote dummy subjects.

In Punjabi these constructs can be realized by changing the position of noun phrase.

For example:

There is a girl in the house

ਘਰ ਵਿਚ ਇਕ ਕੁੜੀ ਹੈ

ghar vich ik kudi hai

House in a girl is

In this no corresponding counterpart of 'there' is found while translating from English to Punjabi.

iv. Divergence in case of Voice

The sentences in English are perfectly translated to Punjabi with their active voice. For example in English "Meera loves sachin" and its Punjabi translation will be **ਮੀਰਾ ਸਚਿਨ ਨੂ ਪਿਯਾਰ ਕਰਦੀ ਹੈ** | "*meera sachin nu pyar kardi hai*" but when it is "sachin is loved by meera" there will be no direct translation for this. For 'to love' there is no passive form of verb in Punjabi.

Conclusion

In this paper we have analyzed on some of the divergence patterns from English to Punjabi which are based on DORR's [1] [2] classification of translation divergence. We have also explained that what kind of issues can complicate the translation pattern of two languages. From this discussion of divergence pattern we can figure out the variation and complexity of literature of two different languages. This work has been done as a part of ongoing research, where we are building English-Punjabi MT system. This analysis of translation divergence from English to Punjabi can prove to be very helpful in translation. In order to obtain accurate translation we will explore this work more in coming future.

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Cyberpunk:
A True Representative Fiction of the Postmodern Period
Gibson's *Neuromancer*: A Case Study

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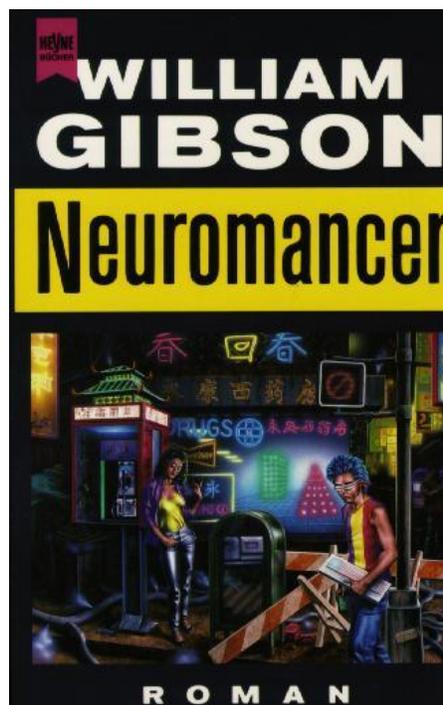
Abstract

Cyberpunk, a sub-genre of science fiction, is considered chiefly an American movement. It became established as a sub-genre with the publication of William Gibson's *Neuromancer* in 1984. This paper would establish how cyberpunk became a representative fiction of its time, that is, the postmodern period. This is done by exploring the tendencies of postmodernist fiction as formulated by Brian McHale in the definitive cyberpunk text *Neuromancer*.

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Cyberpunk is an avant-garde art form that understands these contemporary technological innovations and their implications on the human race. It seeks to understand the cyberspace and its features and then explore its effect on cyber society. This feature of cyberpunk has close parallels with the postmodern fiction. They both explore the problems like the role of multinationals, the crisis of subjectivity, the impact of technology (especially computers, information technology and genetic engineering), on society and the individual, etc.

The paper presents the characteristics of Postmodernist fiction and the contrasting or parallel world, dispersal of subjective, corporate hegemony, dystopic future, social consequences and change of culture codes.

Key Words: Cyperpunk, neuromancer, parallel worlds, dispersal of subjective, corporate hegemony, dystopic future, social consequences, change of culture codes.

Introduction

Cyberpunk[1] a sub-genre of science fiction is considered chiefly an American movement. It became established as a sub-genre with the publication of William Gibson's *Neuromancer* in 1984. The term was first used by Bruce Bethke in his short story in 1983. Later Gardner Dozois coined the term "cyberpunk" to describe Gibson's novels. As the name suggests, cyberpunk focuses on computers and information systems and accompanied by breakdown in social order. Rudy Rucker while expounding cyberpunk describes punk as somebody who is young and intelligent and asks the hard questions that would bug all old people. The punk is an individual who doesn't conform to society's comfortable assumptions but questions them.

This paper would establish how cyberpunk became a representative fiction of its time, that is, the postmodern period. This is done by exploring the tendencies of postmodernist fiction as formulated by Brian McHale in the definitive cyberpunk text *Neuromancer*. Brian McHale in his scholarly work *The Postmodernist Fiction* shows how postmodern science fiction shares the motifs of mainstream postmodernist fiction. Postmodernism[2], is defined as a condition of

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western society after "Modernity" and is marked by globalization and revolution in the digital means of communication. Will discussing Postmodernism, I have consulted works like *Cambridge Companion to Postmodernism*, Simon Malpas routledge series on Lyotard, and Jameson's *postmodernism or the Cultural Logic of Late Capitalism* and the *Oxford Companion to English Literature*.

In postmodern culture people have rejected the universalization of paradigms such as religion, conventional philosophy, capitalism and gender. Postmodernism questions the rationality behind the earlier enlightenment era since knowledge is seen as constructed by factors like time, space and social position. It is seen as a reaction to mass broadcasting and a society conditioned to mass production. It rejects distinction between high and low art form.

Characteristics of Postmodernist Fiction

The emergence of postmodernist fiction is analyzed by Brian McHale by applying the Russian formalist concept of dominant. Roman Jakobson, a Russian formalist, describes the dominant as "the focusing component of a work of art" and it rules, determines and transforms the remaining components." (McHale 6) McHale argues that the concept of dominant is in fact plural. There are many dominants and each literary form belonging to a particular period stresses on different dominants. The dominant of modernist fiction is epistemological. These fictions tried to interpret the known world and find out the role of human being in this world.

On the other hand, the dominant of postmodernist fiction is ontological. It tries to place questions like which is the world we are living in and which of our selves inhabits it and what has to be done. In other words, McHale defines postmodernist fiction as post-cognitive. McHale further adds questions on the ontology of the text or the world. He says

What is a world?; what kinds of world are there, how are they constituted, and how do they differ?; what happens when different kinds of worlds are placed in confrontation, or when boundaries between worlds are violated?; what is the

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mode of existence of the world (or worlds) it projects?; How is a projected world structured? And so on. (McHale 10)

Parallel Worlds

Science fiction shares the ontological dominant of postmodernist fiction by presenting a world, new or unknown to us and returns to confront the known world. Science fiction traditionally presents different worlds either by transporting us through time, space and other dimensions or the reverse; another world's intrusion into our own. The concept of parallel worlds or multiverse is followed by postmodernist fiction but independent of science fiction's historical development. This concept of ontological dominant and parallel worlds is explored by cyberpunk fiction too. Cyberpunk deals with many possible worlds which co-exist together like the human and non human worlds, 'real' and simulated worlds, past and future worlds and so on. It is concerned with which many of the worlds to belong and where is the being located.

In cyberpunk fiction one finds multiple worlds like cities in space, future worlds, cyberspace, etc. For instance, Gibson's *Neuromancer* is set in a near future world. The action takes place in space resort like "Freeside" with its hologram skies. There is another space colony called Zion which the protagonist, Case briefly visits. And the other parallel world presented is that of the virtual world. The virtual world or cyberspace is one of the unique characteristics of cyberpunk novels. The cyberspace projects the protagonists "disembodied consciousness into the consensual hallucination that was the matrix". (Gibson 5) As a result of this, the boundary between 'real' and virtual world is blurred at the interface through which they plug in. As both the worlds co-exist together, cyberpunk explores the idea of being. In *Neuromancer*, the protagonist longs to get himself plugged into the matrix, for it gives him the "bodiless exultation". (Gibson 6) While living in the 'real' world he feels like living inside the prison of his own flesh.

Dispersal of Subjective

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Another dimension of ontological question explored in cyberpunk fiction is multiple belonging and dispersal of subjective. Some of these human/non-human dimensions explored in *Neuromancer* are the artificial implants, genetic engineering, holographic presentation of human beings' images, personality construct, and so on. Ratz, the bartender with his artificial body parts; Johnny with the chip in his head lending it to store data; Molly with her body enhancement parts; the yakuza clone which kils Johnny; the holographic presentation of Molly by Riviera; and Flatline Dixie, a ROM construct presents some of the ontological questions of dispersal of subjective.

Corporate Hegemony

In cyberspace there is not only flow of information but flow of money. It is a kind of new urban space similar to the workspace of the industrial period. Cyberspace is inevitably associated with the corporate hegemony and economic activity. Case, the protagonist, by jacking himself to the cyberspace penetrates the "bright walls of corporate systems, opening windows into rich fields of data". (Gibson 5) Case, the hacker, infiltrates the ICE which protects data and prevents unauthorized access, and steals information from the data bank.

Dystopic Future

Some of the other motifs shared by cyberpunk with postmodernist fiction are: The postmodernist writers always depict a grim dystopia as the setting for their novels. In *Neuromancer* we find the dark, crime filled 'Chiba city' as the setting for the novel. Gibson describes, "…Chiba was a magnet for the Sprawl's techno-criminal subcultures." (Gibson 6) In dystopian fiction the plot revolves around multi-cultural street scenes. The multi-cultural street scenes dominated by East Asian imagery and sense suggest the underclass and economically less fortunate suburb. It also suggests immigration and the fear of foreign threats to an American way of life. In *Neuromancer*, the Chiba city is full of sailors and business people from different countries suggests it is occupied by the economically poor and immigrant population.

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Social Consequences

Postmodern writers are interested in the social and institutional consequences of technological innovations. Similarly cyberpunk deals with the problems of technological innovations like bio-technology and how it is used and misused by society. In *Neuromancer* there is a huge black market network which trades body parts and genetic materials. Surgery can enhance body's powers in countless ways. For instance, Molly can see in the dark because of the mirror shade implants over her eyes. She also possesses lethal retractable blades under her finger nails. In this novel, the beneficiaries of organ bank are the super rich. The donors give their body parts without their consent and even before dying. Case and Molly undergo enhancement surgery only to make them more able to serve the rich corporations. Whereas the aristocrats like the Tessiar-Ashpool clan members use bio-technology for a different reason like postponement of death. Postmodern writers are preoccupied with the present problems like cloning created by the technological development. In *Neuromancer* we find cloned humans are used by the Yakuza mafia to commit murder. Cloning is also used by the Tessier-Ashpool clan to produce more family members to look after their assets and to run the corporation. This in turn causes confusion over the relationship between the family members.

Change of Culture Codes

Neuromancer, like most of the postmodern texts defies cultural codes that defines individual in sexual terms. For instance, Case experiences the world through Molly's body during the robbery committed in the Sense/Net headquarters. Molly performs the physical act of going to that place and robbing the ROM construct with the help of Modern Panthers, the terrorist group while Case sits in the hotel jacked to the cyberspace and breaks the security system of Sense/Net. Case is shown for the most part as a passive individual lost in his world of cyberspace. The passivity is displaced from the female body to the male body while female engages in deadly combats.

Overlapping of Genres

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Similar to postmodern fiction which borrows motifs from science fiction, we find overlapping of genres in cyberpunk where it borrows elements from detective novels, noir films and gothic stories. The novel contains the element of detective novels such as mystery, puzzle, robbery, chase, false suspect etc. In *Neuromancer*, first we encounter the mysterious death of Linda Lee. Then Case falsely suspects Wage as the one who is trying to kill him. Then we encounter the mystery surrounding Armitage and his unknown employer. As the story moves forward the mystery unfolds through the careful investigation of Molly and Case. We come to know that Armitage is General Willis Corto who led a team to inject virus into the Russian defense system and is presently hired by the AI, Wintermute. One also finds the elements of robbery and chase in this novel. Case is arrested by the Turing policemen in Straylight and Wintermute helps Case to escape by killing the policemen.

Cyberpunk also borrows elements from noir films of the post world war period. Noir film is a branch of crime or detective novel. It is not a genre but the style, mood or tone of the film. Fear, alienation, mistrust, bleakness, paranoia are evident in noir films. Often the story revolves around a cynical disillusioned male character who encounters a seductive femme fatale.

Cyberpunk is considered as tech-noir[3]. Pramod K. Nayar in his book *Virtual Worlds* uses the term tech-noir which combines the elements of high-tech, noir and MTV.

Cyberpunk also shares some elements of gothic stories. Gothic stories deal originally with crime coupled with mystery. The setting is usually an old castle where the characters are punished for having sinful thoughts by divine power. In *Neuromancer*, the artificial intelligence comes before Case in various personalities just like the supernatural powers coming from the inside of the castle's walls. The cyberspace itself can be seen as the castle setting. Case many times comes close to dying while jacked into the cyberspace.

Challenging Traditional Notions

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After establishing cyberpunk as the apt representation of contemporary society, especially the western world, the paper then proceeds to show how cyberpunk has dealt with the traditional notion of 'real' and 'human' in this fast evolving technological scenario through Gibson's *Neuromancer* within the framework of avant-garde postmodern theories like hyperrealism and posthumanism. Cyberpunk depicts the struggle against the world that is increasingly dominated by technological capitalism. It is a struggle against "late capitalism" where all things are commodified and there are no genuine 'real' experiences but replaced by spectacle and simulations. These are some of the concerns shared by avant-garde postmodernist thinkers like Jean Francois Lyotard, Jean Baudrillard and Fredric Jameson as well as cyberpunk writers.

Simulations/Hyperrealism

The western world is dominated by simulations or hyperreal conditions. Hyperrealism is a product of technological development and hyperreal theory is a critique of this contemporary western phenomenon. . Hyperreality is a condition where two opposing concepts like real and illusion melt into one unified experience. Like Bruce Sterling has stated, Cyberpunk is an avant-garde literary vehicle in exploring these latest invasive technologies. And if one has to know about the significance of the virtual reality, one has to first know the other reality, that is, the 'real' world. The 'real' world is at the moment, under the onslaught of simulation/hyperrealism aided by the multinationals and the commodity culture. The hyperreal uses all kinds of medium including the cybernetic technology to create illusion. Cyberpunk primarily looks at these problems plaguing the contemporary world by asking various philosophical questions. The novel begins by describing how the world has became a simulation like a TV set. Gibson describes, "The sky above the port was the color of television, tuned to a dead channel." (Gibson 3)

Posthumanist Arguments

Posthumanism, an avant-garde postmodern theory shows the disharmonies that are rising in the subjectivity of a subject, because in the postmodern world, as Scott Bukatman in *Terminal*

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Identity points out, the subject has become a "terminal of multiple networks" that poses ontological questions regarding the status and power of the human.

In the modernist period human beings are seen as universally identical, having total control over nature, and believing everything exists for their survival alone. In the postmodern period these views of humanism are challenged as humans are no longer considered as autonomous, universal, rational beings. Daniel Dinello, in *Technophobia!* (2005), explains this shift of human from centre to periphery:

> Rapidly accelerating computer intelligence joins an escalating series of ego-smashing scientific breakthroughs that diminish human self-image. Copernicus pushed us from the centre of the universe; Darwin linked us to apes, slugs, and bacteria; Freud showed us that we often do not control our own minds. (Dinello 5-6)

Though the shift away from anthropocentricism has started long back, it looks more imperative now, when technology has penetrated every aspect of our lives. This thought is shared by Robert Peperell, in *The Post-Human Condition* (1995), when he states that our understanding of the world has changed. He states that many beliefs that were central to the humanist period have changed, including our belief about humans. One such belief is that consciousness is restricted to brain. Peperell explains that consciousness is the function of an organism and not an organ. According to him, the brain must be connected to the body, even if the body happens to be artificial. Similarly, Katherine Hayles confronts the mind-body dualism practiced by the humanists. In her book on posthumanism, she brings out the significance of body and embodiment.

Hayles narrates her own experience at Human Interface Technology Laboratory, where one uses a stereovision helmet and a body glove with sensors. One can see one's avatar or simulacrum on the computer screen, which reproduces the user's movements. The audiophones create three-dimensional sound field. She says, they give a multisensory interaction that gives the

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user the illusion of being inside the computer. Hayles argues that she had a disorienting as well as an exhilarating effect "of the feeling that subjectivity is dispersed throughout the cybernetic circuit" (Hayles 27).

This concern of Hayles reflects in writings of other postmodern critics like Lyotard who has analyzed the postmodern condition where the status of knowledge has changed. Knowledge has become a commodity and the basis of power in society. He also explains how this power has shifted from nation states to multinationals that use patent laws to claim ownership of the knowledge generated in their research labs. This view is shared by Jameson and Baudrillard where everything in a postmodern world becomes commodified. There are similar resonances in Gibson's works like *Neuromancer*, *Count Zero* and "Johnny Mnemonic" where human brains functions as storage banks and data is stored and sold as commodity.[4]

In Gibson's short story, "Johnny Mnemonic" the protagonist Johnny allows his brain to function as a storage device and earns his livelihood through this means. Similarly in Gibson's *Count Zero*, the character Angie Mitchell, has the valuable "bio-soft" stored in her brain by her father which makes her influential and powerful.

Conclusion

In today's world any technological advancement has direct impact on the society we live in. we have to accommodate the fast growing technological advancements. For instance, the use of communication devices like cell phone, email and internet chatting has changed the way we have our social interaction. Cyberpunk is an avant-garde art form that understands these contemporary technological innovations and their implications on the human race. It seeks to understand the cyberspace and its features and then explore its effect on cyber society. This feature of cyberpunk has close parallels with the postmodern fiction. They both explore the problems like the role of multinationals, the crisis of subjectivity, the impact of technology (especially computers, information technology and genetic engineering), on society and the individual, etc.

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In the contemporary world there is a crisis of subjectivity. With new technological innovations like mobile phone and internet that has become common place; the way we interact has changed. The self is divided and you are present at two places at the same time. This concept of divided self is explored in cyberpunk writings. The blurring of reality between the 'real' and virtual world is seen with respect to the impact of mass media where simulations or images are becoming more 'real' than the 'real' world.

While I agree with Baudrillard that the 'real' is fiction now, I propose that since reality is fiction, it is best depicted by fiction. If the virtual world represented in the cyberpunk fiction can stand for the contemporary hyperreal world, then cyberpunk can be seen as the representation of theory which cannot survive any longer because the world has become science fictional. What can better represent a science fictional world than science fiction, especially cyberpunk, for the cybernetic technologies aid in the recreation of simulation?

In the dystopian world of cyberpunk with contemporary cities filled with drug, crime, violence and technological onslaught cyberpunk stands closer in representing the present postmodern condition. Cyberpunk seems to be relevant to the current scenario where technology has penetrated every aspect of life; it is apt to be called the representative fiction of the late twentieth century and the present.

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[1] My preliminary reading of cyberpunk includes the website "The History of Science Fiction: a Chronological Survey", Rudy Rucker's essay on "What is Cyberpunk?", Dani Cavallaro's *Cyberpunk and Cyberculture: Science Fiction and the Work of William Gibson* and Pramod Nayar's *Virtual World*.

[2] Will discussing Postmodernism, I have consulted works like *Cambridge Companion to Postmodernism*, Simon Malpas routledge series on Lyotard, and Jameson's *postmodernism or the Cultural Logic of Late Capitalism* and the *Oxford Companion to English Literature*.

[3] Pramod K.Nayar in his book *Virtual Worlds* uses the term tech-noir which combines the elements of high-tech, noir and MTV.

[4] In Gibson's short story, "Johnny Mnemonic" the protagonist Johnny allows his brain to function as a storage device and earns his livelihood through this means. Similarly in Gibson's *Count Zero*, the character Angie Mitchell, has the valuable "bio-soft" stored in her brain by her father which makes her influential and powerful.

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Language as a Symbol in
Alice Walker's *The Color Purple*

Hema Nalini Raghunath, Ph.D. Research Scholar
Dr. R. Saravana Selvan

Abstract

This paper discusses how language is used as a symbol in Alice Walker's *The Color Purple*. Alice Walker is an effective storyteller and she uses language style, diction, and tone, etc. to impressively characterize her characters in *The Color Purple.* In addition, language brings in the aura of regional characteristics, emotional expressions and beliefs practiced in American South.

Key word: language use, characterization, regional accent and aura.

A Novel of Letters

R. Erin Huskey (2009) writes,

"Alice Walker demonstrates that social change begins on a very personal level. By telling the stories of these characters through their letters, she offers an intensely personal and individualized engagement with the revitalization of **language** and form--both literary and bodily--to signal that alternatives for community start with individual growth and commitment to the self. Through the form, **language**, and content of the novel, she transforms historically oppressive dominant literary forms and asserts voice as represented by the tangible object of the novel. This is an object or text that symbolizes Walker's personal transformation and envisions the possibility of transformation in the reader. This latter transformation is dependent on the internalization of the novel's message: neither Celie nor any other character can help anyone in the community until they

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first figure out how to help themselves. The novel is a textual act of testifying and witnessing to inspire the reader to transform his/her life and the terms in which he/she thinks about the self."

Alice Walker and Her Style

Alice Walker is an effective storyteller, who has her roots in Georgia. The place – the South is steeped in history. Hanging out in these places and talking with the people around is a far more enriching experience than just going into solitude. If they cannot speak, they can at least imagine, their inferiority being inviolate and be who they are. Through act, word or imagination, they naturally seek to be characteristically and spontaneously themselves. Alice Walker's snappy showcase of style is enlivened by realistic and rough visuals. She steers away the readers from touristy landmarks to hang out with the Southern locals, to tell the readers about their terrible experiences.

Increasing Awareness

After meeting each one of them, we can see her people become increasingly conscious about the happenings around. She tells the story of black women whom she knows, not with petal-strewn, red carpet that doubled as a catwalk, neither with flower sprinkled racks and delicate floral bracelets, nor with head wreaths as give away to guests, but with the story that looked perfect enough to roll out the trends of many generations. One should begin to understand Walker as a spokesperson for black women. She believes in listening to black women, especially young women, whose rocky, bumpy roads she has also travelled.

Classic in Afro-American Literature

Alice Walker's significant body of work has won critical appreciation and acclaim and has become the matrix for much of what is classic and what is nurturing in the field of Afro-American letters. Her writings enjoy a large audience that comprises of a heterogeneous readership of both Blacks and Whites, women and men. She became one of America's most influential writers. She gained notoriety for her taboo-breaking and morally challenging depictions.

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Interplay of Language, Power and Gender

Tanritanir and Hasan (2011) observe,

> Epistolarity or letter-writing as a literary form in fiction is a powerful genre for women writers interested in using novel to examine modern society critically and present a world better than the one they have had. Since letter-writing reveals the thinking processes of the characters, it has the potential of making the letter a means of expressing their own voices. In feminist works **language** and the adequacy of **language** come under careful scrutiny. There have been novels that **use** letter-writing to focus on the reconstruction of the self, especially women-self. Two of such works are Doris Lessing's The Golden Notebook (1962) and Alice Walker's The **Color Purple** (1982).

Alice Walker's novels particularly display a tremendous interplay of language, power and gender. Her conscious use of rural African slang produces, along with the new narrative style, an intimate impact on her readers with her characters. Her manipulation of the black southerners' use of the English language – Black English – adds to the natural discourse of her characters. Walker's use of Black English shows her concern about her cultural heritage. Her use of Black English is a clear indication of her taking hold proudly, of the black identity through the language they used.

Celie's Language

For instance, if one goes deep into the study of Celie's language and its impact on other characters in *The Color Purple*, one can understand that the style not only enriches other characters, but enriches the dimensions of her own new narrative. Moreover, *The Color Purple*'s language proves to be a challenge to any reader. Celie's first letter to God in *The Color Purple* starts with a correction "I am fourteen years old. I have always been a good girl ..." (1).

Language Errors in Aid of Portraying Characters

And it is not the end of 'mistakes'. There are spelling errors, fragmented sentences, uncomfortable subject-verb agreement and so on. This particular language style embellishes her

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character, though a reader may think that Alice Walker is poor in English. As a writer, she plays many roles and the one mentioned above is an uneducated, poor Black girl, who was raped when she was 12, by her stepfather (later revealed). Alice Walker, through the use of her language, describes the character in one superb stroke. But when it comes to Nettie, Alice Walker shows a different kind of English – educated English, though black.

Linguistic Experience

Early critical collections, compiled in Harold Bloom's *Alice Walker*, discuss a wide range of themes which includes the 'linguistic experience' too. They conclude that this linguistic experience brings in some natural discourse element into the treatment of the novel. Walker's use of language exhibits new strategies in the narration of stories. Celie is a chaotic character and so her language is. In the 1960s, Black English was a quite distinct dialect. It was used widely and consistently. This dialect has its own sound system, structural system and vocabulary system. Alice Walker brings alive her predecessors by using the linguistic features abundantly present in those days.

Role of Standard English

Through Nettie's character, Alice Walker proves that she does not want to neglect the Standard English. Even as the story grows, Walker introduces improvements in Celie's use of the language, but she is still left with her own style. She expresses herself through the following lines: "My mind run up on a thought, git confuse, run back and sort of lay down" (215). When Celie starts her own business, she is advised to speak like the white American but she refuses to lose her identity.

Confidence and Language Use

It is not Celie's proficiency in the language that matters, but it is her confidence. This is what Alice Walker wants to impress upon the readers. A reader, who wants to understand a character better, needs to read letters aloud to get the spoken English effect. Celie's reported speech in writing is bad. But when the reader speaks it, grammatical errors do not hinder the comprehension. For example, when one reads silently, "Last spring after the little Lucius come I

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heard them …" (1) sound chaotic. But when the same lines are read aloud, they sound like Celie is speaking to the readers.

Own Grammatical Rules

If a reader makes an attempt to find out a recurring pattern of errors, he will be able to understand that Celie has her own grammatical rules. Alice Walker makes her language speak for her characters. The use of double negation in some parts communicates a strong sense of warning: "You better not never tell nobody but God. It'd kill your mummy". (1) In another sentence, "But I don't never get used to it" (1) expresses her inability to comply with the situation. This is her own grammar which Alice Walker has put into her system.

Eye Dialect

Another language system that Walker consciously imposes on her readers is "eye dialect" (Hsiao, 99). Hsiao points out, "Walker's use of "eye dialect" demonstrates the fact that Celie's letters cling to the oral tradition of her people." Eye dialect is defined as "the literary use of misspellings that are intended to convey a speaker's lack of education or use of humorously dialectal pronunciations but that are actually no more than respellings of standard pronunciations, as wimmin for "women," wuz for "was," and peepul for "people." (http://dictionary.reference.com/browse/eye+dialect)

Eye dialect refers to deviant forms that "represent the standard pronunciation in a quasi-phonetic spelling" (Sauer, 130). Words like tho (5), flue, direar (14), Orkestra (24). Through this eye dialect, Walker creates an impact on her readers that Celie wants to stay with her oral tradition.

Conventional and Educational Nettie

Contrary to Celie's language, what Walker wanted to introduce through Nettie is a 'conventional and educational' (Fifer, 155) language. Alice Walker faithfully records the dialogue that her characters speak. On the other hand, Alice Walker wants to inform her readers that her characters do write, but they speak more. In other words, Alice Walker tells her readers that the powers prevented her characters, particularly her women, from getting educated

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exposing the discrimination. For Alice Walker, language is not the only means of communication. She used it as a mirror to reflect the growing images of her women characters.

Epistolary - Letters

Walker shows the changes that happen in Celie's character through her letters. In her later letters, she signs and she names other characters, which means Celie is slowly becoming self-confident. Language plays a key role in *The Color Purple* to show the process of growth of the female characters from nothing to a status. In addition to finding more words to express herself, something else that distinguishes Celie's letters is the spoken form of her language. As seen with sewing and quilt making, Celie's language becomes more creative and expressive. Alice Walker makes Celie's letters very personal and emotional. But she makes the content of Nettie's letters' to read like a textbook. The epistolary form of *The Color Purple* makes Alice Walker's narrative technique, appear as a differently patterned quilt.

An epistolary novel, *The Color Purple*, which is a Pulitzer winning novel, proves to be a challenge to any reader, because of her use of language and readers find its use exciting and perplexing. In this novel, the novelist makes use of language as a symbol to reflect the growth of her women characters from subjugation to emergence. As they grow, their use of language grows. Thus, in Alice Walker's novels language plays a dynamic role in setting the rhythm and theme of the novel.

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SEEING STARS: Spectacle, Society and Celebrity by Pramod K. Nayar, Sage Publications Ltd., 2009, 220 pp. ISBN: 9788178299075

Reviewed by Kooshna Gupta, M.A., Research Scholar
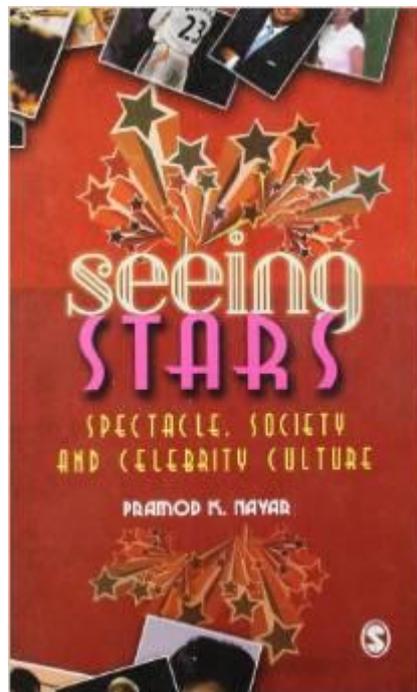
Abstract

The paper presents a detailed review of *Seeing Stars: Spectacle, Society and Celebrity* authored by Pramod K. Nayar. The book is a collage of events from the multi- facet celebrities' lives, which Pramod K. Nayar technically depicts with an analytical angle, based on theoretical knowledge and vivid examples. It is an umbrella of celebrities ranging from Bollywood, T.V, Hollywood, sportsman, industrialists, politics and so on. Each concept, from both sides of the coin (the audience and celebrities), is appropriately supported with quotations or theories of experts.

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Key words: Celebrity, signs and culture of celebrity, Indian leaders of business, film and industry, developmental processes of celebrity.

The Book

The book is a collage of events from the multi- facet celebrities' lives, which Pramod K. Nayar technically depicts with an analytical angle, based on theoretical knowledge and vivid examples. It is an umbrella of celebrities ranging from Bollywood, T.V, Hollywood, sportsman, industrialists, politics and so on. Each concept, from both sides of the coin (the audience and celebrities), is appropriately supported with quotations or theories of experts.

The Author

Pramod K. Nayar teaches at the Department of English, University of Hyderabad, India. His areas of interests are "English colonial writing on India, Postcolonial Studies, Travel Writing, Human Rights and Cultural Studies (including celebrity studies, digital culture studies and superheroes). ."[1] He is the author of a number of books, namely *Reading Culture: Theory, Praxis, Politics* (2006), *Virtual Worlds: Culture and Politics in the Age of Cybertechnology* (2004), *Literary Theory Today* (2002), *English Writing and India*, *1600–1920:Colonizing Aesthetics* (2008),*Postcolonial Literature: An Introduction* (2008), *The Great Uprising: India*, 1857 (2007), *The Trial of Bahadur Shah Zafar* (2007) and many more. He is the editor of *The Penguin 1857 Reader*. His largest project to date, the 5-volume *Women in Colonial India: Historical Documents and Sources*, released in 2013.[2][3]

Pramod K. Nayar

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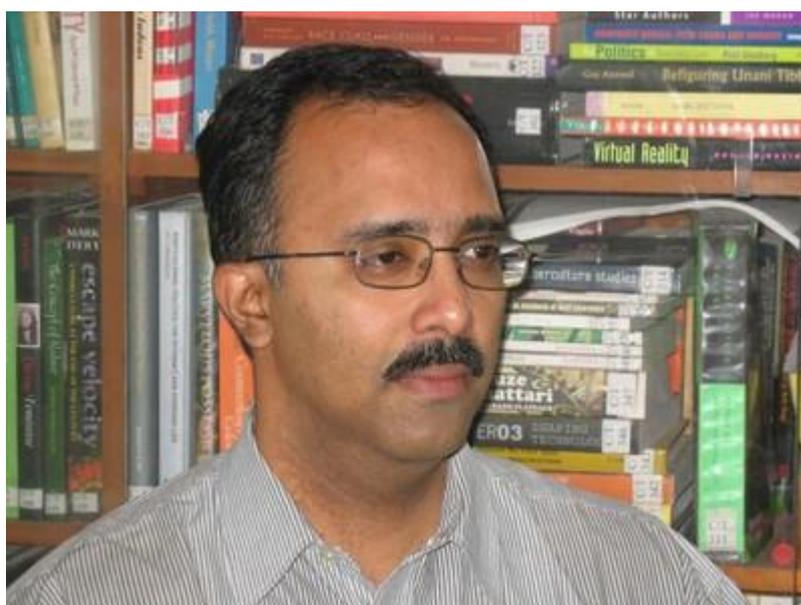
Description of the Book

Seeing Stars: Spectacle, Society and Celebrity is a Sage Publications book, published in 2009. It has 220 pages, covering the preface, acknowledgements, five chapters, conclusion, bibliography, index and about the author respectively. Its reddish cover with partial snapshots of some celebrities from various fields is attractive and already we have the flavour of the book. "The style is informal and breezy, but the information is solid and in-depth, so it is accessible to readers beyond the purely academic. It offers interesting insights into an aspect of popular culture that is all around us and governs our lives in a hundred ways, yet we rarely give much thought to the phenomenon." (*The New Indian Express*).[4]

Critical Summary of the Book

The *Preface* summarises the book systematically, ultimately arousing the desire to go through the pages spontaneously. The book is "mostly wearing through many features and signs of the texts of celebrity culture" (p.viii), which Nayar describes a celebrity as "a Spectacle". Thus, "celebrity culture produced, disseminated and consumed through global media is a truly global culture now." (P.viii)

The writer pays gratitude to his professional contributors and personal acquaintances in his acknowledgement.

Opening Chapter

The opening chapter, *Who wants to be a celebrity?,* starts by defining the term "celebrity", the wide range of celebrity from various fields of professions, their portrayal by the media, the main agent of their publicity and their functions as well as their contributions in the society. The media plays a crucial role in the process of making a common man a popular one in the sense that in the way his work and achievements are projected.

This chapter mostly shows the development of a normal citizen towards a celebrity and the author gives an overall insight on the various types of celebrities. He also attributes the celebrity's world as "celebrity ecology", which includes five aspects, media constructions, spectacle, consumer culture, scandals and power. The rest of the book will be predominantly based on these features.

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The Second Chapter: The Star Is Born!

Eventually, in the second chapter, *A star is Born: Constructing Celebrity*, the author carries forward the term "celebrity ecology" in details and trace the route leading to become a celebrity, which he defines as "celebritisation", consisting of two basis dimensions, firstly "constructing as individual as an object of desire" and secondly, "constructing an individual for mass consumption."

Furthermore, the celebrity has an influential effect on both the financial and cultural economy, which symbolizes the intersection of the ecology of the celebrity. A celebrity is "the media's validation, praise and reproduction of their achievement and looks." (P.31) The celebrity is also often considered as a commodity that can be "valuable, marketable and visible." (p.32)

Celebrities

Based on David Marshall (1997) "scheme of identification", the writer classifies identifications of celebrities into three categories namely, auratic, sympathetic and associative. He adds mimetic identification to the list.

There is a detailed description on the functioning of media rituals and its interconnection between the celebrity's media and the audience. "Media rituals can be of various types and formats" (P.36), namely contest, in and out notion, media sites, media events, celebrity locales, reality T.V. and self-disclosure. All these events are explained with a critical eye and supported with examples.

The audience has the tendency of following the trend of the celebrities, thus resulting in the consumer culture – celebrity culture linkages, through the medium of advertisements. "Product endorsements thus extend and expand the celebrity's aura, just as consumer culture is central to the cult of the celebrity." (P.60)

In consequences, the "celebrity bodies" are of great importance in projecting their wellness and fitness. Their physical personalities matter immensely "to the culture, [the] fan following and [the] consumption of the celebrity." In the sense that "the body [... should] always [be] available to be viewed in its perfection." On the other hand, the journalist is also gaining popularity by becoming "a recognisable face in the mass media" in certain cases. Thus, the reporter also shares the limelight "with the film star and politician." (P.65)

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This chapter gives a minute observation on various factors which contribute in building a celebrity from the scraps. It is well organised and proceed in a systematic way linking each idea beautifully, supported with vivid examples.

Third Chapter – The Celebrity as Spectacle

In the third chapter, *Star Power: The Celebrity as Spectacle*, the writer follows Chris Rojek's term of 'celebrification' in order to have a better understanding of "the production of a celebrity [...] to classify her or him as a spectacle that focuses as individual or collective desire." (p.68). Indian celebrities are distinguished in two ways, either perpetual spectacle or extended celebrification, both are the backbones of celebrity ecology. Moreover, "spectacle involves the production of something on screen and its consumption by the audience" (P.69).

The media act as a transformative agent in converting the celebrities into "viewable spectacles," which is in fact the most vital aspect in rendering *celebritiness*.

The omnipresence of the celebrities is an aestheticisation to appeal as a spectacle, where the photograph is the epicentre. Fashion as well as taste does contribute in building consumer culture, "to attain social solidarity and recognition." The encounter between the ordinary and the celebrity is also significant in the spectacle of celebrity.

Further light is thrown on the celebrities' performance by differentiating it to be either spectacle or anti-spectacles. There is also the masquerade celebrity, which distinguishes between the fake and the counterfeit. The word "charisma" has long been linked to celebrity; a "symbiotic relationship" is built between the audience and the people.

This chapter can be indeed summarised as "the Spectacle of aestheticised, fashionable or charismatic celebrity performance generates special bonds with the audience, even when the performance is something unsavoury or which defies the acceptable norms of that culture." (p.107)

The Fourth Chapter – Celebrity and Scandal

By the same token, the fourth chapter, *Star Spotting: Celebrity and Scandal,* embraces the interconnection between stars and wrongdoing, "where scandals often enhances the celebrity quotient of the star." The audience is more attracted by the sensationalism of celebrities, where scandalous [one] are arguably a greater demand than ordinary celebrities in

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terms of media coverage." Hence englobing the logic of celebrity culture where "the logic of secrecy (that is) our interest in their secrets" (p.114) is an important point.

The writer goes on elaborating on the structure of scandal, which usually "creates a culture of dialogue and discussion in the public sphere." (p.115) In fact, a scandal is based on "the story, other than the news", "human interest" and "morality and moral panics". (p.125)

These celebrities are so much idealised, that a single mistake on their parts, is seen as a very big crime and spread like fire in the media. The writer emphasises that "celebrity culture's ecology via mass media representation constructs the star as somebody above the average human." (p.126). He further adds "celebrity and damage" (p.140), where the celebrity is simultaneously the culprit as well as the victim. Thus, there is always a craze and curiosity in what the celebrity is doing, whether good or wrong, creating "a roaring industry in tabloid culture." (p.141)

Fifth Chapter – Consuming Celebrity

The fifth chapter, *With Stars in Our Eyes: Consuming Celebrity*, revolves around the audience's consumption of such celebrities. The latter is considered blindly as the ultimate power, the audience rejoices and grieves along with them. The demonstrations of the fans following is unlimited ranging from the "sepia-tinted photographs of film and sport stars stuck inside autorickshaws and taxis. Stars calendars and glossy pin-ups for walls. Hand-waving, screaming crowds at celebrity stage shows". (p.146)

Practically, "the audience is (merely) a consumer. It adds profits for the film industry, the TV serials, and the manufacturing industry." (p.149) Consequently, the audience is "a commercial transaction." With the rise in technological use, the media is now days building on interactive rapport between the celebrities and their fans. The writer illustrates the concept of fans, fandom and fan production as without a fan following community there will not be any celebrity. Both the celebrities and the audience accomplish each other for the media culture and consumption.

To Conclude

To conclude, the author sums up by emphasising on the celebrity ecology along with its consumption and its omnipresence in the society. In addition, "the celebrity is situated at the intersection of numerous discourses [...] all of which are located within a structure of

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capitalist production and consumption." (P 176) For this reason, the "celebrity management is a thriving business enterprise today" (P.177).

Besides, the contemporary trends of "cultural production [...] ensures that celebrity culture is the new cool of our lives." Conclusively, the author ends the book with a humorous note, "so now: who wants to be a celebrity?"

The bibliography is an intensive reading collection of almost ten pages. This clearly illustrates the deep knowledge with which the writer has tactfully treated the subject based on established literary as well as real facts. As for the Index section, it includes 3 pages.

Public Reviews about the Book

Various newspapers and institutions have given their critics on the book. The *Contributions to Indian Sociology* comments, "Nayar's book on celebrity culture examines the processes through which celebrities are constructed and packaged as 'consumer products' […] The analysis of celebrity culture in the book unravels changing conceptions of legitimacy, authority and credibility that are at work in Indian culture today…[The book] will be of great interest to students of consumption studies and consumer culture, media studies, celebrity studies, popular culture, and cultural studies, and Asian studies."[5]

For the *Mail Today,* the book "has a resonance that goes beyond the academic sphere. It holds up a mirror to what we have become as a society."[5] Over and above, *The Financial Express* describes it as "a rare study of celebrity and Page3 culture in India, [which] explores "celebrity ecology" in order to understand the processes that transform a celebrity into a "consumer product"."[5]

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Images of Women in R. K. Narayan's *The Dark Room*

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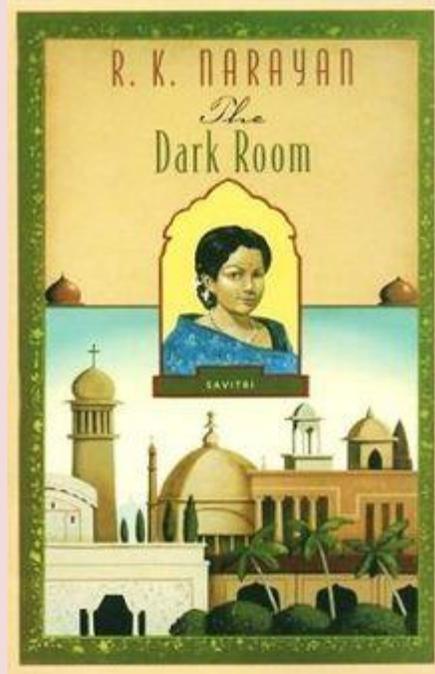
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Abstract

This short monograph presents a critical analysis women characters in R. K. Narayan's *The Dark Room.* R.K. Narayan portrays with sympathy the sufferings of women and shows the readers how important are their roles both in family and in social life. My purpose is to highlight R.K. Narayan's sympathetic portrayal of women in many facets of their life. Through his simple yet elegant way of telling stories, R.K. Narayan creates in us awareness for the need to change and work for the uplift of women.

Key words: women characters, *The Dark Room*, R. K. Narayan

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Preface

Indian novelists writing in English occupy a prominent place. Apart from female writers, male writers seem to echo the concerns of the Indian women. In this book, I try to capture the descriptions of the images of women in R.K. Narayan's novel *The Dark Room.* This novel was originally published in UK by Macmillan Publishers in 1938. The novel is set in Malgudi.

Although R.K. Narayan may not be described as a feminist writer, his sympathetic portrayal of the suffering of women from all social classes in India indirectly contributed to the awakening of the consciousness of both men and women in relation to the oppressed and suppressed conditions women were and are placed in.

The year 1930 is an important period in the history of India. Importance of women's place and family was readily recognized as evidenced by larger participation of women in the

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freedom movement, in the declarations of leaders such as Mahatma Gandhi, Jawaharlal Nehru, Rabindranath Tagore, Annie Besant, and others. Voting rights were granted to women in certain categories. More schools and colleges for women were emerging. It is significant to note that R.K. Narayan's *The Dark Room* was written and published during this decade.

R.K. Narayan portrays with sympathy the sufferings of women and shows the readers how important are their roles both in family and in social life. My purpose is to highlight R.K. Narayan's sympathetic portrayal of women in many facets of their life. Through his simple yet elegant way of telling stories, R.K. Narayan creates in us awareness for the need to change and work for the uplift of women.

I took up *The Dark Room* for my Master's Project and wrote a report on the women of this novel. A revised version of this report is now presented in a monograph format. Many of the ideas developed in this study have been treated more or less exhaustively in the articles and reviews listed in the bibliography. I take this opportunity to thank Professor Mrs. Ranjitham M.A., M.Phil for her support and supervision. I take pleasure in expressing my thanks to my mother Mrs. C. Lakshmi, my husband K. Krishnamurthi, and my two loving daughters K. Abinila and K. Eniyamathi who loved to see me through this monograph's completion.

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Chapter 1

Introduction

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Different Hues of Feminism

A human being is born free. Freedom consists of the ability of a person to live a life of physical well-being and mental development. Nature has made man and woman differently in their physical and mental make-up. The equality of men and women in respect of their position and status is far from truth. Experience belies the statement, that from the beginning of the man's existence on this earth. Man is considered to be the labourer, preventer and woman has been neglected and she has acted as slave, subordinate to man. The Feminism takes different hues depending upon the country. The position of the Indian Woman is different from that of women in other countries.

Belief and Practice of Ancient Hindus

The Ancient Hindus believed in Manu and his laws have influenced Indian Women to a greater extent. Manu ordained that women should not enjoy freedom for she would abuse it. As per his laws, women were to be kept under surveillance lest they become immoral. Women in the past were kept away from the blessings of education; they were pent up within the precinct of their homes. The very thought of asserting their rights and displeasing their husbands and fathers is repugnant to them. The Indian women of the past were the domestic protector of the family where as the man was the bread earner. Indian women were socially bound and unable to move or see the world around them.

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The world of women was restricted and her individuality was completely crushed. She worshipped her husband like God even though he is of bad conduct. The chastity of a wife was to be rewarded by the fidelity of her husband. The ancient Indian woman is seen as the embodiment of piety, religious minded; sacrifice nurturer and preserver of life. The freedom of marriage, education, right to divorce and freedom of owing property were completely denied to her.

Need to Change

The early Indian woman was bound in slave-like by the chains forged by the patriarchal system and was caught in the deathtrap of religion, thanks to lack of open and adequate avenues for education and knowledge for most female members of the family. The men cherished the idea of keeping women in captivity even if she disliked the ideas. Women in search of their identity trap themselves in unforeseen situation and continue to thrive on whatever comes on their way. Traditions, customs and theories ought to undergo a change along with passage of time. Any revolution involves fundamental changes of great magnitude. Women began to be considered as equal human beings with much struggle, and slowly and steadily they were given rights of males and are treated as equals in many respects especially after the American, French and Russian Revolutions. After these revolutions, dynamic women and socially conscious women emerged gradually.

Virtuosity and Tyranny-Freedom and Equality for All

To state that all women are virtuous and all men are tyrants is far from truth. But to expose the dirt, murkiness and immortality in the society, a blow may be struck in favour of

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woman's freedom. Her right to equality was the aim of modern Indian women. The change of Indian women was encouraged by the western culture and education. The struggle of the country for freedom and the changes in economic conditions disturbed the rigid structure of the joint family. These factors, among others, proved powerful levers to bring the woman out of the shadow of the S*ita–image*. She gradually came out of the cocoon of pride-in suffering and started looking on herself as a human being.

Later, the Indian women reacted to the western culture with vitality and took up new ideas, forms and assimilated them. The modern Indian women started to seek escape from the tyranny of men. The war-cry of democracy, liberty, equality, individuality and fraternity passed from mouth to mouth. The early feminists found a justification of their anti- social ideals in an individualist creed, so that today's women find a unique place in the society. Some social practices like prevention of sati, banning of child marriages, widow remarriages, bride-price etc are tackled by these modern Indian women movements.

Literature and Portrayal of Women

Literature is the reflection of human life. To exhibit the suppressed lives of women through literature has turned H. G. Well's *Time Machine* back ward and has made William Shakespeare, G.B. Shaw and Henry Ibsen champions of Feminist cause, one might even include classic Indian writers like Kalidasa or Kamban. The spotlight is on women's freedom to choose a way of life, and this is possibly a recurrent theme in recent Indian English literature. I would like to emphasize that, in the choice of authors listed above; I do not intend to attach any value judgment on the value judgment on the choice made.

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Ego-effacement versus Ego- expression

Woman in the Indian culture has been the inspiration of literary master pieces. The rich Indian tradition respects women setting high standards of ego–effacements, and this position is possibly the most antifeminist, especially when feminist thought and theory frantically set out to assert ego-expression. Whether it is mythic Sakuntala, Sita, or Savithri or the heroines of contemporary novels, they all form part of the tradition which highlights the dilemma of the women. The fact is that woman is central to narrative practice whatever the gender of the artist.

Lack of Significant Contribution to Indian Literature from Feminist Movements

Indian women movements have not contributed significantly to feminist theories and feminist literature as in the west. The boom in sociological research on women in cinema and television serials gives priority to the woman's question. The literature of the Indian landscape is that of women-centered and it is yet to become feminist in the true sense of the world.

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Chapter 2

Indo-Anglian Novels and the Images of Women

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East and the West

The emergence of the image woman in literature is a phenomenon of the twentieth century and it has coincided with the growing period of Indo-Anglian fiction, that is, from 1930 onwards. The problems and predicaments of real women could not be ignored for long by the by the writers when reform was in the air. Thus, the novelists portray the images of women's struggle to coordinate the divergent cultures of the east and the west in the Indo-Anglian novels. The images of women are significant as it draws the attention because their appearance in the novel is active and without them the existence of the protagonist and other male characters would never be recognized.

Movement toward Realism

The Indo-Anglian novels reveal a struggle to coordinate the divergent cultures of the East and the West in the image of the woman. The position of the woman was almost invariably an inferior one; this was the situation at the turning of the century which saw the beginning of the Indo-Anglian fiction. However the early writers went on giving romanticized images of women and in general were unable to grapple with reality for quite a long time. K.R.S. Iyengar called it a "Singular off spring and wondered whether this was legitimate or illegitimate born fiction, when England and India had come together" (4 Iyengar). But with Sarat Chandra in Bengali and in Premchand's *Sevasadan* in Hindi the trend of realism spread. Premchand showed the reality of

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the Indian prostitute, while Sarat Chandra showed women in rural and urban middle class. This movement towards realism showed in Indo-Anglian fiction with Mulkraj Anand too, which became an immediate success.

Forces of Famine, Orthodoxy and Conservatism

In the early Indo-Anglian novels most of the women images are bound to rules and conventions of Indian culture. Women had less freedom than their male counterparts. They do not ask for any revolutionary changes in their positions, but meekly accept the way their life was and showed the operation of the forces of famine, orthodoxy and conservatism in the lives of women. Writers like Mulkraj Anand, Bhatta Charya and Markandeya have brought out such circumstances especially in their early novels. They covered a limited area about women from the tribal families. Gradually the early Indo-Anglian novels shifted on women problem of trying to adjust the changing culture, which has been the preoccupation of most of the Women Indo-Anglian novelists like Nayantra Sahgal, Shasi Deshpande and Anita Desai. The image of woman in the family as portrayed in the Indo Anglian novels is more a traditional image than a rebellious one. These aspects of suffering, submitting and adjusting have been portrayed by the women writers with sensitivity and instinctive understanding.

Some writers have tried to explore the feelings of women who enter the conflict of the traditional and the newly acquired values and feel alien in both the worlds. However several writers have given convincing images of women. A new trend of portraying Indian women along in their respective social class with all their problems was pioneered by R.K Narayan.

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Chapter 3

R. K. Narayan's Art

R. K. Narayan (1906-2001)
Courtesy: http://www.goodreads.com/author/show/1305302.R_K_Narayan

A Novelist as Novelist

Rasipuram Krishna Swami Narayan, the great Indo-Anglian novelist was born in Madras in 1907. He was the Indian stock novelist, who has spent his life in the city of Mysore in South India. He came to novel writing from journalism. His series of Malgudi, novels have put him into the forefront, though his best novels did not appear until World War II.

R.K Narayan is the most respected novelist writing in the British Commonwealth,where he has built up a devoted readership, for his works bristle with innumerable familiar Indian faces. He started writing about the same time as Mulkraj Anand and Raja Rao. Mulk Raj Anand is the author of an angry protestor, a satirist, a revolutionary novelist and Raja Rao a metaphysical novelist but R.K Narayan is simply a novelist as novelist.

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Humor, Gentle Irony and Parody

Narayan is much beloved by his modern readers than any other writer. He deserves both praise and appraisal in larger and more discerning terms than he seems to have received so far, for he has produced a sizeable body of novels and collections of short stories. He also presents various shades of humor from gentle irony to parody. This comic vision, which is his strength, also makes his art limited. Narayan is not the novelist who conceives the whole novel in advance. But he weaves his incidents from real life situations and so presents his plot before us that under the magic influence of his imagination, it becomes highly interesting and captures the attention of the readers.

Resolved Limitations and Conscientious Exploration

To speak generally, Narayan is the art of resolved limitations and conscientious exploration. His novels are essentially Indian and he concentrates on orthodox family and incorporates numerous features of Indian life. Another aspect of Narayan's novels are they describe the middle class milieu. Naturally, Narayan gives the philosophy of traditionalism which permeates in all his novels.

"Narayan's novels show that success and happiness in life lie in resignation to and acceptance of the *shastra-* approved traditional values. Human life is suggested as a journey in quest of self-identity or emancipation from the miseries of life. But influenced by man's modernism, ego and *karma* and governed by fate and chance, human life moves in a zig-zag way and at last comes to the same state from which it starts but with man's self- realization of his punny stature and the truths of life in the

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tradition- bound social set –up." (2 Khatri)

A Classification of Narayan's Novels

Narayan novels can be classified according to their themes. They are early novels, domestic novels, novels dealing with mammon worshippers, political experience, and the lower middle class citizen of the south. In his novels such as, *The Financial Expert*, *Mr.Sampath*, *The Guide, The Man Eater of Malgudi, The Bachelor of Arts, Swami and Friends, Waiting for Mahatma* and in *The Dark Room*, a true picture of south Indian middle class is depicted.

Malgudi - An Ideal Town

The primary aspect of traditionalism emerges through the middle-class life of Malgudi , an imaginary small town in South India. Malgudi an imaginative version of Narayan's beloved Mysore forms the back ground to all his novels. The traditional world of Malgudi has its own custom of arranged marriage which is settled by parents after negotiation and horoscope matching.

Malgudi has its own sexual ethics according to which sex-aberration or perversion with any motive is bound to end in frustration and misery. Man and women live together as husband and wife. They have their roots in traditional family systems and moral code of conduct. Any revolt for freedom or any unconventional issues against the social and ethical traditional are bound to bring about despair and frustration which result in their ultimate defeat.

Irony

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Irony is Narayan's forte. It is with the skillful use of irony that he achieves his effect in most of them. Narayan's irony is from what we encounter in the usual kind of comedies. Irony resulting in humor is what makes for their power appeal. Even as we laugh, we realize that we are in the presence of a primordial conflict between innocence and worldliness. He presents gentle irony with parody. This comic vision makes his art limited, Narayan says, "I keep my eyes and ears open and find plenty of material for stories in my companion either in trains, trams or buses in the streets of Mysore and Madras" (2 Kumar). Narayan himself belonged to a generation that was enveloped in a general religious ambience and was exposed to the orthodox value system. Narayan's land mark of irony displays the traits that are drawn from that value system and that way of life that is gentle and sedate, non-interfering.

A Proper Story

As a good story teller Narayan sees to it that his story has beginning, middle and an end. The end of his novel is a solution to the problem which sets the events moving. The end achieves that completeness towards which the action has been moving and beyond which the action cannot progress. This end very often consists either in a balance of forces or in counter forces.

A Great Commentator

It may be pointed out that Narayan as a novelist is also a commentator of the broad tendencies of his society and age. He follows the tradition of storytelling as it existed in ancient India but adopts his form and style from the west. The instruments of his critical strategy are comedy, irony and satire. Narayan keeps very close to surface reality, for his aim is to reveal the

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tragic comedy implicit in ordinary life. He is in reality a gentle soul with disconcertingly enormous love for humanity.

Simplest Form of Prose

Like most of his contemporaries, Narayan turned his attention from political and social conflicts to domestic life. He is the simplest form of prose fiction writer. His story reads a succession of events. There is no hiatus between character and plot; both are inseparably knit together. The qualities, the novelist, attributes to these characters determine the action and the action in turn progressively, changes the characters and thus the story is carried forward to the end. The story has a coherence and persuasiveness.

Centrality of Characters

Despite Narayan's individuality, the actions proceed from the characters. The balance of all the forces within the novel creates and moulds the plot. There is no external framework, or mechanical plot. Narayan has the ability to bring a character with a few deft strokes of the pen. His characters bear the stamp of intellectual analysis. They are full of life and vitality and present a fascinating cross section of life. The characters are hale and hearty whether they are clerks or coolies.

The characters of Narayan show charming volubility (dictionary meaning: characterized by a ready and continuous flow of words; fluent; glib; talkative) proverbially associated with Tamilians. He does not use the language to push the story on. His mastering and enlivening his character has already been referred to.

Straightforward Narration

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The Indian situation studied through characters and their destiny's is normally delineated in a simple straight forward narration. The total fictional corpus of Narayan therefore presents a panorama of men and women in different life roles. His vision may be summarized in the words of Srinivasa the editor of *The Banner* in *Mr.Sampath:*

> If only we could get a
>
> Comprehensive view of all humanity
>
> One could get a correct view of the
>
> World; things being neither
>
> Particularly wrong nor right but
>
> Just balancing themselves. (28 Narayan, Mr. Smpath)

No Dimensional Description of Women Characters

Narayan seldom attempts a dimensional depiction of women characters. Women as Narayan observe is a gradual progression from the pre-Independence times to Modern times in a sensitive response. Women in Narayan are not sufficiently individualized to be memorable, but they play their part in completing their domestic scene. They represent the Malgudi microcosm of middle class society.

Narayan examines women's behavior and attitude to life with remarkable observation. All the stages of their development are shown keenly and he gives a fresh, genuine, portrayal of a true Indian woman of middle class family in almost all his novels.

Part of Universal Types

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The women in Narayan emerge as universal types whose psychological and existential concerns are shared by woman all over the world. Narayan portrays a variety of women, traditional house wives, affectionate mother, careful grannies, devoted artists and active social workers, yet simple and ordinary, in their response to various problems of life.

This short monograph is a maiden attempt to analyse the Indian Women images portrayed in the novel *The Dark Room* by R. K. Narayan. The following chapter deals with a few women images of R.K. Narayan and how far the portrayal of them is Indian in miniature.

Images of Indian Women in *The Dark Room*
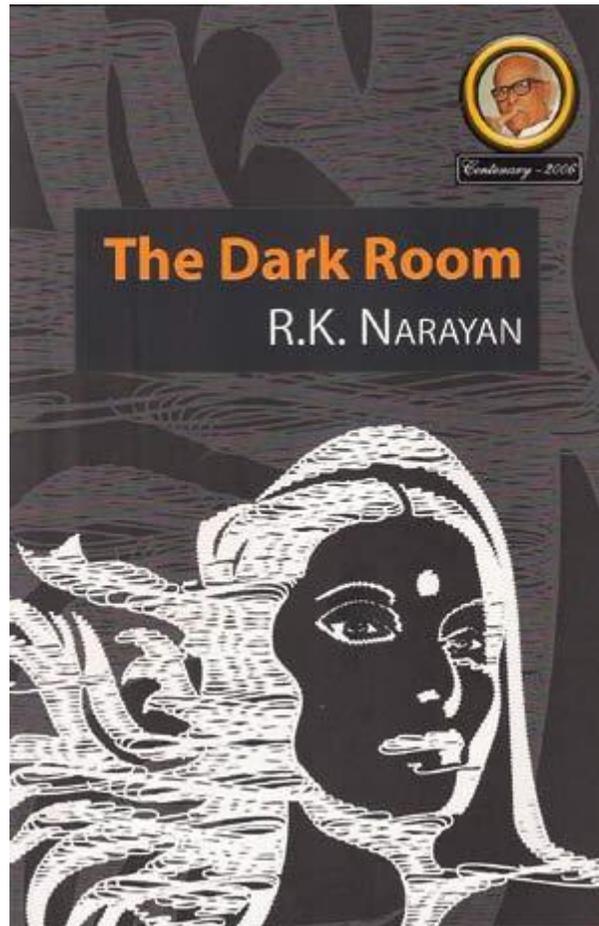
R.K. Narayan's third novel The *Dark Room* was recommended by Graham Greene and was published by Macmillian in 1938. It was more favourably reviewed. The novel is a lament on the disharmony of domestic life, the individual choice being limited in Indian family life.

Less Appealing Novel

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The Dark Room is unusual in the Narayan canon in several aspect, it is the less appealing one, and shows as a consequence, at certain places a wash of unabsorbed feeling. It is, for example, the closest Narayan comes anywhere to argue a case. There is a touch of hysteria in the material and the phrasing at times has a markedly antique and dated quality. This novel takes him very close to feminist writing.

Traditionally Indian

In a way the novel *The Dark Room* is perhaps traditionally Indian, Narayan himself a product of the Hindu middle class, shares the beliefs, superstitions and perhaps the prejudices of his class. The dominant theme is that of women's position in the society. He comments on the existing practices in the institutions of the society. This criticism of society is better understood only when a close view is taken of his character. Narayan sees any sudden change in the society not as a positive factor of being, but much more negatively as a play of shadows, an illusion, an unreality like a bubble, which will burst sooner or later and the normal order of the Cosmo will prevail again.

A Kaleidoscopic View of Contemporary Indian Middle Class Women

The Dark Room has a kaleidoscopic view of contemporary middle class Indian women. The novel can be seen as an example of patriarchal powers structure controlling a women's psyche. In the novel the woman is depicted as victim and man constant oppressor. Narayan himself had said about the purpose of the novel as:

> I was how obsessed with a philosophy of woman as opposed to Man, her
>
> constant oppressor. This must have been an early testament of the

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"Women's lib" movement man assigned her a secondary place and cunning

that she herself began to lose all notion of her independence, individuality stature

and strength. A wife is an orthodox milieu of Indian society was an ideal victim of

such circumstances. My novel dealt with her with this philosophy broadly in the

background. (22 Walsh)

Focusing on Marriage

The Dark Room is the account of marriage given throughout from the point of view of the

wife. The image projected is that of the Indian Women as a victim. It should be remembered that

it was, written some thirty-five to forty years before the current talk of women's liberation. The

novel is interesting for many reasons; it demonstrates the subtlety of narrative, imagery and

theme which gives meaning to the stark outline of the myth and symbolic weight to every

character and detail. The mood of the whole novel is established in the opening pages of *The*

Dark Room, where the novel starts with a conflict between the wife and husband.

Images in Narayan

Narayan's image in the novel *The Dark Room,* is remarkable for capturing the human

weakness of ordinary men and women. The images of women in the novel are the typical

representation of Indian women who are real living persons. The images of women reflect their

oppressive mechanical state in a closed society. The realism of pre-independent India Along,

with the prevailing situation in South Indian social structure is highlighted. William Walsh calls,

The Dark Room, as an "account of marriage given throughout from the point of view of the wife,

in which the image projected is that of the Indian women as a victim". (43)

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Savitri, the Heroine and Central Image

Savitri, the heroine and central character of the novel *The Dark Room* carry a mythical character of the old Hindu legend *Satyavan Savitri*, one who had retrieved her husband from Yama, the Hindu God of death. Narayan tells S. Krishnan about his novel and his interview brings out more details about the character Savitri. "In an early novel, *The Dark Room* (one of the finest and for some odd reason least–noticed of his work) Narayan had portrayed an unforgettable picture of the long suffering Hindu wife." (40).

Narayan proceeds to project the suffering of a young wife feeling lonely in her husband's home but in a different context where there is conflict between individual satisfaction and traditional norms. Narayan has explored the causes of suffering the nature of suppression and sublimation and he himself agrees the need for such an image in his novel.

> In *The Dark Room* I was concerned with showing the utter dependence of women on man in our society. To show her complete independence and ability to stand by herself, I took care not to give her name with any kind of emotional connotation. (Savitri in the earlier novel is of course named after the mythical wife to whom the husband is God) She is a very strong character. All the same, when you read the novel you will find she is very feminine also. There is a conflict. That is the whole point. (133 Shirwadkar)

A Typical Woman

Savitri, the heroine is a fair complexioned women having well proportional feature. She is a woman of thirty. Savitri is the wife of Ramani, the Secretary of Insurance Company of

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Malgudi District. She has three children, two girls, Kamala, Sumathi and one son Babu. Savitri is a middle class but not highly educated women, who is burdened by the immense weight of the Indian past, by her caste, religion and role as wife and mother. Savitri, is not a rich or sensitive nature. She is an ordinary amiable house wife, not deeply satisfied with her allotted part, given on occasion to boredom with its pointlessness but increasingly oppressed by her loud, assertive and exigent husband.

Total Submission

In the novel *The Dark Room* the tradition image of total submission is Savitri. She is an unsuccessful Nora. The image of the dark room follows her like a shadow wherever she goes. The darkness in the dark room is the externalization of Savitri's psychological torment. Savitri is a woman embodied with total devotion and submission to her husband and children, very convention, pious and religious minded. Her suffering, tolerating sense, helpless nature and brains washed by traditional taboos, unable to stand economically- and still more emotionally- to lead an independent life. Savitri does not have a smooth harmonious life with her husband Ramani. There was no true love existing between them. Often they had misunderstandings hence, her life became miserable. The domestic disharmony and the misunderstandings made her life menial. She is the true image of the Indian Women in the past.

Mute Suffering

Ramani's cynical behaviour makes Savitri often sad and disillusioned and fails to find any interest in life. She feels and realizes that all her suffering would have been averted, if she had been asserting and dominating at an early stage of her married life. She ponders: "… she

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thought; she had not the slightest power to do anything at home…she ought to have asserted herself a little more at the beginning of her married life and then all would have been well"(6 TDR). In many occasions Ramani becomes violently angry with her, but she never expresses any approval or disapproval. As a woman Savitri faces shame and suffering mutely as a price for the emotional need of a home and children even when the husband is not faithful to her. This has roots in native realities as Iyengar comments:

> A cynical conclusion, this, but one knows
>
> Too, that there are pinch-beck domestic
>
> Tyrants like Ramani and also woman like
>
> Savitri whose badge is sufference.The
>
> Tradition in fact, is as old as the ancient
>
> Tamil bardic story of Kovalan and Kannaki. (372 Iyengar)

Iyengar's apt comment shows the firm holding the tradition on the minds of the wives in the world of Indo-Anglian fiction. Savitri has to perform the multiplicity of roles and sometimes confronted. The modern husband is experiencing a value conflict as he is being pulled into two opposite directions by images and expectations of the traditional and the modernity.

Swift Adjustment to the Changing Moods of Husband

Throughout the novel, Savitri's image is more traditional than modern. She is the embodiment of a traditional Hindu woman whose major purpose in life is to be a good obedient wife and mother, but can never voice her personal opinions. The very sound of Ramani's car approaching home is quite enough to get an idea of his mood. When her son Babu suffers fever o Ramani forces to get ready for the school and when Savitri interferes, Ramani's bitter criticism

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makes her to be silent and confused as what to do and what not to do. Savitri as a wife has to adjust to the swiftly changing moods of her husband Ramani. Like the dutiful Indian wife, she does not even eat her food till her husband is fed, and her reward is a taunting comment:

> What a dutiful wife: would rather starve
>
> Than precede her husband: You are really,
>
> Like some of women in our ancient books. (13 TDR)

Possessive Vanity of Men

Ramani's attention to Savitri even when he wants her to go to the movies with him rises at the most to a pitch of possessive vanity. When Ramani finds people turning to look at her in the Thetare, Savitri tries her best not to allow suspicions to enter her mind. Savitri is very careful and attends mechanically to the house hold cores. Moreover, Ramani neither foretells the arrival of a guest nor tolerates in the dining table. He chides even for a menial things like not taking care of his dress.

Savitri is not blind to the faults of her husband Ramani, but meekly gives in and keeps quiet. But when Ramani permits himself an affair with his assistant Mrs. Shanta Bai, Savitri is outraged and walks out on her husband. The reason for Savitri's enrage is the violation of the code of conduct in marriage. A sense of inferiority grows in her and thus adds to her psychological suffering. She decides to leave her home and her husband. Taking nothing with her, Savitri walks out on Ramani with the potential power to realize an identity outside motherhood or wifehood. Savitri expects the same code of chastity from her husband Ramani, this is demanded by every Indian woman. She is rudely shattered to hear about Ramani's infatuated affair with Mrs. Shanta Bai.

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Savitri lacks the ineluctable poetry and she falls a prey to conflicting emotions but as an Indian mother, her love for her children is abundant. She longs for her children to be present in the Theatre to watch the movie, but has no power to take them. Ramani in the beginning of the novel tells to her to leave the training of the children to him. Savitri intervenes between the father and the son when the son is beaten for no fault of his: "It is the father in India who thrashes the child and spanks when there is something done by the child the mother puts herself between the father and the child." (6 Vivekananda). During the Navaratri, (a yearly festival celebrated for nine days with dolls, lights, gifts and song will be sung in praise of God), Savitri reacts in the spirit of that Indian impulse to immolate oneself in the presence of one's enemy or oppressor and protects her son from getting beatings and then crudely sulks in the dark room, a symptom of the imminent collapse of the psychic system which Savitri has sustained in her life as wife and mother.

Woman Should have No Freedom

The diction laid down by Manu and the later moralists is that a woman should have no freedom is deeply embedded in the minds of Ramani who bluntly tells her that she has no right whatsoever be either the children, nor he to question him. "I don't possess anything in this world, everything that she has in her father's her husbands or son's" (75 TDR), even her children she cannot claim or possess anything is seen in her lamenting, "Yes, you are right. They are yours; absolutely you paid the mid wife and the nurse. You pay for their clothes and teachers. You are right didn't I say that a women owns nothing" (76 TDR).

Pious-Religious Woman

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Religion is deep rooted in Indian life. Narayan believes that the faith in Indian religion cannot be separated from them. Savitri believes in the karmic laws according to which everyone has to bear the consequence of his deeds. Savitri thinks that she has led a religious life and has not deliberately done any sin.

After leaving home, Savitri takes shelter in a temple thinking to be a pious and safe place. Her superstitious belief in the benevolence of God is seen, when Savitri steps down the river. Her loneliness in the temple makes her suffer terribly that she cannot live alone. Her conscience pricks her because she revolted and disobeyed her husband and family. Savitri's mind continuously haunts with the thoughts that she be perished by Yama (the Hindu God of Death) in the other world.

Commits Suicide

Savitri commits suicide because she felt betrayed by her husband and considered herself as an old- fashioned, middle aged, plain, neglected woman. The unkind circumstance makes her a victim. She thinks herself to be, an impotent who has not the slightest power to do anything at home, and after fifteen years of married life, she feels that she ought to have asserted herself a little more at the beginning of her married life. Her self-realization is seen when she finds nothing. Finally, she is at last stirred to revolt, to assert herself as a human being though the spark of revolt lasts only a short time. "I am a human being, you men will never grant that, For we are play things when you feel like hugging and slaves at other times. Don't think that you can fondle us when you like and kick us when you choose" (73 TDR).

Revenge through Suicide

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Savitri thinks that she can take revenge upon her husband by committing suicide, but she is saved by Mani the locksmith and his wife Ponni who helps in getting a job in the temple. At first, she felt triumphant and a great peace descended on her but it was spoiled by the memory of her home and children. This memory made her grow home sick, nostalgia and accustomed comforts seized her.

Self-Realization

Away from family, Savitri understands many aspects of life. She is caught between her wifely devotion and her new individual existence. Her suffering leads her to realize that she cannot live alone and need support like a bamboo. The quest leads her to discover an identity for herself. The fear of darkness fades from her mind and gives determination. This self-realization gave her confidence to stand the trials in life alone.

Dutiful Wife and Insensitive Husband

Ramani is insensitive either to Savitri's feelings or to his transgression and behaves as if nothing had happened. He holds that woman must be like great epics, where they are blind stubborn following their husbands like the shadow following the substance. Ramani says half-cynically, half-jokingly. "What a dutiful wife you are'? (77 TDR) and goes on with his affairs, but in this process of futile struggle a part of her being is destroyed forever. In the short split Ramani too has realized that a support of women gives self- respect and support to the family.

Visits to Dark Room

Finally, the futility, the frustration and Savitri's own inescapable weakness made her return to the same dark room. Savitri fails because her rebellion is seen in the poignant

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implications of the abandoned children, and it is desertion that she chooses to leave the matrimonial house. The husband becomes better-than- epic character Rama figure for he accepts her without an *Agnipariksha*, (A deed in the epic Ramayan, where Sita proves that she remained chaste, when she was forcibly separated from her husband Rama, by going through fire and getting out unscathed).

Family Space is a Spiritual Cripple

Savitri could have contemplated divorce but she is capable of progressive thinking with reference to her daughter's education which would make them independent. Yet she chooses family space. The realization of an Indian woman, of the values of Indian married life where the desertion of the matrimonial home is an unpardonable sin in a traditional Hindu context, makes her come back to the traditional Indian fold.

Woman is a Domestic Servant

Savitri in *The Dark Room* who returns to the same family space is a spiritual cripple. Savitri is not happy in reconciliation as Ramani remains the same, but feels satisfied that she did not submit to Ramani but to her family obligations. She does not even have the courage or confidence to call Mani, the burglar who has saved her from the crisis of her life and reply him,for now she thinks she is a non-entity." Let him go, don't call him. She thought why should I call him here? What have I" (36 TDR). Through the character of Savitri, Narayan observes that a woman is still a domestic servant with a special status. He concludes that a woman needs a home more than man does. No amount of education or economic independence will mend this state of affairs. Thus Savitri's image is the representative of thousands of Savitri's in India who

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suffer the same mental torture. In the light of these conclusions he gives a true portrait of Indian women.

An Image in Contrast: Mrs. Shanta Bai

The next important woman character in the novel *The Dark Room* is Mrs.Shanta Bai who is the contrast character to Savitri. Shanta Bai is the modern Indian women who float on never realizing the true freedom given to her. She is embodied with modernism throwing the tradition out. Shanta Bai is a glamorous coquette in the novel. Her smartness, physical and mental charms, liberalism captivated Ramani. She has poetry and a bit of musical talent at her command. She relishes her freedom and desires for a personal space. Through Shanta Bai, Narayan sees the change of image in the social situation of South India.

Shanta Bai is an emancipated, women and sexually attractive divorcee. She was married at the age of twelve to a drunkard and gambler. Shanta Bai thought that he would change but he did not change. So, she found a solution by divorcing him. Then, Shanta Bai passed her matriculation and B.A., degree with a help of an aunt. For a few days after completion of degree, she did some odd job like teaching. She then applied for a job in the Insurance Company of Malgudi District.

Shanta Bai is employed as an assistant in Ramani's Insurance Company by him. Ramani interviews her and appoints her immediately because she is young, beautiful, attractive and also he pities her tragic life. Shanta Bai in the novel *The Dark Room* represents the educated woman who is independent and also economically emancipated. Shanta Bai is immoral and also unconventional which she herself admits, when she says:

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Oh, I love unconventional things, she said

Otherwise I wouldn't be here, but nursing

Children and cooking for a husband come in,

Come in, see how I have made a home for myself (54 TDR).

Lover of Ramani, Savitri's Husband

Shanta Bai's trials and hardships, which she experienced in life right from her childhood has given her a strong mind and an unwavering will. Having non to share, she showers all her love to Ramani. She does not feel guilty or misguided in this fatuitous love. She is faithful to her soothing lover who gave job, shelter, love and money. Shanta Bai is a temptress figure who believes in the power of sex to which Ramani succumbs to her.

Shanta Bai's conduct is one reason for the disharmony in Savitri's family. She stirred Ramani deeply and dictated him in a soothing manner for which Ramani becomes totally devoted to her. Unlike Savitri, Shanta Bai makes all her effort to conquer the moods of Ramani in a cunning, slow and steady manner. She steadily definitely and methodically works herself to the breakdown of Ramani from his family. She has a certain charm to lure Ramani to such an extent that he ceases to care for his wife and children.

A Typical Mistress

The image of Shanta Bai is a kind of Mistress taken from old fashioned melodrama. She is fluffy, unconvincing and attractive. Her philosophy of life is, living today and letting tomorrow take care of itself or honour being the one important possession and so forth. She is the product of modern woman of her times. A trend of Western influence and modern emerging

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feminism is seen in the image of Shanta Bai. She has all the womanly virtues and all the womanly emotions- and yet she is of the strength which enabled her to deal with the world all alone.

Narayan and Lower Middle Class

Narayan humanized the middle class perception of the urban poor by showing their variety and their irrepressible vitality in the novel The *Dark Room.* The far reaching impact of his sympathy is muddled by his attack on the vices of the lower- middle class. Yet, Narayan does not make that seem a desirable state in life. Their lives seem more narrow and exacting even when they are not also more pretentious, than those of the unlucky poor. In fact, Narayan never manages to make working for a living seem very attractive, although he takes a fierce pride in financially lifting his family out of the doldrums of the half-employed. Narayan retains a certain horror of the drudgery which constricts for those who work, until their very personalities seem to grow into the moulds of their job.

An Urban Indian Woman from Lower Economic Classes - Ponni

An urban Indian women image character is portrayed through the character Ponni in the novel *The Dark Room.* Ponni's character is more appealing than the other women characters. Ponni is the wife of the henpecked lock repairer and part time burglar Mani, who saves Savitri from her suicidal bid, Ponni took pity and offered to help Savitri in all she could do and found a suitable job cleaning and wiping in the Temple for Savitri which Savitri leaves half- way.

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Ponni is moved by Savitri's sorrowful life and offers to give her shelter and comfort. Ponni's affection is instantaneous and selfless; she turns with emotional tears when Savitri leaves her house.

Ponni's ambition in life is to fill a small brass pot with coins. She is very ignorant, flexible to others, very friendly and a good host. Ponni is docile obedient to her husband. She nurses him, protects, guides but also at the same time keeps her husband under rod. Ponni says: "Sister, keep the men under the rod, and they will be all right, show them that you care for them and they will tie you and treat you like a dog" (90 TDR). Ponni longs for a child and hopes she will be blessed with it. Ponni is very innocent, talkative, and very helpful, to the village people also. Though she is irascible, she is a kind wife. She is not as traditional as Savitri is nor is she as modern as Shanta Bai is, but she is an impressive urban lower economic class image.

Gangu - Narayan's Favourite Image

In the novel, *The Dark Room* Narayan has created Gangu, who had absolutely tethered up her man. Gangu is one of the intimate friends of Savitri. She is the wife of school teacher having four children.

Narayan frequently defends portraying Gangu as sympathically and humourously as he has in mind, and perhaps within the novel itself, she is defended by the parallel to the more genteel fallen woman, Shanta Bai. Gangu is a fascinating woman who has humour, abundant frivolity and picturesque ambitions.

Gangu dresses fashionably like the heroine in Tamil movies wearing flimsy crepe saris and wearing flowers in her hair in an eccentric manner. She goes wherever she likes without an

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escort, stares back at people and talks loudly. She talks irresponsibly and enjoys being unpopular in the elderly society of south extension. Gangu's husband was not dominant or henpecked but never interferes in her matters. He gives her full freedom to go on her own way, he thinks himself to be a champion of women's freedom. He believes that he is serving the women's cause by constantly talking about votes and divorce. Gangu wants to be a film star, though she lacks the striking features or acting ability. She has no voice but hopes to be a professional musician. At last, she hopes to be a delegate in All India Women's conference of Malgudi through which she would be elected to various municipal and legislative bodies and become a congress leader. Gangu spends her days by preparing for the fulfillment of one ambition or another.

Regarding education Gangu thinks that it is essential for serving on public and she ought to know a little more English to read fairy tales and write letters. Hence, she engages a tutor, who trains her in conversation by putting in one question to her in English.

Bold and Assertive

Gangu is very bold that she never cares for others gossiping about her. Gangu is very assertive and dauntless in her manners and ways of behaving before others. Once in Savitri's house, when all the three friends Savitri, Gangu and Janamma met she was not willing to leave first as it will make inferior before others. At last, Janamma another friend of Savitri left, because it was time for her husband to return home. Gangu who was waiting said triumphantly, "Did she think that I would be afraid of her and scramble out of the house?" (18 TDR).

Gangu is a good friend to Savitri but hates Janamma for her old fashioned behaviours. Gangu was the one who reported to Savitri about Ramani's extra marital affair to her in a

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delicate manner avoiding gossips or else Savitri would be unaware about her husband's affairs. Gangu dominates her husband and never cares about her children. Gangu is tolerated in the extension. She is interesting with all her talk, she is very religious and visits the temple often and she is not immoral or very traditional.

Janamma, a Minor Image

Janamma's image in the novel is relatively a minor one. Narayan's traditionalism dominates and over powers modernity, a clash of this can be seen in the image of Janamma. Though she does not appear as much as others do, still she evinces such a deep interest in Savitri that even she cannot be neglected. Savitri's other friend is Janamma. She lives near Savitri's house. Janamma is the wife of a public prosecutor of Malgudi district court and she has no children.

Narayan has depicted the image of Janamma who always plays the role of a peace maker. Janamma is a round elderly Brahmin woman called as Maami by others. She is rich but very simple looking woman. Though Janamma has a great regard among others, she never moves very freely among people. She is attached to Savitri very closely. Gangu criticizes Janamma's reserved nature as, "She looks like a headmaster we had when we were at school" (17 TDR) and refers her physique as the Temple Chariot. Janamma is very traditional like Savitri, she hates Gangu's behaviour and calls her the restless rat.

Janamma does not appear in the novel very much, she has only a little role to play as a middle-aged Brahmin woman. Women of this age have been portrayed favourably by Narayan as possessing natural goodness. They do not rebel against this in any effective way. Their kindness

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is the barrier between respectable society and the needy, and therefore always makes their sympathetic and social standing clear. Savitri seeks the help, advice and guidance of Janamma than Gangu regarding family problems. Janamma has a motherly affection towards others and gives advices. When-ever Savitri is in crisis and in a depressed state Janamma persuades Savitri to come out of it. She gives a clue to the happy married life. A classical Indian concept of the wifely function is followed by Janamma strictly. Janamma represents the image of woman of deep and enduring affection.

Janamma on the whole represents the ancient women of total submission to their husband. She has adjusted herself to her family customs. Janamma believes that total submission to the husband leads to peaceful life. "As for me, I have never opposed my husband or argued with him at any time in my life. I might have suggested an alternative but nothing more. What he does is right. It is a wife's duty to feel so" (7 TDR).

All the women images portrayed in the novel, *The Dark Room* make clear that the moral war has been throughout and all the women actively engage in their struggle for existence.

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Chapter 5

Summing Up

Narayan- A Great Conventional Story Teller

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A Prolific Writer

Among the Indo-Anglian writers, Narayan is the most prolific writer, having the fine artists of pure and simple. After Independence, however, the writers in India hope to express through their novels and stories the ways of life of a group of people with whose psychology and background they are most familiar with. Narayan is the most national, typical and the greatest of all Indian writers and he hopes that this image will not only appeal to his own circle but also to a larger circle of readers outside.

Creativity Based on Personal Familiarity of the Context

Narayan gives the impression that he did not feel the impact of the great social, political and economic changes of our century. But subtle portrayal of images and description of events reveal his insight into his contemporary world. We find that Narayan's novels are immensely popular. This is because his strength comes from the very integrity which makes him accept his limitations. He himself has pointed out that he cannot write about life and character with which he is not thoroughly familiar. He says:

> I must be absolutely certain about the
>
> psychology of the characters I am writing
>
> About, and I must be equally sure of the

Back ground…and anyway there is so much

To write about right in India. There is so

much diversity and individuality that almost

anyone I meet provides me with material for

a short story or a novel.(Krishnan)

Refusing to Take Sides Explicitly and Overtly

Narayan's novels must be read, therefore in the context of his felt experience and the sense of life which emerges from this. When the stories deal with complex problems of life, they refuse to take sides. Narayan has the capacity to contain the usual annoyance at the complexity of human life, the duplicity and deception through the comic sense.

Master of English Prose and Narration in Indian Contexts

Narayan's gift as a writer is out of the ordinary. He wields so difficult and alien a language like English with masterful ease he can present smiles and tears together. Smiling through the tears in things and glimpsing the rainbow magnificence of life. The soul of Narayan's fiction is not this delicate, self-adjusted mechanism of transcendence and the renewal of life, love, beauty but peace.

Conventional Story Teller, but with No focus on Good and Bad

Narayan is a very conventional story teller and uses traditional methods of narration. There is no attempt to exploit sophisticated techniques such as the stream of consciousness, interior monologue or the retrospective flash back.

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There are no good and no bad images in Narayan's novels. Human nature is presented veraciously and interestingly and memorably, there is no overt condemnation of praise. All his images are remarkable individuals, but they are more than that. It is not upon the special case or the unique specimen that the mind dwells; rather it is the uniquely intense embodiment of the universal. The images do not suffer modern maladies as psychic imbalance or schizophrenia. They are ordinary of the earth and earthly. Hence, his work is unpretentious, uninvolved and fluently professional. As P.D. West Brook states that:

any reader of Narayan is aware that

his stories are cut from very much

the same cloth in equality and pattern, as his life. (Brook)

Portrayal of Women as They Were

Women in Narayan appears normally either as a maid servant or as a woman who has to be the necessity in any household, either as a mother or a wife, to greet the man when he returns home, or to feed him. In the case of a lower class home, complaining and suspicious. In a middle class home, Women are shown to be tolerant and sympathetic or simply resigned.

Questions Unanswered

The perceptions of women by male artists are influenced and even conditioned by prevailing social and political issues. The fundamental question still remains only partially answered, what is woman, and her position? How is she respected? Is she womb; only body? Is she mind?, Is she victim of man's oppressive patriarchy, of the violence of the male gaze or of her own self-created patriarchal norm? Is she temptress or Goddess? And in all these descriptions

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we see how much of man's and woman's perception of woman can be seen. For woman in the family as portrayed in the Indo-Anglian novels is more a traditional image. The image of women in Indo-Anglian novels is complex and multifaceted, for it is born out of a deep source and a great background of ancient Indian culture which has given it continuity. The Indo-Anglian novels revisits, in the post- modernist era.

Critique of Modern India

Narayan's *The Dark Room* has a deep perception of women in India where it reveals a new timidity in Narayan's critique of modern India. The pattern of the novel has an unhappy colouring. The norm is set at the beginning, the lopsided family life of Ramani, where there is little understanding between the husband and the wife but life goes on. The wife runs back and comes back full circle to where the novel had begun.

Stereotyping in New Light

Narayan takes the usual stereotyping image of woman and highlights in through his provocative, contemporary theme. In India the role of woman is as a mother, wife, daughter, sister, which still prevails in the popular deification of mother hood and the self-effacement of wifehood born out of convenient (mis)readings of myths were the woman is seen as the embodiment of piety, obedience, sacrifice, nurturer and preserver of life.

Narayan is heavily weighed under the cultural consciousness of revering the old, the native, the home made. To compare him microscopically with English or an American author would be to compare a hand woven Khadi cloth with an embroidered mill-made design cloth. The Khadi has, of course, its own unique place.

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The Dark Room- A Male's Perception of Women

The novel is a male's perceptions of women's position where we find how the artist has projected by marginalizing whether he or she can escape from the prickly issues involved? or whether they can create a world without men and women in physical terms.

Any feminist reading of Indo-Anglian novels has to confront and accept that marriage and family have to be part of the reading interpretative exercise. The novel is actively concerned with woman's search for self- definition in a social and cultural environment which is still deeply rooted in patriarchy, which is seen through the heroine Savitri.

The novel is comparatively a modern novel having the perennially modern pretension of rejecting the unreality of a previous mode of setting and shows us things as they really are, through the image of Mrs. Shanta Bai. It also pictures other women images changed and moulded by incidents. The story pounds its images in its own mortar and beating the interest out of them. The other women images are not only the victims of circumstances, but also the creation of circumstances.

A Kaleidoscopic View

The Dark Room gives a kaleidoscopic view of Indian images of women where they are neither to be unexpected, strange nor completely depraved, but a mixture of good and bad. The women images in *The Dark Room* represent the real life. Narayan's images are warm, indulgent with all human foibles where there are very akin to the images of Geoffrey Chaucer, William Shakespeare and V.S. Naipaul. This gives him a widespread, universal appeal. No doubt each image does best and acts from what one might call the centre of his image. It is not the duty of

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the novelist to show us, as much good there is in the worst of us or how much bad is in the best of us. Though he made Savitri, a middle class woman of delicate beauty, immense poise and wretched, yet she felt that she could not live without her husband and children. The system of Indian marriage is clearly depicted by Narayan through Savitri. Narayan has humanized the middle class English perception of the urban poor by showing their variety and their irrepressible vitality through the image of Ponni.

The novel written between 1930 and 1985 perceives the differences in the relationship between men and women and also these provide a variety of the images of women. These do not purport to see the masculine and feminine as opposed cultures rather this novel enters the unhallowed ground of men in Feminism. Thus, Narayan underscores the fact that there are vibrant analogical possibilities in the novelistic perceptions of women even if the culture is male oriented.

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Lack of Confidence –
A Psychological Factor Affecting Spoken English of University Level Adult Learners in Bangladesh

Marium Jamila, M.A. in Applied Linguistics & ELT

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Abstract

English is taught as a foreign language in Bangladesh from primary level to higher level education where among all four skills (reading, writing, listening, speaking), speaking- a productive skill is often treated as the most convoluted part for the teachers to teach as well as for the learners to perform. There are some distinctive social and psychological factors that frequently set obstacles before the abilities of learners speaking English both in classrooms and outside the classrooms. So, this study focuses on a specific psychological factor namely 'Lack of confidence' which has been found as one of the greatest barriers that affects the oral performance of the university level adult learners mostly. The purpose of the study is to find out some possible solutions dealing with the causes and effects of the very topic with an aim to help students overcome their lack of confidence for ensuring better oral communication being the members of the global community.

Keywords: Importance of Spoken English, less confident learners in Bangladesh, causes and effects of lack of confidence, suggestions to overcome the barrier, teachers' roles, students' roles

Introduction

To most people, mastering the art of speaking is the single most important aspect of learning a second or foreign language, and success is measured in terms of the ability to carry out a conversation in the language (Nunan, 1991, p. 39). Whereas, 'Spoken language production,

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learning to talk in the foreign language is often considered to be one of the most difficult aspects of language learning for the teacher to help the students with' (Brown and Yule, 1983, p. 25).

While teaching English at the university level for years, frequently I have found learners less active in spoken classrooms unlike in the classrooms of other three skills (reading, writing and listening) where they are more likely to pass the class time in silent mode which, in real world, must be perfectly opposite. In our country, English is taught compulsorily as a foreign language from primary to higher level education and '... the importance of English communication proficiency has been recognized not only in academic sectors but also in job markets…In order to respond to the demand of communication proficiency prevailing in society, most of the universities in Bangladesh have initiated basic English communication courses besides major subjects' (Quadir, 2006, p. 51-52). But unfortunately, the condition of our learners is more or less similar to that of Hong Kong where 'Due to the weak foundation of English Language, inadequate training in primary schools and personalities, they are shy and unwilling to speak English in class even though they are forced by teachers' (Fan, 2001, p. 1).

Krashen (2002) finds that learners with high motivation, self-confidence and a good self-image, and with a low level of anxiety are well equipped for success in second language acquisition. On the other hand, learners with low motivation, little self-confidence and with a high level of anxiety hold high filters and ultimately, they become unsuccessful. So, to be good speakers overcoming the lack of confidence, learners should hold 'low affective filter' as it supports to receive more input confidently and at the same time 'Instead of expecting the teacher to make all decision, learners need to develop initiative and willingness to take on the part of responsibilities' (Dubin and Olshtain, 1986, p. 79). Here teachers' concerns should also be for the development of students' abilities to make sure successful oral communication e.g. while designing speaking activities the teacher should keep in mind that, 'it is also necessary to recognize the very different functions speaking performs in daily communication and the different purposes for which our students need speaking skills'(Richard, 2008, p.20).

Literature Review

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In foreign language teaching and learning, importance of Spoken English has its distinctive position (Ur, 1991; Nunan, 1991; Brown and Yule, 1983; Bygate, 1987). Ur (1991, p.120) argues that, 'Of all the four skills (listening, speaking, reading and writing), speaking seems intuitively the most important...as if speaking included all other kinds of knowing; and many if not most foreign language learners are primarily interested in learning to speak. But 'One of the basic problems in foreign language teaching is to prepare learners to be able to use the language' (Bygate, 1987, p. 3).

Numerous researches have reported that learners with high motivation and self-confidence are able to perform easily while; learners who lack confidence are usually not able to develop their speaking skill (Dörnyei, 2001; Krashen, 2002; Viswat and Jackson, 1993). Basically, when the learners suffer from lack of confidence, 'They lack affective strategies such as being able to praise themselves for doing something well or having confidence in themselves' (Viswat and Jackson 1993, p.17). Makiko Ebata (2008) finds that, 'Lack of belief in one's ability hinders him from achieving that task—pursuing a targeted language accomplishment…Moreover, it is widely believed that once students gain self-confidence, it progressively expands, in conjunction with experiencing success and satisfaction as well as good relationships.' The fact is, 'Self-esteem and self-confidence are like the foundations of a building: if they are not secure enough, even the best technology will be insufficient to build solid walls over them' (Dörnyei, 2001, p.87).

Research Methodology

A. Subjects and Setting

For the study 83 students of 2nd semester (18-20 age groups) were randomly selected from a private university of Khulna Division who were enrolled in Listening and Speaking courses after their completion of Reading and Writing courses in 1st semester. The learners were from the departments of English, Law and Business Administration who were from both urban

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and rural areas of different parts of Bangladesh (mostly from Khulna Division) with mixed economic and social backgrounds. Most participants were from Bangla medium schools, where few of they took English medium schooling in their primary stage. All of them studied English as a compulsory subject in their last 12 years education.

B. Techniques of Collecting Data

Mainly two techniques of collecting data, namely, questionnaire and interview were carried out with a view to finding out the factors affecting the learners most in speaking English and also to get some suggestions both from the learners and the teachers in order to set effective spoken classrooms for more success. Before distributing the questionnaire, I mentioned the purpose of the study to the students and as I had a good understanding with the students so, they were in relaxed mood. At the beginning of collecting data I threw the question 'Is speaking the most difficult one among all four skills?' to all. Surprisingly all of them answered 'yes' and took the participation. The first part of the questionnaire was close-ended where the learners were asked to rank the listed social and psychological factors which worked as barriers in their oral production. The learners had their full freedom in the 2nd part where they were asked to mention any other factors that also hindered them as well as to write some of their suggestions to overcome the addressed difficulties. As I had courses with the students, I tried to take their interviews from time to time randomly, i.e., during class time discussions, personal counseling, etc. I took the interviews of some of my colleagues (teachers and researchers both senior and junior) who were also teaching the courses on all basic four skills. To enrich my understanding, sometimes, I observed the classes of my colleagues and the performances of my students sitting on the back bench.

I acknowledge the limitation, as the study was undertaken among the students of only one private university. The study needs to cover more students of different parts of Bangladesh both from public and private universities.

Results and Discussion

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Among 83 students, 20 ranked lack of confidence as 1st barrier, 15 students ranked it as 2nd, 11 ranked as 3rd barrier. Some students (3) ranked it as the last barrier (10th). Beside lack of confidence, lack of practice and lack of vocabulary were ranked as 2nd and 3rd most important factors affecting their skills. The chart below shows the percentage of the number of times the factors were ranked as 1st Barrier.

Fig.-1. Factors ranked as 1st Barrier
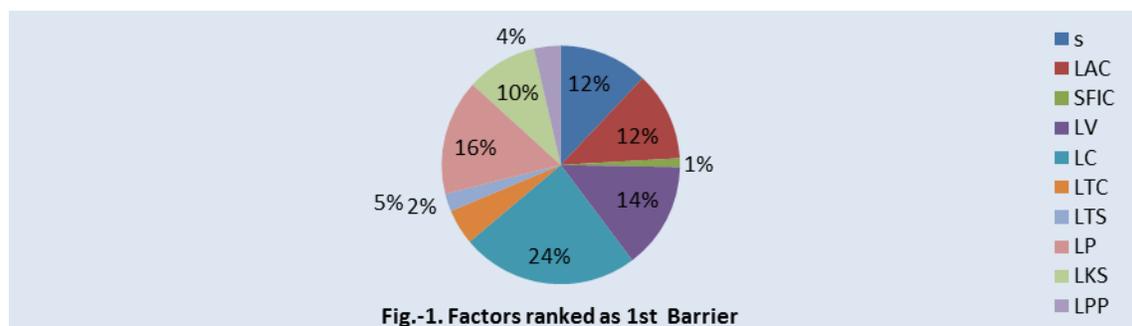
With all these factors, some more factors which were not listed in the chart were also mentioned by the learners like, unwillingness to develop the skill, lack of awareness, lack of skilled and friendly teachers, laziness etc. Though the students mentioned some other affective factors along with the listed factors of the questionnaire, 'Lack of confidence' becomes the focus of my study for the fact that it was ranked as the 1st barrier by highest number of participants. Important suggestions coming from both the teachers and the students, on the basis of the collected data, are listed below.

A. Students' Suggestions

1) More compulsory classes and courses are necessary to make sure maximum participation.
2) Teachers should be friendlier to convince and compel learners in speaking activities.
3) Students need to study more English books, magazines, newspapers to widen the knowledge of the target language.
4) Group study can be a good attempt to improve English for which classmates should be supportive and caring to each other.

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5) Enjoyable classes are considered necessary for motivating learners.

6) Initiatives to create awareness about the importance of English in the lives of learners should be taken from primary level education.

7) Formation of English language clubs can contribute widely in building up confidence keeping enough spaces for practice with different activities.

B. Teachers' Suggestions

1) Students should communicate in positive and self-assured ways without feeling hesitated.

2) Small class of 20-25 participants is required to ensure enough opportunities for practice.

3) Syllabus/curriculum of primary level to tertiary level should cover activities where students have the scopes for more oral exposures.

4) Changing the traditional mind set, learners have to take their teachers as friends and guides with whom learning difficulties can be shared easily.

5) Students can form their own study groups for practice outside the classroom, even after going home with the help of technology i.e. mobile phone, video-chatting etc.

Self-confidence vs. Lack of Confidence in Language Learning

Confidence factor, as an important aspect of the affective factors, is generally assumed to have a significant role in successful learning (Xiaolu, 2006, p.11). Self-confidence 'provides learners with the motivation and energy to become positive about their own learning. It also creates the drive in them to acquire the targeted language, enjoy the learning process, and experience real communication... Moreover, it is widely believed that once students gain self-confidence, it progressively expands, in conjunction with experiencing success and satisfaction as well as good relationships' (Ebata, 2008).

On the other hand, students who lack confidence '…are usually found to be extremely fearful and timid, reluctant to express their opinions and even unable to utter a complete meaningful sentence in class' (Ni, 2012, p. 1509). Less confident learners feel uncomfortable

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when they are asked for speaking activities, they are not able to take oral tasks as challenges, and these are like threats to them. They lack faith in their own capabilities and are more concern about being criticize or rejected by others.

A. Causes and Effects of Lack of Confidence

It is commonly understood that students' lack of confidence usually occurs when students realize that their conversation partners have not understood them or when they do not understand other speakers (Juhana, 2012, p. 102). Another important cause has been identified by Yoshitake (1991) in Viswat and Jackson (1993, p.16) in this way, '… the students are constantly told from childhood to sit quietly and listen to the teacher, and not to stand up and speak out unless called upon.' So, '…the issue of developing oral communication skills becomes problematic when learners suffer from a lack of self-confidence. Low confident learners feel uncomfortable, afraid and frustrated in the classroom. As a result, they tend to perform with less effectiveness and satisfaction, which is affecting their academic achievement in general' (Al-Hebaish, 2012, p. 63). And it is very common to see that 'The attempt to create a negotiating and students-centered learning atmosphere in English by teachers is usually unsuccessful. The achievement of effective communicative teaching becomes a daily headache to all English teachers. Inevitably, the lack of students' participation leads to the teacher-centered learning in English lesson' (Fan, 2001, p. 1). Consequently, the main purpose of the spoken classroom is crushed.

B. Recommendations to Overcome Lack of Confidence

Speaking with confidence is a must for learners in present world as 'Speaking is the skill that the students will be judged upon most in real-life situation. It is an important part of everyday interaction and most often the first impression of a person is based on his/her ability to speak fluently and comprehensibly' (Liao, 2009, p. 11). Here to attain the targeted success in a communicative classroom 'The roles of teachers and learners are, in many ways, complimentary' (Nunan, 1989, p.87).

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1. Teachers' Roles

In a language classroom 'In the production of speech, however, each speaker needs to speak. He needs to speak individually and ideally he needs someone to listen to him and to respond to him' (Brown and Yule, 1983, p. 25). So, teachers should create a comfortable and flexible atmosphere using both theoretical and practical experience as it is very important to provide learners such environments where learners have the opportunities to use English at ease and which are supportive to develop self-esteem and self-confidence. 'Therefore, teachers should spare no efforts to create conditions that can be conducive to students' self-confidence' (Ni, 2012, p. 1509).

While designing the tasks for non-native speakers, teachers should take care of the course contents so that learners can use the language effectively in their real life situation. At the same time, 'Teachers have to accept that learners have a right to have their views incorporated into the selection of content and learning experience, and need to provide learners with the appropriate opportunities for them to make choices' (Nunan, 1989, p.94). These attempts will improve learners' confidence in choosing and applying proper strategies in communication. Teachers can use games because among learners, 'one possible way to reduce anxiety and increase confidence and motivation is to utilize drama in the ELL classroom' (Shand, 2008, P.14). Teachers can also exercise activities like role play, debate etc. forming pairs and groups in spoken classrooms considering the essential aspects such as learners' age, characteristics, learning styles, social and cultural contexts etc. as these types of activities encourage learners with positive motivation and also provide proper settings to speak.

That is to say, teachers should create negotiating classroom environments which can promote co-operative learning because '…students in co-operative environment have more positive attitudes towards learning and develop higher self-esteem and self confidence than in other classroom structures' (Dörnyei, 2001, p.100).

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2. Students' Roles

Keeping all negative attitudes thousands miles apart, students will have to come forward with intrinsic motivation following the view 'Mistakes are okay because without mistakes there is no learning!' (Dörnyei, 2002, p. 93). If learners are really eager to learn, they need to '... develop a range of skills related not to language, but also to learning and learning-how-to-learn' (Nunan, 1989, p. 94). So, the desire of becoming successful speakers having seated quietly in the classroom is completely unfit because they have already been characterized metaphorically as players by Dubin and Olshtain (1986, p. 81) where 'As a player, one must participate actively. At the same time, one must concentrate by observing what others do. Players take part in all of the interactional configurations which are important in a communicative language course: as individuals, in pairs, in small groups, and in whole group displays.' To support the teachers, care should also be taken by students regarding some common issues, e.g., speaking actively is not something to make noise, having mutual respect for each other, etc.

Conclusion

To sum up, it can be well said that, 'Lack of confidence' is really a headache for both the teachers and the learners, especially of University levels, in Bangladesh as it hampers the development of students speaking abilities as well as creates a difficult classroom situation for the teachers to take their students to the path of success. So, like other social and psychological factors this one should also be handled properly for the production of confident and high-quality English speakers. When students can be proficient enough in speaking English, they will automatically be highly motivated and convinced to face this competitive world with their aptitudes. Here, if concerned authorities, educationalists, administrators of each institution reflect on the fact while teachers play roles of facilitators and students take active participations with the support of suitable teaching and learning environments, the rate of success in students' oral communication skills will truly be increased.

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Appendix A: Questionnaire

Name (optional) and Department of the Participant:

Rank (1-10) the following factors which are against you to develop your English speaking skill:

Factors	Ranking No.
Shyness (S)	
Lack of academic courses till this level (LAC)	
Lack of vocabulary (LV)	
Lack of confidence (LC)	
Lack of training centers (LTC)	
Lack of technical support from institution (LTS)	
Lack of practice (LP)	
Lack of knowledge of structure (LKS)	
Lack of peers/friends to practice (LPP)	
Suffering from inferiority complex (SFIC)	

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Appendix B: Open ended questions

 (i) Do you face/feel any other obstacles which are not mentioned on the above table? Please mention.

(ii) Do you have any ideas or suggestions to remove the obstacles? Please write them.

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Standard Dialect Ideology in Bangladesh: A Field Study

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Abstract

Standard dialect ideology (hereafter SD ideology) as a significant concept in linguistic anthropology affects linguistic behavior and belief system of speakers of a speech community. In addition, SD ideology appears to fetishize 'standard' variety and stigmatize 'non-standard' variety of a language. In this study, we attempt to explore the symptoms of SD ideology in the linguistic behavior of Bangla speakers in Bangladesh. Field data suggest that SD ideology exists in the psyche of Bangla speakers in distinctive forms and seems to manifest itself differently in rural and urban areas of Bangladesh.

Key words: Standard Dialect Ideology, Bangla speakers in Bangladesh, dialectal distinctions, rural and urban differences.

1.0 Introduction

Issues pertaining to *standard language ideology* are generally addressed by linguistic anthropologists and sociolinguists. It has become an object of study since the assumptions of SD ideology seem to discriminate and stigmatize a large number of speakers in a society. Moreover, SD ideology appears to create a binary between 'standard' and 'non-standard' variety by situating standard variety at the center of a particular language. In the process of this binary function, speech of 'non-standard variety' becomes stigmatized. Besides, power-relations seem to play a significant role in distributing standard language and SD ideology in society. In Bangladesh, the manifestations of standard language ideology can be traced in interactions between speakers of Bangla, in opinion and judgment about 'other' speakers, and in making decisions about learning different varieties of the Bangla language.

2.0 Literature Review

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2.1 Mechanism that Constructs SD Ideology in Society

Milroy (2001) indicates that the process of standardization of language leads to the formulation of standard language ideology, defining standardization as an imposition of uniformity upon a group of entity (p. 531). In his words: "Standardization consists of the imposition of uniformity upon a class of objects" (2001, p. 531). Standardization involves the process of modifying objects to generate similar patterns by removing distinctive features from them. Thus, as Milroy claims (2001, p. 531), objects (in this case language) become invariant which were originally variant or different. In particular, uniformity or invariance thus becomes a defining feature of standard language.

Milroy (2001, p. 532) elaborates upon the fact that 'prestige' is a social category that defines standard language. In other words, a standardized language carries high social prestige. This feature or characteristic of standard language is predicated on value judgment. Milroy clarifies that a standard language is prestigious, not because it is uniform, but powerful groups ascribe prestige to a particular variety of a language. However, he points out that 'prestige' is not a property of language—it is a social phenomenon that is systematically associated with language. Milroy (2001, p. 534) notes that the existence of standard variety depends on the process of identifying and stigmatizing non-standard varieties. He mentions that the dichotomy between 'standard' and 'non-standard' language is ideological.

Milroy (2001, p. 535) further discusses the consequences of standardization, pointing out that the consciousness of 'correctness' emerges as an outcome of standardization. In standard language cultures, through common sense speakers of a language can differentiate between 'correct' and 'incorrect' forms of the language. In Milroy's words (2001, p. 535): "It is taken for granted as common sense that some forms are right and wrong, and this is so even when there is disagreement as to which is which". He (2001, pp. 535-536) argues that the linguistic/grammatical explanation for the correctness or legitimacy of linguistic forms is 'post hoc rationalization'. To establish this argument, he provides an example of an incorrect sentence in English. He notes that prescriptive grammarians would claim through their argument of post hoc rationalization that the sentence 'I seen it' is wrong because "seen is participle, not the past tense". Thus, intra-linguistic justification about the correctness of linguistic form is ideological. A linguistic form historically evolves through interactions or

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through deliberate intervention of language academies and at one point that form begins to represent itself as natural, logical and legitimate to stigmatize 'illegitimate other' forms.

According to Milroy (2001, pp. 547-551), SD ideology is established through the process of codification such as writing grammar books and dictionaries (Milroy, 2001, p. 547). There is an impact of codification on popular mind. When a nation-state codifies and standardizes a language, common people tend to believe that authoritative accounts or descriptions of a language are the only legitimate forms, disregarding the correctness of other varieties of a language. Milroy (2001, p. 548) asserts that historical linguistics is also responsible for describing non-codified form as 'incorrect'. Milroy (2001, p. 548) cites Wyld who believes that standard language is correct and representative of a particular language because standard form has a long history of existence, which is documented and endorsed by authority whereas non-standardized varieties do not have any history.

Wyld (in Milroy, 2001, p. 548) also denies the existence of urban dialects by claiming that urban dialects do not "have independent histories of their own". Nevertheless, Victorian linguists accept the existence of regional or rural dialects as they might be a valuable source of linguistic data to reconstruct [standard dialect of] a language.

Marsh (1865 in Milroy, 2001, p. 550), a linguist of 19th Century, differentiates between legitimate and illegitimate change of language. According to Marsh (1865 in Milroy, 2001, p. 550), legitimate changes are internal and natural change of a language whereas illegitimate changes are 'corruption' that occur due to extraneous factors.

Milroy (2001, p. 550) suggests that linguists could not provide any explicit criteria for differentiating between natural change and illegitimate change (corruption) of a language (2001, p. 548). Nevertheless, some linguists defined urban dialects as vulgar that contaminate the purity of a language. In such cases, history functions as a determining factor to define the legitimacy of a language. However, Milroy claims that history cannot be an effective and useful criterion to legitimize a form. He argues that historically "the house is building" is correct and "the house is being built is incorrect"; but in late 1850s, "the house is building" became an incorrect or illegitimate form.

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In her article "Accent, Standard Language Ideology, and Discriminatory Pretext in the Courts", Lippi-Green (1994) uses the term 'SL ideology' to indicate standard language ideology. Lippi-Green explores various dimensions of SL ideology and identifies the mechanics exploited to propagate SL ideology. SL ideology, as Lippi-Green (1994, p. 164) mentions, might manifest itself when an interlocutor evaluates a speaker, when social stereotyping is constructed on the basis of language, or when someone is discriminated on the basis of linguistic differences. By citing McArthur (1992 in Lippi-Green, 1994, p. 16) she describes the assumptions of L2 ideology about accent such as accent is "adenoidal, barbarous, broad, cute, distinct, educated, flat, foreign, funny, guttural, harsh, heavy, lilting, nasal, posh, provincial, quaint, rough, rustic, sing-song, strong, and uneducated". She claims that in English speaking countries the term 'accent' is used to discriminate people as social 'other'. Lippi-Green (2001, p. 166) defines SD ideology as a belief which claims that there is an ideal and homogenous system of speaking; in addition, the 'correct' model of speech is taken from written form. Lippi-Green (1994, pp. 166-167) argues that the powerful blocs of society create, propagate and disseminate central assumptions of SL ideology as 'common sense' , and common people uncritically subscribe to that ideology. She further argues that educational system, news media and entertainment industry are useful apparatuses to spread SL ideology in the US. With regard to educational system, students are taught that there is a 'correct' way of speaking and 'incorrect' way of speaking, and only grammar books and 'proper' authority can provide them with information about correct usage of language (Lippi-Green, 1994, p. 167). Media, especially newspapers, as Lippi-Green (1994, p. 169) mentions, also promotes SL ideology. She (1994, p. 170) comments that in an standard language culture, people fail to recognize that variation in spoken language is systematic and regular/structured. In addition, the concept of 'national standard' is an *idealization* and *abstraction* which does not exist in reality; it simply hides the real nature of spoken language.

2.2 Components of SD Ideology

Milroy (2001, pp. 536-537) analyzes the components of standard dialect ideology in society. He notes that when people differentiate between 'correct' and 'incorrect' linguistic forms they believe that their judgment is based on linguistic theories. Those who believe in SD ideology do not understand that they are prejudiced and their attitude is discriminatory. Sometimes they acknowledge that their own speech is 'incorrect' and they need guidance from superior authority to improve their speech. Milroy (2001, p. 537) identifies the

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following components of SD ideology. First, SD ideology assumes that correct linguistic forms (pronunciation, rules, norms, meanings) have to be learned from grammar books or from schools. Second, the canonical form or correct variety inherits from ancestral grammarians or linguists; common people do not have any contribution to enrichment of a standard variety of language (Milroy, 2001, p. 537). The third feature of standard dialect ideology is the belief that if the canonical variety is distorted, the language might face the threat of extinction. Hence, the correct or canonical form has to be protected. The fourth component (Milroy, 2001, p. 539) of SD ideology indicates that language, for common people, does not mean all varieties of a language; language for them means the reified variety or standard variety of a language. Fifth, non-standard varieties are deviations from the standard variety. Sixth, SD ideology stigmatizes non-standard variety (Milroy, 2001, p. 551).

2.3 Is SD ideology false consciousness?

Milroy (2001) does not explicitly dispel arguments pertaining to standard dialect ideology. Instead, he historicizes the genealogy of language as a system and offers a comparative analysis of 'standard' and 'non-standard' variety to clarify the point that standard dialect is one of the varieties of a particular linguistic system. He (2001, pp. 539-543) observes that many languages of the world are not standardized and in the case of non-standardized languages, nobody would find the existence of a static and fixed prestige variety. This phenomenon implies that standardization is not a 'natural' process, but rather, an artificially constructed sociolinguistic condition. He indicates that some dominant languages of the world such as English or French seem to be responsible for constructing standard language ideology (2001, p. 542). In Milroy's words (2001, p. 542): "English has developed over time higher and higher levels of standardization in the various phases of this process, and, within the culture, there has been greater and greater acceptance of the ideology of standardization".

Through a comparative analysis of 'standard' and 'non-standard' language, Milroy (2001, p. 543) claims that standard dialect is an idealized variety that exists in speakers' mind, but it is not completely applied in interactions. Similarly, a non-standard variety might have an 'ideal' form that is used in communication. This fact cannot ascribe superiority or uniqueness to standard variety because uniformity can be imposed upon any variety of a particular language. Milroy (2001, pp. 543-545) argues that methodology of linguistics is

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responsible for the construction of SD ideology. He maintains that linguists chiefly study standard language cultures and the conception about right and wrong also comes from ideological assumptions or presuppositions of the linguists. For instance, grammaticality or correctness of an utterance, as some linguists believe, depends on the use of a particular form in literary texts; 'correctness' or 'grammaticality', as Milroy argues, is not predicated on the systematic recurrence of a particular form. For instance, the expression "the eggs is cracked" systematically recurs in one variety of English (Milory, 2001, p. 545). But this expression is excluded from the corpus of correct form, because this form (plural NP followed by singular auxiliary marker) is not used in literature. Milroy (2001, p. 544) notes that SD ideology assumes that languages are 'fixed' and 'stable' entities. In practice, Milroy asserts, language changes constantly and it is not homogenous.

2.4 Indexicality and SD ideology

Irvine and Gal (2000, p. 37) in "Language Ideology and Linguistic Differentiation" records that *Indexicality* refers to the notion that linguistic features (e.g. pronunciation, vocabulary, syntax etc.) mirror the images of people and their culture. In short, speech represents identity and common behavioral patterns of a person or a group. In addition, linguistic behavior is believed to be inseparable from a speech community's moral, emotional, psychological or economic properties. However, Silverstein (1998) categorizes *indexicality* into two types: *first-order indexicality* and *second-order indexicality* (p. 128). According to Silverstein, *first-order indexicality* refers to the notion that linguistic system is affected by socio-demographic ideology (structure of ideas) such as kinship, ethnicity, gender etc. (p. 129). In particular, the value system (latent functions) of a society produces distinctive linguistic forms (manifest system). For instance, T/V pronominal system in French language evolved from the unequal power relations between people in French society (Silverstein, 2000, p. 132). Similarly, Japanese affinal taboo index resulted from social ideology regarding relationship between mother-in-law and son-in-law/daughter-in-law. To be specific, son-in-law/daughter-in-law avoids certain lexical items in front of mother-in-law ("Indexicality," n.d.). Silverstein (2000, p. 129) argues that linguists sometimes obfuscate the *first-order-indexicality* by claiming that structural regularities of a particular language is *natural*. This argument of Silverstein suggests that ideas about correct/incorrect forms of language emerge from the process of naturalizing linguistic regularities and alienating *second-order indexicality* (latent, i.e. value system, for instance) from *first-order indexicality*

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(i.e. linguistic forms). On the other hand, *second-order indexicality* refers to the notion that language encodes speakers' socio-economic or personal characteristics.

The notion of indexicality and SD ideology are interconnected. SD ideology represents the standardized variety of a language as the only correct/legitimate variety of the language. In this process, speakers of non-standardized variety are generally indexed as the speakers of incorrect/illegitimate variety of a language. In addition, these speakers are forced to carry the stigma associated with a non-standardized variety. In other words, first-order indexical (linguistic properties of a standardized variety) activates second-order indexical (its sociological value/prestige) and influences human behavior, i.e. speakers of standard variety are treated with honor; likewise, the linguistic properties (e.g. lexis, phonological system) of a non-standardized variety also reveals its second-order indexical (i.e. its stigma) and leads to discrimination of the speakers. This drama of indexical association appears to be created by SD ideology (see section 2.1).

3.0 Methodology

In this study, we have adopted ethnographic-interpretive model of qualitative research. We have collected field data from January 2011 to December 2013 through ethnographic observation, participant observation, and informal conversation both in rural and urban areas. We selected participants and conversational events randomly for this study. In addition, we took extensive field notes—sometimes in front of the participants and sometimes surreptitiously, and recorded conversations in certain cases. In this study, we have adopted deconstructive approach to interpret the field data. Precisely, principles of deconstructive analysis include: (a) exploration of multiple meaning of texts; (b) identification of absences in texts; and (c) exploration of self-contradiction(s) in texts (Barry, 2002, pp. 61-79). Therefore, we have attempted to explore multiple meanings of the responses of the participants/conversational events, analyze the unconscious (absences) of responses/conversational events, and unravel the self-contradiction in the responses/conversational events. It is to note that in this study six cases are considered to investigate SD ideology.

4.0 Findings and Analysis

In this section, pseudonyms are used to denote participants. In an informal conversation (in an urban setting), Tripti, (about 25 years old) reveals her beliefs about standard Bangla. During the conversation, she informs that she has sent her son (3 years old) to an English medium daycare school because her son might pick up regional dialects from their housemaids. In other words, Tripti wants to protect her son from the influence of non-standard variety of Bangla. When asked about the 'problems' of regional dialect or non-standardized variety of Bangla, she did not answer explicitly, nor did she identify any problems; she simply smiles which might imply (from the discourse) the prestigious and privileged status of standard dialect in society. Since regional dialect is considered the language of the housemaids, she must not allow her son to learn the lower-class variety of the language.

To analyze the conversation, we engage two concepts of linguistic anthropology: *first-order indexicality* and *second-order indexicality*.

One aspect of *first-order indexicality* (i.e. linguistic features) in this case is that the woman herself used an urban-dialect with us (perhaps considering the formality of the context). Though she wants her son to speak only in standard dialect, she herself is multidialectal. During the conversation, suddenly she received a phone call from her mother and switched to her *Barisali* variety of Bangla. After attending the phone call, she switched to an urban dialect to communicate with us. We have referred to the *first-order indexical* of this conversation because it has an implication for SD ideology. However, the implication of this *first-order indexical* cannot be analyzed without referring to the *second-order indexical* which indicates Tripti's social, familial, and economic background as well as her aspirations and ambitions in life. Tripti, a middle class M.A. graduate, works in an English medium school. As she desires to educate her son well, she has sent him to an English medium school. From the conversation, several dimensions of standard dialect ideology is revealed: first, Tripti relates SD to 'prestige' and a 'sign' of belongingness to educated class; in contrast, she stigmatizes regional varieties of Bangla as these are spoken by, according to her, "lower class people such as housemaids". Thus, in this case the concept "indexical" comes into play. However, at one point of the conversation, she appears self-contradictory. She herself is multidialectal—that is, she knows standard Bangla, *Barisali* variety of Bangla, and an urban dialect; but she wants her son to be monodialectal. She seems to believe that if her son learns other dialects/varieties, it would relate her son's status to certain undesirable communities of

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society. In particular, *Barisali* dialect would link her son to Barisali people or uneducated/lower class group (*second-order indexical*). In order to avoid the implication of *second-order indexical,* Tripti is concerned about creating a reified identity of her son who would belong only to educated or upper class. . Thus, Tripti's son is systematically alienated from different non-standardized varieties of Bangla.

In another instance (data collected in an urban setting), Meghla (about 28 years old) from Tangail, expressed her desire to teach only standard Bangla to her son. When asked about the reason for choosing exclusively SD Bangla, instead of choosing both standard Bangla and *Tangaili* variety of Bangla (her own regional dialect), Meghla remarks that standard Bangla is essential to communicate with 'other' people. She affirms: "In order to communicate with *people*, it is essential to learn standard Bangla". Apparently, Meghla's attitude toward standard Bangla seems unproblematic since none can deny that in a multidialectal communicative setting, standard or uniform dialect might be an option. But in this case the implied meaning of 'people' is different. By 'people', Meghla means educated and upper class people. She seems to be worried about the fact that her son would be discriminated if he speaks *Tangaili* variety in an educated-elite-class setting. This worry is not arbitrary and it reflects 'prestige', acceptability, and sign-exchange value of standard dialect of Bangla language.

However, with regard to Meghla's attitude toward standard dialect, the following questions can be raised: a) why does Meghla alienate her son from *Tangaili* variety?; b) why does she avoid choosing both *Standard variety* and *Tangaili variety* for her son? The answer to question *a*, as her statement infers, is that she equates the use of *Tangaili variety* with impolite behavior. To Meghla, the use of standard variety reflects 'politeness'.

To elaborate upon this point we would like to refer to the following incident. Once Meghla brought her son with her and we observed that she talked to her son in standard Bangla. With regard to question *b*, we would like to offer the following interpretation. Meghla, a middle class woman, brought up in a semi-urban district in Bangladesh, desires a position in upward socio-economic (class) mobility. Her desire is reflected in her effort to teach her son standard Bangla. She might or might not attain economic/material resources to become an upper-middle class woman, but at least indexically (second-order) she intends to

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represent herself and her son as members of educated elite class of society. Another point is that perhaps, Meghla resents her own socio-economic or linguistic background where she was not taught standard Bangla which could indexically represent her as a middle-class-elite woman. Therefore, she consciously distances herself from *Tangaili variety* of Bangla. By teaching her son standard Bangla from the early age, and by distancing him from a regional variety of Bangla, Meghla, perhaps, aspires to construct her son's identity as 'pure' middle-class elite.

In both Tripti's and Meghla's case, some common features of SD ideology are reflected. In both instances, SD is consciously linked with middle-class or upper-class-educated elite community and regional variety of Bangla is stigmatized. Tripti alienates her son from *Barisali* variety, since *Barisali* variety is the language of housemaids or lower class people (as the responses of the participant indicate). Likewise, Meghla distances her son from *Tangail variety* since this *variety* does not reflect upper middle class-elite identity. For both the participants, standard dialect is a symbolic capital or an apparatus for upward socio-economic mobility. But it is too complex to determine whether they can gain economic resources if they themselves use standard Bangla and teach standard Bangla to their son. The condition of linguistic marketplace of Bangladesh suggests that standard Bangla is capable of creating an illusion about the socio-economic class of a person. Perhaps, Tripti and Meghla are aware of this illusive power of standard Bangla.

In another instance (in a rural setting), it appears that intelligence of a child is not recognized due to the influence of standard dialect ideology. In this case, we documented data through ethnographic observation from a village of Tangail. Akash, a child of 5 years old, is a competent speaker of *Tangail variety* of Bangla. He can spontaneously talk about his surroundings and knows the names of local animals and plants. He is also capable of using language as a tool for expressing emotion. Most importantly, he can continue speaking for a long time without any inhibition. He does not seem to need any linguistic support from anyone else. One person from Tangail, instead of admiring him, comments: "The little boy speaks well; but he should learn *shuddho* [standard] Bangla". This remark about the child's linguistic capability seems to demonstrate that linguistic fluency or competence in a regional variety is not valued. In addition, it seems that SD ideology did not allow the person in this case to recognize the capacity of the child to link himself with the external world through his

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regional dialect. However, parents of the child never showed any concern about teaching standard spoken Bangla to their child.

From the observation, it seems that regional variety is organically connected to their emotional life. The child seems to deliberately and consciously imitate her mothers' accent and expression. In his context, standard Bangla is simply *reified* and *idealized* variety which does not have any function or usefulness in such settings. At least, the parents of Akash cannot be identified as a stakeholder or promoter of standard spoken Bangla.

Why does SD ideology fail to recruit the parents in this case? Are they indifferent, unlike Tripti and Meghla, to their son's education or upward socio-economic mobility? One possible answer to these questions is that parents of Akash are concerned about his education but they do not associate speaking standard Bangla as an essential aspect of education. They also do not equate upper-middle class identity with a particular variety of language. In Akash's village, affluent and non-affluent people appear to speak the same variety of Bangla language. Through the analysis of this rural context, it can be deduced that people in urban areas tend to link standard Bangla with upper-middle-class-elite identity.

In addition, standard Bangla gained prestige in *urban areas* since urban areas contain multiple dialects. In the competition, standard Bangla wins, since it has codified materials such as grammar books or literature, and it has licensed propagators/spokespersons to speak of its 'inherent aesthetic beauty'.

Another data on SD ideology (in a rural setting) has been extracted from a comment about *Behula*, a serial of 'Zee Bangla' TV channel of Kolkata. Rahul, a religious counselor and a regular viewer of *Behula* comments that the language of the characters in *Behula* is sweet-sounding and correct. He also laments over the *incorrect* and *harsh* spoken variety of Bangla in Bangladesh. In his view, Kolkata's Bangla is the only 'correct' Bangla. As we observed him when he was watching *Behula*, it seemed that he listened to every utterance with love and reverence. His countenance reflected admiration for the 'sweet-sounded' pronunciation of Kolkata's Bangla. Rahul also remarks that different non-standard varieties of Bangla in Bangladesh have contaminated the beauty of Bangla language.

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In this instance, standard dialect ideology reflects itself in the enunciation of *sweet-soundedness* of Kolkata's Bangla and in his belief about the stigmatized status of Bangladeshi Bangla. This data about Rahul has been derived from the same setting where Akash and his family live. A significant aspect of this data indicates that it is not a standardized variety of Bangla which sounds sweet to his ear, but rather, it is Kolkata's Bangla which is sweet-sounding. In this case, a religious preacher, living in a small village of Bangladesh, is affected by the standard dialect ideology, not of a nation-state, but of another speech community of Bangla language. From this case, it seems that there might be multiple 'standards' in the psyche of people. It is to note that Rahul appears to use regional variety of Bangla in communication with local people and tries to use standard Bangla (though it does not sound like Kolkata's Bangla) while delivering sermons in formal settings. It seems irrelevant to problematize his linguistic behavior, but SD ideology comes into play when he stigmatizes regional varieties of Bangla by taking Kolkata's Bangla as a reference point.

Another instance of SD ideology (in an urban setting) reflects itself through the self-contradictory behavior of a speaker of Bangla. In this case, Saiful, a middle class male speaker of Bangla (about 24 years old) expresses his disgust and annoyance at the use of standard Bangla by Limon. In an informal conversation, Saiful defines the practices of speaking standard Bangla as a negative characteristic of Limon whom he dislikes. He angrily remarks: *haramjada abar shantipuri bhashay kotha koy* ["That bastard speaks in *Shantipuri* Bangla"]. In this case, *Shantipuri* Bangla (see Sekhor, 2011) or standard Bangla fails to indexically categorize Limon as a polite-educated person. In addition, his use of *Shantipuri* Bangla or Standard Bangla becomes stigmatized. In other words, Saiful is informed of some negative characteristics or moral flaws of Limon. Perhaps, Saiful believes that someone with negative qualities is not supposed to use standard spoken Bangla, since standard Bangla seems to be generally propagated as *bhodroloki bhasha* [language of elite person]. It may be seen that Limon (who is disliked by Saiful) uses standard Bangla to represent himself as a member of *bhodroloki society*.

In another *adda* situation (informal conversation in an urban setting), Saiful and Foysal (both are about 24 years old and corporate employees) assert that people speaking regional dialect should not be discriminated. They further remark that regional dialect is a

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marker of a person's identity, and variations in speech of a language should be respected. However, at one point in the *adda*, both Saiful and Foysal start to mimic their acquaintances who speak regional dialect in formal public places. This suggests that their *conscious* mind believes that regional dialect should not be discriminated; but their *unconscious* is occupied by standard dialect ideology. Or, at least, they do not expect people to use regional dialect in urban formal public places. In this case, regional dialect is stigmatized only at formal places; but its use is normal at home. Therefore, it seems that they converted syntactic, lexical and phonological features of regional dialect into subject of fun. In the *adda*, the mimicry continued for at least 10 minutes until they were interrupted to change the topic.

5.0 Conclusion

In short, this study has made an attempt to reveal multiple dimensions of the application of SD ideology in Bangladesh. The study suggests that some speakers of Bangla believe that standard dialect is associated with upper class identity. In addition, this study indicates that some speakers of Bangla tend to avoid non-standard or regional variety, not because non-standard variety is incorrect, but it sounds impolite to them. Apart from this, language behavior of some speakers of regional variety at rural areas appears to deny the association between language, class and education. On the contrary, multidialectal linguistic marketplace of urban areas tends to nurture oppressive and anti-people standard dialect ideology.

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A Study of Hand Gestures in Adult Speakers of Malayalam

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Mili Mary Mathew, Ph.D. Scholar
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Abstract

It is known that people of different cultures and linguistic backgrounds gesture. This study aimed to understand the nature of co-speech gestures in Malayalam speaking individuals, in terms of the types of gestures produced, frequency and patterns of occurrence, and linguistic encoding of gestures. 6 native speakers of Malayalam within the age range of 20-25 (3 males and 3 females) were selected and were instructed to describe four pictures to a listener who was unaware of these scenes. The results indicated that all participants used gestures, though there were individual variations seen. Almost all individuals were either unimanual or bimanual while speaking. Most of the gestures were produced in synchrony with the ongoing speech. It was also seen that these gestures represented nouns, action words, prepositions and adjectives.

Key words: Co-speech gestures, Frequency of occurrence, Patterns of occurrence, Malayalam

Introduction

Gestures constitute the nonverbal aspect of communication. People of all ages, culture and backgrounds gesture when they speak and gestures emerge in children even before the development of language. Gestures are not random movements; rather these movements are used to communicate some meaning. Gestures are spatio-visual phenomena that are influenced by contextual and socio-psychological factors and are closely tied to sophisticated speaker-internal, linguistic processes (Gullberg, deBot, & Volterra, 2008). Contrary to the earlier observation that

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gestures are movements produced by hands in a human being, it is now affirmed that gesture is not only performed with hands, but by other parts of body, such as head, face or arms. Thus, gestures are defined as manual [waving to say goodbye], facial [e.g., pouting to show displeasure], or other body movements [e.g., miming an object or person], (Capone, 2010).

There are four main types of co-speech/conversational gestures, namely, iconic, metaphoric, deictic, and beats (McNeill, 1992). Iconic gestures bear a close formal relationship to the semantic content of speech. These gestures visually represent the object attributes, actions and spatial relationships (e.g. when one mimes the holding of a steering wheel while saying 'drive'). Metaphoric gestures are very similar to iconic gestures except that they depict abstract concepts rather than concrete objects (e.g. when one cups their hands while saying the word 'concept'). Deictic gestures refer to things indicated by pointing with the hand, finger or chin. They can be either concrete such as pointing to someone, something or somewhere or it can also be abstract, for example, pointing to something/someone who is not present or a place or even a moment in time. Abstract deictics can be shaped by cultural characteristics such as geographical and time references which differ across languages and culture. Beat gestures are rhythmic movements that have no semantic connection to speech that is accompanied. They rather stress important words or phrases expressed in speech. A typical example of a beat would be a flick of the hand or finger.

McNeill (1992) documented four major characteristics of the adult gesture – speech co-production:

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•	First, although gesture and speech often convey complementary aspects of an underlying message, they do so simultaneously, temporally linked within the bounds of a single utterance.

•	Second, when adults gesture while speaking, gestures consist primarily of hand, arm, and finger movements (manual). It is relatively uncommon for mature speakers to produce gestures that involve legs, feet or whole body (non-manual).

•	Third, among right-handed speakers (majority of all speakers), coexpressive gestures tend to be unimanual and are produced primarily with the right hand (Kimura, 1973).

•	Fourth, gestures and speech have a constant relationship in time, with the manual movements of gesture either slightly anticipated or occurring in synchrony with co expressive speech.

Despite the absence of compelling evidence, to many, the communicativeness of gestures is self-evident. Gestures communicate, it is contended, because, like the words they accompany, they convey semantic information (Kendon, 1983; McNeill, 1985). And indeed, from the perspective of a naive observer, gesture and speech do seem to convey closely related meanings. In literature, there are also suggestions about the presence of semantic coordination between gestural and linguistic representations. Overall, the findings of studies on speakers of different languages like English, Turkish, Japanese and Dutch have shown that there are differences in the way gestures encode same events across these languages (McNeill, 1985; Lemmens, 2002; Kita & Özyürek, 2003; Özyürek & Kita, 1999).

Need for the Study

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The review mentioned above points to the fact that gestures are an inherent part of human communication process. Investigators have observed that gestures are highly integrated with speech and they aid in language production and comprehension (McNeill, 1992; Goldin-Meadow, 2003). Thus, gesture has the potential to convey substantive information. As in the case of verbal communication, the influence of culture on nonverbal behaviors is undeniably large. And yet, we cannot ignore the universal bases for many nonverbal behaviors that cut across cultural differences. Thus, it would be interesting to document the nature of co-expressive gestures in languages across the globe. And currently gesture is a phenomena which has received very poor attention in the Indian subcontinent. Thus, this study has been undertaken.

Objectives of the Study

The study aimed to understand the nature of co-speech gesture production in Malayalam speaking individuals, with respect to:

a) The frequency of occurrence of the four types of gestures, namely: iconic, metaphoric, deictic and beats

b) The pattern of occurrence of gestures, with respect to the modality of expression (uni-/bi- manual) and temporal relation to speech (synchronous/asynchronous)

c) The coordination of gestures and linguistic representation

Method

Participants

A total of 6 participants were randomly selected for the study, including 3 males and 3 females, within the age range of 20–25 years. All the participants were native Malayalam

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speakers (a language that belongs to the Dravidian family), right handers, and were from a post graduate class of a university. They were screened for having normal speech, language and hearing functions. The participants were not informed regarding the purpose of the study.

Materials

Four scenes, those depicting real life themes such as a restaurant, circus, accident, and airport, were selected for the study. They were presented as black and white picture cards.

Instrumentation

A Sony HDD handycam, with a steady shot, 10x optical zoom and built-in surround and uni-directional microphone was used for recording the task.

Procedure

The participants were instructed and recorded individually in a quiet room without any distractions. They were provided with the picture cards and encouraged to describe each picture, one at a time, to a listener seated in the room, who was unaware of the contents of the picture. They were given a warm-up time of 1 minute before the recording to get familiar with the picture. They were also asked to ignore the presence of the camera in the room and only to face the listener seated opposite to them.

Coding

Coding of the gestures was done by one of the investigators, a speech language pathologist (native speaker of Malayalam), with a minimum of three years' experience, using ELAN software. This coder was trained by the primary investigator to identify the communicative and intelligible gestures based on a key which included a list of the operational

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definitions of all the parameters of gesture that needed to be identified (Appendix 1). In order to establish reliability of the identification and segmentation of sentences, twenty percent of the data were independently processed by a second coder (primary investigator) who was also a speech language pathologist and a native speaker of Malayalam. Thus, Inter- and intra- judge reliability was also calculated and there was 85% agreement between the coders.

The following were annotated:

- Types of gestures: iconic, metaphoric, deictic and beats

- Communicative encoding of gestures: concrete nouns, action words, prepositions and adjectives

- Manner of gesture production: unimanual/bimanual; synchronous/asynchronous

Scoring and analysis

Presence of a gesture was scored as 1. Absence of a gesture was scored as 0. The repeated occurrence of the gestures was also noted. The following analysis was carried out:

- Frequency of each type of gesture was calculated

- The communicative encoding of gestures was noted, i.e. whether the gesture represented a concrete noun, action word, prepositions, and adjectives

- The hand preferences for the production of gesture was noted

- The synchronous or asynchronous occurrence of gesture was noted

Results

The analysis of the nature of production of gestures in Malayalam revealed the following results, which are as summarized in the following tables. Table 1 shows the types of gestures, the

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frequency and the patterns of occurrence. Table 2 shows the pattern of semantic encoding of three types of gestures, namely, iconic, deictic and metaphoric.

Table 1: Frequency and patterns of occurrence of gestures.

Subject	Types of gestures (Frequency %)				Unimanual		Bimanual	Synchronous		Asynchronous
	Iconic	Metaphoric	Deictic	Beats	right	left		Complimentary	Supplementary	
1/M	43.47	5.79	30.43	20.28	✓	✓	✓	52	3	1
2/F	52.38	2.38	27.38	17.85	✓	-	✓	64	5	6
3/M	50.94	9.43	24.52	15.09	✓	-	✓	39	6	2
4/F	48.14	9.25	38.8	3.70	✓	-	-	52	3	6
5/F	42.22	0	31.11	26.66	✓	-	✓	33	0	1
6/M	40	6.66	26.66	26.66	✓	✓	✓	11	0	1

From Table 1, it can be observed that the individuals used all four types of gestures. Iconic gestures were most frequently occurring (46.19%), followed by deictic (29.82%) and beats (18.37%). Metaphoric gestures were least observed (5.58%). All individuals, with the exception of one, used both their right and left hands (bimanual) while gesturing. And at those instances where individuals were unimanual, majority used their right hands. Only two individuals used their left hands to gesture at certain times, which was again not frequent. The occurrence of synchronous gestures (94.44%) was more frequent than those of asynchronous

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(5.55%).The occurrence of complimentary gestures (88.88%) was more frequent than supplementary (11.11%).

Table 2: Patterns of linguistic encoding by co-speech gestures.

Types	Concrete Nouns (%)	Prepositions (%)	Adjectives (%)	Action Words (%)
Iconic	24.16	26.17	10.73	38.92
Deictic	55.55	33.33	5.55	5.55
Metaphoric	62.36	4.30	13.97	19.35

From Table 2, it can be understood that among the three types of gestures, namely, iconic, deictic and metaphoric, most gestures encoded concrete nouns (47.35%), action words (21.27%) and prepositions (21.26%). Adjectives (10.08%) were least encoded in their gestures. Iconic gestures encoded more action words, deictics and metaphoric gestures encoded more nouns than the other categories.

Discussion

This study done on 6 Malayalam speaking adults has revealed a few interesting findings in the context of nonverbal communication.

Types and Frequency of Gestures

All the participants used gestures, though there were individual variations observed. Some used gestures more often than others. But, all the participants used iconic, deictic, beats and metaphoric gestures. This finding is similar to that reported in other studies on adults form

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different linguistic backgrounds (McNeill, 1992). Among the four types, iconic gestures were most frequently seen, followed by beats and deictic gestures. Metaphoric gestures were used less frequently by all the participants. This is a novel finding; as such an analysis has not been reported previously. But it has to be considered with caution since there were individual variations in the use of gestures.

Patterns of Occurrence of Gestures

Almost all individuals, were producing gestures either unimanually or bimanually at various junctures while speaking. Only one participant did not use produce gesture bimanually. While they used only one hand to gesture, most preferred to use their right hands, and only two of the participants used their left hands to convey few gestures at certain instances. This does not altogether conform to earlier reports that among right-handed individuals, the coexpressive gestures tend to be unimanual and are produced primarily with the right hand (Kimura, 1973). All the participants in this study were right handed individuals and they did not show any hand preferences while gesturing.

Also as observed, most of the gestures were produced in synchrony to the ongoing speech. Only few of the gestures were not timed with speech and were produced with a delay. This again is similar to the findings by McNeill (1992), who reported that gestures and speech have a constant relationship in time, with the manual movements of gesture either slightly anticipated or occurring in synchrony with co expressive speech.

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Another observation was that most gestures were complimenting the spoken information, i.e. gestures reflected the same meaning as that of the spoken word. This was again reported by McNeill (1992) that adult hand gestures provide complementary information.

Coordination of gestural and linguistic representation:

It was observed that the gestures produced encoded the following linguistic forms: nouns, action words, prepositions and adjectives. Among these, concrete nouns were frequently represented by gestures and adjectives were least represented. Concrete nouns were also represented by deictic and metaphoric gestures. Prepositions were represented by iconic and deictic, least by metaphoric. Adjectives and action words were mostly represented by metaphoric and iconic gestures. These reflect on the fact that gestures also convey linguistic information and are thus communicative. Similar findings have also been reported in studies done in native speakers of English, Turkish, Spanish, and Japanese, wherein gestures have been reported to represent semantic and syntactic (McNeill, 1985; Lemmens, 2002; Kita & Özyürek, 2003; Özyürek & Kita, 1999). But, further analysis has to be carried out to understand the differences in the gesture used in the representations of these forms across languages.

Conclusion

Gestures form a part of our day to day conversation, and just like speech encodes linguistic representations, so do gestures. Thus gestures are communicating. This study does provide evidence to the position that gesture and speech co-occur during production because they are linked to one another and to the same underlying thought process. The gesture production in Malayalam speakers followed some similar patterns as reported in literature, but there were also differences noticed. Therefore, like spoken languages across the globe have certain universalities

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and differences, gestures also show similar characteristics. And since nonverbal communication is important in all aspects of normal and disordered individuals, it is important to document the same. This study can further be strengthened by including more participants to get a better representation of the population and also by assessing gestures in various discourse tasks to get a better picture of the gesture speech link.

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Appendix 1: Operational definitions

Item	Operational definition
Iconic gesture	Gestures that represent concrete concepts
Deictic gestures	Gestures that provide reference in space
Metaphoric gestures	Gestures that represent abstract concepts
Beat gestures	Up-down flicks of the hand that indicates the rhythm of speech
Unimanual gestures	Gestures produced using only one hand
Bimanual gestures	Gestures produced using both hands
Synchronous gestures	Gestures that occur at the same time as that of spoken word represented by them
Asynchronous gestures	Gestures that occur either before or after that of spoken word represented by them
Complimentary gestures	Gestures that represent the spoken word
Supplementary gestures	Gestures that add related information about the spoken word

Source: McNeill (1985)

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An Elegy Written in a Country Churchyard
Gray Expresses the Sympathy for the Common Man

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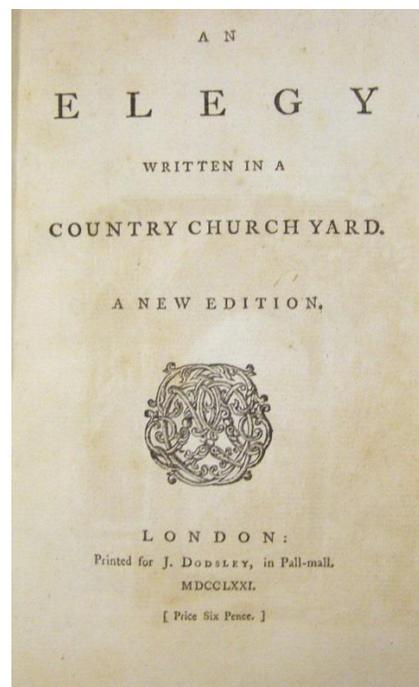
Abstract

   An Elegy Written in a Country Churchyard is a poem by Thomas Gray, first published in 1751. Gray may, however, have begun writing the poem in 1742, shortly after the death of his close friend Richard West. In this poem Gray has changed the form of writing an elegy; it is the first elegy that mourns the death not of great or famous people, but of common men who remain unknown and unrecognized. Gray also attempts to show that all 'the paths of glory lead but to the

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grave.' By implication, the futility of all human ambition and aspiration is hinted at. The contrast between the lives of the rich and the poor, or the privileged and the unprivileged is also highlighted in the poem. He shows how the poor are not in a position to enjoy the luxuries and joys of life in this world. Their poverty proves an obstacle in the path of their progress. But this poverty is a blessing in disguise. If it does not allow people to rise higher, it also restrains them from doing evil, by limiting their power to do so. The rich, on the other hand, possess the power and means to do well to themselves and the world, but they also have powers to do mischief and bring destruction on innocent people.

Key Words: Common man, Elegy, Sympathy, Paths of Glory

1. Introduction

Thomas Gray (1716-1771)
Courtesy: http://www.poetryfoundation.org/bio/thomas-gray

Thomas Gray was one of the most important poets of the eighteenth century. He was born on December 26, 1716 in London. He was the fifth of twelve children; all the others died in infancy. His father was Philip Gray, a scrivener and exchange broker who treated his wife with extreme cruelty. He refused to educate the lad, and the expense of Gray's education was borne by his mother. In 1727 or thereabouts, he was sent to Eton College, where he formed lasting

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friendships with *Horace Walpole,* son of the Prime Minister, *Richard West*, son of the Lord Chancellor of Ireland and *Thomas Ashton*, nicknamed "Plato." In December of 1743, he took the degree of Bachelor of Civil Law (LL.B.) at Cambridge, but never practiced. In 1748 he began a philosophical poem on *The Alliance of Education and Government.* (Clark Sutherland Northup, 1911)

Perhaps Gray was the most learned man in Europe. He was equally acquainted with the elegant and profound parts of science, and not superficially but thoroughly. He knew every branch of history, both natural and civil and had read all the original historians of England, France, and Italy. Criticism, metaphysics, morals, and politics formed a principal part of his plan of study; voyages and travels of all sorts were his favourite amusement; and he had a fine taste in painting, prints, architecture, and gardening. He was also a good man, a well-bred man, a man of virtue and humanity. But His strength and courage gradually declined until in May, 1771, he was attacked by gout of the stomach and at 55, he died. He was buried beside his beloved mother at Stoke Poges churchyard, the scene of the "Elegy".

Samuel Johnson was the first of many critics to put forward the view that Gray spoke in two languages, one public and the other private, and that his private language—that of his best-known and most loved poem, "Elegy Written in a Country Churchyard" was too seldom heard.

2. Gray's Productivity - Poems

Gray is widely considered the most important English poet of the mid-eighteenth century and he was a major figure in the transition from the Neoclassical to the Romantic style in English letters. His famous poems are: *Ode on a Distant Prospect of Eton College*, *Ode on the Death of a Favourite Cat, Drowned in a Tub of Gold Fishes, Ode on the Spring, Hymn to Adversity, Sonnet on the Death of Mr. Richard West, The Progress of Poesy, The Bard, A Long Story, Ode on the installation of the Duke of Grafton*, *Ode to Mary Magdalene* and *Hymn to Ignorance*. In 1754, his incomplete *Ode on Vicissitude*, was found after his death in a diary .But he is primarily

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remembered for his greatest masterpiece, *Elegy Written in a Country Churchyard* - one of the best known and most beloved poems in English literature.

3. Elegy

Greek origin word elegy is the poetic expression of sorrow or mournfulness, which is usually associated with death. It has the tone of mourning and it is a song of lamentation. It was usually written to mourn the death of a friend or a dear and near one. Expressive both of personal grief and of preoccupation with universal concerns, it often combines the particular and the general, the emotional and the intellectual, to create the fusions of great poetry. In the words of Coleridge, an elegy "is the form of poetry natural to a reflective mind".

There is quite a difference in the writing of today's Elegies and Ancient Greece. Elegies from Ancient Greece were not written about death, but written about one's "true love." (Turner) At that time, the term denoted a particular rhythmic pattern rather than specific subject matter. The most famous Latin love-elegists, Propertius, Tibullus, and Ovid became models for poets of the English Renaissance, who used humor, irony, even slotted narratives into a poem and still called it elegy. They also composed funeral elegies of the type with which modern readers are familiar. Propertius wrote many of his elegies to his lover Cynthia, the prosperous member of ancient Greek society. (C.bevota, 2014)

Until the 16th Century, the definition of elegy becomes a poem that is somber and melancholy in tone. 'Shed No Tears' is a poem that adheres to the definition of elegy. It is somber in tone and is a tribute to someone who has passed, but lives on in the heart of the writer. But at that time, elegy was only written on the death of celebrated and famous persons. Milton's *Lycidas* on the death of his friend Edward King and Tennyson's *In Memoriam* at the death of A. H. Hallim are the celebrated elegies. Walt Whitman wrote the famous elegy *O Captain! My Captain*! As a tribute to slain President Abraham Lincoln and P.B. Shelley's *Adonais* mourns the death of John Keats.

But Jonathan Swift's elegy was quite different from others. His "A Satirical Elegy on the Death of a Late Famous General" was written in 1722 upon the death of the English general John

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Churchill, the Duke of Marlborough, who had a checkered diplomatic and military career. Among these, *Elegy Written in a Country Churchyard* by Thomas Gray as a tribute to his friend and fellow poet, Richard West and "*When Lilacs Last in the Dooryard Bloom'd*" by Walt Whitman are the two most popular examples of elegy. (Swift, 1765)

4. Objective Mourning

Gray's elegy like other elegies of Milton, Shelley, Tennyson or Arnold is also a song of lamentation and mourning. But it is objective mourning whereas in the elegies of other poets the mourning is too personal. Though written to commemorate gray's friend, Richard West, the poem expresses grief over death in general. But he reflects upon death, the sorrows of life, and the mysteries of human life with a touch of his personal melancholy. And he honors the potentially great people who live and die in obscurity**.** In this context, *Swinburne* said "elegy as a poem of high perfection and universal appeal to the tenderest and noblest depths of human feeling", and remarked as an elegiac poet, gray holds for all ages, his unassailable and sovereign station.

In fact, due to the new form of the elegy and both its theme and poetic techniques, its popularity has transcended the limits of time and place. It deals with the theme of death and the transitory quality of all worldly glory and human achievements. It also deals with the lot of common men on this earth. These universally appealing themes contributed much to the enduring popularity of the poem. The melancholic note of the poem is in keeping with the poetic taste of Gray's age and it enhances its appeal. (Gray's elegy written in the country churchyard, 2011)

It has been widely read and admired in all places and in all times. Grierson and Smith regard it as the most widely known poem of the 18th century along with Oliver Goldsmith's Deserted Village. And it is probably still the most popular and the best loved poem in the English language. It has been translated into a large number of languages like Greek, German, Hebrew, Dutch, Spanish, Russian, Latin, Italian, Japanese etc.

5. A Representative of the Impersonal Class of Elegies

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Gray's elegy is the best representative of the impersonal class of elegies. Here the poet doesn't lament at the death of a particular person; he mourns in a general manner for the lot of man. it mourns the death not of great or famous people, but of common men. The poet sees a country churchyard at sunset, which impels him to meditate on the nature of human mortality. He considers the fact that in death there is no difference between great and common people. He goes on to wonder if among the lowly people buried in the churchyard there had been any natural poets or politicians whose talent had simply never been discovered or nurtured. This thought leads him to praise the dead for the honest, simple lives that they lived.

Gray did not produce a great deal of poetry; the *Elegy Written in a Country Churchyard* however, has earned him a respected and a well-deserved spot in literary history. The poem was written at the end of the Augustan Age and at the beginning of the Romantic period, and the poem has characteristics associated with both literary periods. On the one hand, it has the ordered, balanced phrasing and rational sentiments of Neo-classical poetry. On the other hand, it tends toward the emotionalism and individualism of the Romantic poets; most importantly, it idealizes and elevates the common man. He provided a bridge between the Neo-classical style of his time and the Romantic era of John Keats. (Gray, 1751)

6. Interest in the Life of Humble People

In this funeral elegy, Gray shows a keen interest in the life of humble people and village craftsmen. These poor, and insignificant people who lie in the churchyard, have in death, become equal to the most famous and prosperous men of all times: death comes to all men. He is able to express how all must die, and it does not matter if one is rich or poor, a noble or a commoner, or a poet or a politician. He is also able to elevate the common man with the elegy as a tool and his own freedom in the use of word power and poetic style. (Be, 2008)

There is little originality or novelty of thought or sentiment expressed in the Elegy. It expresses the feeling for the common man, which everybody has. The poet's views about death as an inevitable fact of life are quite common. The presentation of the contrast between the destiny of the rich and the poor is based on conventional views. The thought about fame and obscurity, human ambition and pride are quite old too. The Elegy abounds in what Tennyson calls 'divine truisms that make us weep'. However, Gray has lent great force to these common

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thoughts and truisms through his unique expression and has done it so beautifully, that they have become universally appealing. The commonest man finds the Elegy echoing his own feelings and sentiments. The poem transcends the limits of time and place, and appeals to people everywhere and in all times.

7. *An Elegy Written in a Country Churchyard***: The Paths of Glory Lead But to the Grave**

Gray's "Elegy" is one of the best-known poems about death in all of European literature. The poem presents the reflections of an observer, who passing by a churchyard out in the country, stops for a moment to think about the significance of the strangers buried there. Scholars of medieval times sometimes kept human skulls on their desktops, to keep themselves conscious of the fact that someday they, like the skulls' former occupants, would die; from this practice we get the phrase *memento mori*, which we say to this day to describe any token one uses to keep one's mortality in mind. (Please see below for the meaning of *memento mori*.)

According to Douglas Bush "the *Elegy* is a mosaic of traditional motifs, classical and modern." The dominant theme of this poem is death. It deals with the death of the rude forefathers of the village, death as a common occurrence in the world and the anticipated death of humans which means a cessation of life's simple pleasures. The forefathers of the village are lying buried in the ordinary graves, beneath the rough alms and yew-trees. The graves are on the turf and very small. The ancestors of the villagers were buried long ago. Now they sleep forever in their decaying graves which look like heaps of earth only. Gray reflects not only on the untimely death of young people, but also on the death that comes after a normal life span. Gray talks of youth who might be the poet himself, or his friend West, in whose memory the poem has been written. In fact the shadow of death constantly hovers over the poem.

Gray's elegy begins with the creation of the late evening atmosphere of gloom and melancholy, suitable to an elegy. The poet sits alone in the country churchyard. The darkness is increasing all around and the cattle are returning home for rest. The bell has tolled, the curfew hour is on, indicating the end of day's business. The moping owl, the bird of ill-omen, hoots. The whole poem is filled with images and phrases of despair. The description of the rustic poet also gives a gloomy picture of his life. Thus the pall of death dominates the poem.

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In the third stanza of the elegy the poet describes, "Save that from yonder ivy-mantled tower, the moping owl does to the moon complain," which demonstrates the night is approaching because owls come out in the darkness of night or death, it also signifies the wealthy people because of the mention of the 'ivy-mantled tower'. This undoubtedly and naturally demonstrates the death of the forefathers and the men being put to rest within their tombs. Also, the use of the term fore-fathers seems to indicate that these men were from various walks of life - farmers, politicians, fathers, from both classes, rich and poor.

The poet sees a country churchyard at sunset, which impels him to meditate on the nature of human mortality. The poem invokes the classical idea of *memento mori* (**Memento Mori:** The sun sets by the side of the churchyard, making the narrator to ponder over the ultimate fate and nature of human mortality. The narrator tries to bring out the fundamental difference between the great and common man when all lay side by side in their narrow cell. The idea is invoked from a Latin phrase *memento mori* which states to all mankind, "**Remember you must die")** (Essencz, 2013), a Latin phrase which states plainly to all mankind, "Remember that you must die." The speaker considers the fact that in death, there is no difference between the great and the common people. He goes on to wonder if among the lowly people buried in the churchyard, had there been any natural poets or politicians, whose talents had simply never been discovered or nurtured. This thought leads him to praise the dead for the honest, simple lives that they lived.

Then in the fourth stanza, Gray uses the churchyard scene to invoke important images: the strength of the elms, death as symbolized by the graves and the comfort provided by the yews giving shade to the bodies that sleep. The poet begins by reflecting on the death of the humble and the lower class.

Gray has the ability to demonstrate the individual and the emotional issues behind death and dying, and also to elevate the common man. In stanza five, he expresses how these forefathers will no longer be roused from their lowly beds by the breeze of the morning, the swallow twittering, or the cock echoing. They are dead and gone forever. He then highlights the fact that it does not matter if one is rich or poor. In stanza nine he writes:

The boast of heraldry, the pomp of power

And all that beauty, all that wealth e'er gave

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Awaits alike the inevitable hour.
The paths of glory lead but to the grave.

These lines vividly portray the factual truth that death comes to all - the wealthy and the poor. Death doesn't make any distinctions between the high and low. It is an unavoidable event in everyman's life. Death waits even for those who are proud of their noble birth, wealth, social importance and beauty. So, proud and ambitious people should not hate these poor rustic people. They lead simple lives which they spend in useful work. Death comes to all and so the poet concludes that all paths, however glorious, lead only to the grave.

He compares the activities of the rich. It is likely that they would treat with contempt the short and simple history of the poor. Gray asks them not to be proud of themselves because they were ambitious and had achievements to their credit. Despite all their richness, pomp, power and rank, all persons are to die one day. Death closes all. Gray tells them not to be proud of their big monuments over their graves, while the poor have no such things. The poet laments that it is not the mistakes of the poor that they did not have any such monuments over their grave yards. All monuments built in their honour and words spoken in their praise after their death cannot make them come back to life. Death levels every one and there are no distinctions in the grave yard.

Then in stanza eleven he queries, "Can storied urn or animated bust/Back to its mansion call the fleeting breath?" Even those that live in mansions, have wealth beyond what the poor can dream of, still die and fall to "the silent dust" as he states in line three. Similarly speeches in honour of the rich dead and the language of flattery cannot please the ears of the dead or restore them to life.

But nobody wants to leave this world as a prey to 'dumb forgetfulness .The poet expresses the dead man's nostalgic feeling for the world and his desire to be remembered and honoured after his death in stanzas twenty-two and twenty-three. Life is made up of both pleasure and pain, yet no one wants to die, no one has ever left the bright and happy enclosure of this world without casting one longing lingering look behind. Even the poor when they die wish to be remembered long after their death:

For who to dumb Forgetfulness a prey,

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This pleasing anxious being e'er resign'd,

Left the warm precincts of the cheerful day,

Nor cast one longing, ling'ring look behind?

From this elegy, we feel that every dying man desires some dear person to shed tears on his death in his memory with affection, and also desires to be remembered with love and sympathy after his death. Even in the ashes of the dead man, there are the sparks of a craving for love and sympathy of his fellow beings, which is natural in man. The poet describes the fate of himself and he says that now he is intent on honouring the obscure villagers who are dead, and after his death he himself would be buried in just such a humble place.

He mentions how he was quite an unknown person and did not earn any name or fame. He was by nature gloomy. But he had a kind heart and was sincere. He was sympathetic towards those who suffered. Hence he is sure that God would have sympathy for him. It is just possible that accidentally some poet, having feelings similar to his own and inspired by a meditative cast of mind, may happen to come to his grave, and enquire about his fate.

Thus death seems to have overpowered the poet while he was writing about the death of the rustic forefathers of the village and pointing out their desire to be remembered after death. Lyly Glazier believes "each rude forefather of the hamlet has become a type for mankind. There is thus a double for every man in the poem -- the poet observer who is every man still alive and reflecting about death, and each rude forefather, who is every man already dead and underground. They merge together later in the poem, when the poet suddenly projects himself into his own grave and from there reflects about his own hopeless desire for immortality.*"*

At last, Gray points out both the advantages and disadvantages of death. If it deprives man of his chances to become great and renowned and do good to others, it also restrains him from acts involving cruelty, selfishness and violence. In a way, therefore, death is good for man.

8. *An Elegy Written in a Country Churchyard: Sympathy for the Common Man –*
Representative of Sentimentalism

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Carl J Webber remarks "Thomas Gray is the pioneer literary spokesman for the ordinary man, the patron saint of the unknown soldier.... Gray's rude forefathers were also the forefathers of Wordsworth's Wagoner, Michael and Peterbell."

Gray is the representative figure of sentimentalists. With a classical precision and polish, the poet shows a keen interest in the English countryside and a sincere feeling of the life of common people. Sentimentalism came into being as the result of a bitter discontent among the enlightened people with social reality. The sentimentalists continued to struggle against feudalism, but they sensed at the same time the contradictions in the process of capitalist development. Dissatisfied with reason, sentimentalists appealed to sentiment, to the human heart. They turned to the countryside for its material, and showed great sympathy for the poverty of village people.

The poem may be called an elegy on the premature death of the talents and energies of the poor. Another mark of Gray's originality is that instead of addressing it to the rich, great or privileged men, he addresses this poem about common man, to common men and seeks to elicit a sympathetic response for their common lot.

This *Elegy* is remarkable for its humanity and its concern for the lot of common human beings on this earth. It may be put alongside Keats's Ode to a Nightingale, which deals with the lot of man on this earth. Although it hints at the inevitability of the end of all human glory and the futility of power, wealth, ambition and pride, it is mainly concerned with the destiny of the common man and seems to lament the loss and waste of so much talent and energy of the poor because of lack of opportunity.

Some of the poor rustics might have become inspired poets or great rulers or statesmen, but poverty stood in the way of the development of their inborn powers. They had no opportunity of using the mental gift with which god might have endowed them. They are not in the position to enjoy the luxuries and happiness of life in the world their poverty proves an obstacle in the path of their progress. Yet the poet says this poverty is a blessing in disguise, because if it does not allow the people to rise higher, it also restrains them from doing evil, by limiting their power to do so. The rich, on other hand possess the power and means to do well to themselves and the

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world. But they also have the powers to commit mischief, and do bring destruction to innocent people.

Gray seriously thinks about poor or common people, so in stanza eight, he admonishes saying, let not ambitious people look down with contempt and ridicule upon their useful labours, their simple and homely joys, and humble lives of these villagers; let not people, who are great and majestic, hear with a contemptuous smile, the brief and simple life history of these poor people. According to him, all the pride and glory and power associated with beauty, pomp and wealth is transitory and awaits the final doom.

He advises the upper classes, those that are full of ambition, grandeur, power, nobility, and pride, exhorting them not to mock the poor for their simplicity, or for not having elaborated statues on their graveyard memorials. For the great men, after their burial, the loud and solemn sound of the song sung by the choir, in praise of the departed, raises high through long passage, and the arched ornamented ceiling of the church. The poor are born with the same natural abilities as members of the upper classes. The contrast between the rich and the poor, the great and the humble, is referred to in these stanzas. The difference between the rich and the poor is illusory, so far as death is concerned. Death is a great leveler:

Nor you, ye Proud, impute to These the fault,

If Memory o'er their Tomb no Trophies raise,

Where through the long-drawn aisle and fretted vault

The pealing anthem swells the note of praise

Gray thinks of the poor villagers who are lying buried. His heart is full of sympathy for them. He laments for the rustic who died un-honoured, unwept and unsung. The sentiment expressed is universal. He writes of the poor villagers and mankind in general. These rustic people when alive led a very simple life. They were not ambitious. They did not commit the crime which ambitious people commit in order to become rich, but in the end everything is reduced to dust.

However, if these poor people were restrained from becoming great and famous, and their powers of doing good were held in check, their capacity for harming others was also limited

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by their inability to do much in life. Their fate confined their crimes or forbade them to ascend the throne by violent methods or gaining any other advantage through cruel means. These people did not have to hide the truth or suppress feelings of shame, or foster luxury and pride through flattery.

In the same way, the poet presents a view about the overpowering of life by death, in stanza twelve, which makes any human achievement by the poor people impossible. The dead people buried in the churchyard had much potential for development. If chance had been given, they might have become great men, great politicians, and great poets. But these humble people never got the chance to open the vast book of knowledge which is full of the collective wisdom of the wise men of all ages. Cruel poverty chilled their enthusiasm and prevented their soul from finding expression in noble deeds and sentiments.

In spite of this, the poet compares the dead rustics of the village to the bright gems and pearls that lay hidden and unseen in the depths of ocean. They are akin to the beautiful flowers that bloom in the jungles, but fade away unseen and unrecognized and diffuse their sweet fragrance unnoticed and un-enjoyed. Similarly, the humble villagers with great capacities died unknown in obscurity for want of suitable opportunity. The elements of comparison bring the divine love that Gray had for his village and for the people who lived there. Very few poetic compositions are able to touch the soul with a caliber of this range! Like in stanza thirteen:

Full many a gem of purest ray serene,

The dark unfathom'd caves of ocean bear:

Full many a flow'r is born to blush unseen,

And waste its sweetness on the desert air.

In the nineteenth stanza of the elegy, the poet describes the life led by the dead forefathers. According to him, they never tried to give up the quiet tenor of their life which was lived in aloofness from the maddening struggles of people in this world. They continuously enjoyed a peaceful course of life in the quite seclusion and peace. The poet thus points to the unambitious life of the poor as contrasted with the life of the rich and great, whose lives are usually full of ambitions, luxury and hectic activities. The poor never cherish high aspirations or

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ambition and do not hanker after fame and prosperity, because everybody is doomed to death. And, before death, all people are equal. There is no distinction of class in death.

The poet proceeds to think about the simple and poor persons who are buried in this grave yard. He is pained to think that they do not live any more. Their wives kept the fire burning for them and worked hard. When they used to return from their work in the evening, their children would run up to them, lisping their names and eager to have their kisses. They used to harvest the corn, plough the furrow, drive their team of oxen to the field and cut wood with strong axes. All these activities have come to an end for them now. No such happy event would happen anymore. (Suyam)

Gray expresses sympathy with the lot of the common people who lived far away from the madding crowd and spent their days in huts and cottages. He exhorts the proud and ambitious people not to laugh at the simple life and the obscure destiny of the poor. He tells them that they are much like the poor, since they also have to die one day and leave all their glory, wealth and luxuries in this world. The poem lays emphasis on the transitory state of all human glory and the emptiness of all boasts of power and wealth. It also points out the inevitability of death. Gray seems to impress upon us the idea that being poor is not altogether a matter of misfortune. The poor are fortunate in that they do not have to shut the gates of mercy on their fellow beings as the great men choose to do.

Conclusion

This research aimed at analyzing Thomas Gray's poem *An Elegy Written in the Country Churchyard* does not lament the death of a particular person, but feels for the lot of common man. It shows the critical situation of poor people and also the social and economic injustice happening in their lives. Gray very clearly expresses the fact and tells the living upper class people that ultimately it does not matter what glory they achieve, or how elaborate the eulogy upon their tombstones. Death is inevitable. It comes to all and at the end they will also die just like the poor.

It is not a record of personal loss, but is a collection of serious and painful reflections by the side of a village church-yard containing a number of decaying graves. His mourning is not

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for the famous, the wealthy or the powerful, but for the ordinary people buried in the churchyard. He wonders what they could have become and praises their simple and virtuous lifestyles. Dr. Samuel Johnson, who otherwise was a strong critic of Gray, said of this poem: "the churchyard abounds with images which find a mirror in every mind and with sentiments to which every bosom returns an echo". The poet's sympathy for the low and the downtrodden is clearly brought out in the poems

Gray's "Elegy" isn't just about death, and it isn't just doom and gloom. It's about the fear of being forgotten after you're gone. Gray looks at the graves of common folks, and instead of just shrugging and figuring that their lives were not worth remembering, he takes the time to think about what made them tick. And apparently this poem hit a sympathetic chord within the eighteenth-century readers.

There is also a fact that through this poem Gray raised the voice of democratic sympathy much before the French or the American Revolution, aiming at the ideas of liberty, equality, and fraternity. He may be said to have inspired the democratic sentiments of Wordsworth who, much later, wrote about poor rustics like Michael, the leech gatherer and the wagoner. Gray often gets interpreted as a kind of turning point from the more formal poetry of the 18th century, with its emphasis on rich and famous people, to the more loose, free-form poetry of the Romantics, which focused more on everyday folks.

The later Romantic poet Percy Bysshe Shelley was an admirer of the poem and influenced by it, as was Thomas Hardy, who knew the poem by heart. At the end of the century, Matthew Arnold, in his 1881 collection of critical writings, said, "The Elegy pleased; it could not but please: but Gray's poetry, on the whole, astonished his contemporaries at first more than it pleased them; it was so unfamiliar, so unlike the sort of poetry in vogue." In 1882, Edmund Gosse analyzed the reception of Gray's poem: "It is curious to reflect upon the modest and careless mode in which that poem was first circulated which was destined to enjoy and to retain a higher reputation in literature than any other English poem perhaps than any other poem of the world written between Milton and Wordsworth." An anonymous review of Gray in the 12th December 1896 issue, the Academy claimed that "Gray's 'Elegy' and Goldsmith's 'Deserted Village' shine forth as the two human poems in a century of artifice."

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This elegy presents a faithful account of the human condition on this earth, and if that condition turns out to be gloomy, Gray is not to be blamed for this. To him goes the credit for pointing out not only the obscurity of life of the poor, but also their good luck in having escaped, through death, the acts of cruelty and violence that they might have committed had they lived longer.

An Elegy Written in a Country Churchyard moves from a meditation in a particular place upon the graves of the poor, to a reflection on the mortality of all humankind and on some of the benefits of being constrained by poverty. The poem alludes to the wish of all people not to die and to the ways in which each is remembered after death. Gray concludes by imagining his own death and how he hopes to be remembered. He finally concludes that he wants the same as the common, ordinary people he has written about.

1) **Memento Mori:** The sun sets by the side of the churchyard, making the narrator to ponder over the ultimate fate and nature of human mortality. The narrator tries to bring out the fundamental difference between the great and common man when all lay side by side in their narrow cell. The idea is invoked from a latin phrase "**memento mori**" which states to all mankind, "**Remember you must die"**

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Effective Use of CALL Lab in Building Vocabulary
for Engineering Graduates

Nirmala Rita Nair, M.A., Ph.D. & Gitasri Mukherjee, M.A., M.Phil., Ph.D.

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Abstract

A strong vocabulary is an invaluable possession for engineering students as it widens their avenues of thought, sharpens mental abilities to excel not only in academic affairs, but also maximize scope for employability and help in professional growth. This necessitates an endeavour to integrate vocabulary improvement as an ongoing process in one's academic and professional journey. British linguist David A. Wilkins (9-10) has rightly observed that "without grammar little can be conveyed, without vocabulary nothing can be conveyed."A nimble working vocabulary gives learners the ability to be explicit instead of being vague when sharing their views, following classroom teaching or comprehending the books they read. To meet this objective, Computer Assisted Language Learning (CALL) Lab plays a very crucial role, since it exposes learners to self-instructional, learner-friendly modes of language learning, providing them with the freedom and privacy to listen, read and learn at their own pace. The vocabulary acquired in this process strengthens the learners to confidently face computer-based competitive exams such as TOEFL, GRE, IELTS.

Key words: CALL, Computer Assisted Language Learning, TOEFL, GRE, IELTS, vocabulary learning, vocabulary use, Indian engineering students

Introduction

A limited vocabulary hampers a learner's ability to express himself/herself effectively. Such a learner finds it difficult to comprehend a text and write coherent, cohesive and syntactically correct compositions. Besides this, the learner also has a tendency to avoid situations where there is a need to interact with others since he/she is unable to converse with

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peers or understand the teacher's lectures and so on. Due to paucity of vocabulary, a learner might have problems such as verbosity, malapropisms, mixing general and specific vocabulary, incorrect use of formal and informal language, confusion with homophones etc. Often, these problems which occur due to lack of attention and practice in vocabulary building, inhibition in using new words, can be rectified by setting goals and nurturing an awareness, appreciation and love for words. Although vocabulary building is a lifelong learning activity, its success depends on it being goal-oriented and time-bound.

Need to be Aware of the Demands of the Industry

As Stephen Covey points out, one must begin with the end in mind (98). Engineering graduates need to be aware of the requirements and demands of the industry and prepare themselves from the outset to face the professional challenges that lie ahead of them. In the present day scenario, recruiters prefer engineering graduates who are equipped not only with their subject knowledge and technical skills, but also have a sound command over the English language. Such candidates leave a positive impression and are considered assets in any organization.

Focus on Building a Sound Vocabulary

To achieve this goal, learners must strive towards improving their language skills by focusing on building a sound vocabulary, since it forms the basis in language learning and affects one's language proficiency. As Lewis points out, "Lexis is the core or heart of language". (89) A rich gamut of vocabulary enables learners to effectively enhance their language skills, gain new insights and articulate their thoughts and feelings. Building vocabulary involves more than just memorizing lists of words. These words need to be used appropriately in proper context. This in turn builds confidence and has a positive impact on one's capability to strengthen language proficiency. However, as linguist researcher Paul Nation (1994) notes: "Vocabulary is not an end in itself. A rich vocabulary makes the skills of listening, speaking, reading, and writing easier to perform."

Ways to Expand Learners' Vocabulary

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Hence, learners need to make a constant effort to acquire and retain new words which would enable their vocabulary to grow exponentially. There are many ways in which learners can expand their vocabulary, such as developing the habit of referring to a dictionary, reading extensively (e.g. books, newspapers, magazines, journals, books that focus only on vocabulary building such as "Improve Your Vocabulary in 30 days" by Norman Lewis), mastering root words and affixes, learning at least one new word a day and using those words in a befitting, appropriate manner. However, this paper is focused mainly on the use of Computer Assisted Language Learning (CALL) Lab to expand and enrich learners' vocabulary.

Teachers can assist learners to expand their vocabulary rapidly and in an enjoyable manner by using the different vocabulary building software in the CALL LAB, for example, CD-ROMs of the various dictionaries. Present day learners feel comfortable in using technology and this can be used to their advantage to make vocabulary building effective and interesting. It may be noted that in some engineering colleges the CALL LABS are equipped with internet facilities. This empowers the teacher to make the most of the innumerable resources available and make wise choices with respect to materials that will expedite the process of vocabulary building. The following are some of the sites that will be of great benefit to the learners:

- Online English newspapers
- Vocabulary learning sites e.g. www.vocabulary.com
- BBC Learning English: http://www.bbc.co.uk/worldservice/learningenglish
- Services that send emails with a new word a day e.g. wsmith@wordsmith.org
- Online Dictionaries and Thesauri e.g. http://www.merriam-webster.com

The Role of CALL Lab

The CALL Lab encourages learners' self-learning. It gives the advantage of attempting a larger number of exercises compared to what a teacher could do with board work. In the lab situation the learners are much involved and take an active role, as they can make use of the vocabulary learning tools available, at their own pace. As pointed out by Ali Farhan AbuSeileek and Atef Odeh Abu Sa'aleek in the journal **Language in India** (2012), "CALL programs can be wonderful stimuli for second language learning....computer technology can help second language

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learners, strengthen their linguistic skills, affect their learning attitude, and build their self instruction strategies and self-confidence."

Undergraduate Engineering Class and Use of English CD-ROMs

Synonyms, antonyms, idioms, homonyms etc. are part of the English Theory syllabus for Engineering (BE), 1st Year students. It is not easy for a teacher to do justice in covering these topics in merely two or three hours in the theory class. Interestingly 'Dictionary and Thesaurus' are part of the English Lab syllabus. Hence the CALL Lab with its CD-ROMs of dictionaries and thesauri can be used to supplement and consolidate the vocabulary learning that the learners have already been exposed to, in the theory class.

The following are the ways in which the CD-ROMs of various dictionaries and thesauri (e.g. Cambridge Learner's Dictionary and The Oxford Learner's Thesaurus) can be used to assist learners in vocabulary building in the CALL Lab.

To begin with, learners can be provided with a list of words, the meanings of which they can be asked to find in the CD-ROMs of dictionaries available in the CALL Lab. Gradually, the list can be enriched by including words that they find more challenging. Interestingly, there are many words which can be explained better through a picture than merely explaining it. For instance, the words to express quantities can be taught through pictures, for example, a blob of cream, crumbs of bread etc. as shown in the CD-ROM of Cambridge Learner's Dictionary.

Words learnt in context will be long retained if they can be presented in documentaries, video clippings, films etc. For example, students can learn the expressions used in debates when they watch the inspiring 2007 American biopic *The Great Debaters* which can serve as a model to develop debating skills of a high order.

Besides working with lists of words, phrases and expressions chosen by the teacher, the learners can use the software available in the CALL Lab, which have different sets of exercises that focus on vocabulary building.

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For example, the CD-ROM of Cambridge Learner's Dictionary (2nd ed.) which makes words easy to understand, shows the usage of collocations and the apt use of words in context. It provides exercises on different topics such as phrasal verbs, adjectives, prefixes, suffixes etc. Below are listed a few examples of these exercises:

(i) Phrasal Verbs

Learners can be encouraged to pay attention to phrasal verbs since such phrases are used in everyday conversation. Familiarization with phrasal verbs can result in rapid development in vocabulary and give a person mastery over the language.

The exercise on Phrasal Verbs requires learners to choose the correct option from the given words in the brackets. Once they click on the right option it is shown in green while the wrong answer is shown in red and then the correct answer is provided in green.

E.g. i) Ask (for/out/up) help if the work is too hard. **Ans.** For

ii) Please take (down/off/out) your coat. **Ans.** Off

(ii) Adjectives

Adjectives make one's writing more descriptive and interesting. In the exercise on the usage on Adjectives, the learners need to complete sentences with comparative or superlative form of the adjectives given in brackets.

E.g. i) The ………..town is fifty miles away (Close) **Ans.** Closest

ii) It has been the ………..June for over a century (Wet) **Ans.** Wettest

Learning affixes (prefixes and suffixes) is very crucial to vocabulary learning. Knowledge of the meanings of prefix and suffix enables learners to form or derive new words and thus expand their vocabulary.

(iii)Prefixes

In the exercise on prefixes the learners are required to choose the correct option from the words given in brackets.

E.g. i) The questions were hard and I was (di/in/un) sure of nearly all the answers. **Ans.** unsure

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ii) (in/non/un) helpful: not wanting to help, in a way that seems unfriendly. **Ans.** unhelpful

(iv) Suffixes

In this exercise the learners have to complete each sentence by adding the correct suffix to the word in brackets.

i) I explained the _____ of the internet. (useful) **Ans.** Usefulness

ii) Her _____ did not stop her climbing mountains. (blind) **Ans.** Blindness

The CD-ROM of the Oxford Learner's Thesaurus shows the subtle differences between synonymous words, antonyms, collocations, usages and enables learners to speak and write effectively by finding the most appropriate words to express what they wish to convey. For example,

i) excellent (adj.).

Synonyms: superb, classic, first rate

Antonym: mediocre

ii) articulate (adj.)

Synonyms: fluent, eloquent

Antonym: inarticulate, silent

For synonyms, the thesaurus presents exercises called 'Choose the Best Word' with different levels. For example, for the word anger the instruction states:

There is a better word that you can use than anger.

i) She screamed and slammed her phone down in a rage/outrage/indignation (ans. a rage)

ii) The publication of the book provoked a storm of public rage/outrage/indignation (ans. Outrage)

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For antonyms, the thesaurus offers exercises like this: 'Find the opposite of the word in bold in the first sentence to fill the gap in the second sentence'. The learner has to type the correct antonym in the gap.

i) Are you **allowed** to smoke in here?

Smoking is strictly ……………………… (Ans. Forbidden)

ii) I am afraid I am not **authorized** to give out that information.

Newspapers were -------------------------- from publishing any material relating to the investigation. Ans: prohibited

Live Action English

Live Action English Interactive is an interesting multimedia program that uses real movies to teach English. The program, other than giving a scope to practice listening, reading, and writing, can be used to familiarize students with basic vocabulary in the context of familiar activities related to exchanging greeting, domestic chores, shopping, giving directions and so on.

Thus the various software in the CALL Lab do facilitate intensive vocabulary practice. A learner who is hesitant in the class room scenario feels free to open up in the Lab, since it provides both privacy and a congenial environment. Raman and Sharma rightly say, "Technology has provided many aids to make learning new words fast, interesting and lively." (603)

In conclusion, it can be observed a masterful command of words and the ability to select the right ones to express a specific idea, for a particular audience is essential in crafting powerful and engaging speech and writing. The repetition of the same words bores people, while a vocabulary that is correct, crisp and convincing, enables learners to present a positive personality. "In the age of technological advancement what establishes our credentials is our ability to use words - the powerful words…and also their appropriate usage that is required of us to be good communicators". (Sanjay Kumar and Pushpa Lata, 207)

This paper has looked at how learners can enhance their vocabulary not only by the conventional methods, such as making a habit of reading extensively maintaining a vocabulary

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journal and so on, but also by making the most of the vocabulary building software particularly in the CALL Lab.

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Using Broadcast Stories as Message Carriers:
A Case Study with reference To Gyan Vani

Dr. K. Parameswaran

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Abstract

The paper discusses the benefits of using broadcast stories as message carriers. The *Gyanvni* program of the Indira Gandhi National Open University (IGNOU) is taken up for a case study. The case study was conducted on the dedicated FM radio station of the Madurai Regional Centre of IGNOU started broadcasting programmes from March 15, 2013. It broadcasts on FM channel 105.6 and has a reach of 80 km from Madurai. The broadcast used a short story as part of the lesson. This effectively broke the monotony of a single voice dominating the broadcast space for a considerably long period and sustained listener interest in the story.

In short, the simple folk story, traditionally involving a royal family and a set of subservient courtiers was adeptly transformed into a strong story with an essentially significant social message. The sudden change in tone and tenor of the story grabbed the attention of all listeners because of the complete change of focus that it entailed. It is a bold and imaginative experiment in information dissemination and motivational broadcast journalism.

Key words: IGNOU, radio educational broadcasts, stories as message carriers

Introduction

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The Indira Gandhi National Open University (IGNOU) has an excellent establishment for regularly broadcasting lectures, classes etc. It is called Gyanavani (meaning "voice of knowledge) and it is available in most cities where the IGNOU has regional study centres.

Gyan Vani is not only for the conventional educational system but also one of the main tools in making the dream of "education for all" come true. Gyan Vani's main intention is to take education to the doorsteps of the people. In addition to giving the purely curriculum oriented programmes, it will also deal with awareness programmes concerned with Women Empowerment, Consumer Rights, Human Rights, the Rights of the Child, Health Education, Science Education, Continuing Education, Extension Education, Vocational Education, Teacher Education, Non-formal Education, Adult Education, Education for the handicapped, etc.

The day-to-day programmes of Gyanavani are contributed by educational institutions, government, non -government and semi-government organizations, UN agencies, various government ministries like agriculture, environment, health, women and child welfare, science & technology, etc, besides national level institutions like the National Council for Educational Research and Technology (NCERT), National Institute of Open Schooling (NIOS), various state open universities etc.

Each Gyanavani Station has a range of around 60 km and covers an entire city including the adjoining rural areas. The medium of broadcast is English, Hindi and the concerned regional language.

Gyanavani broadcasts in the FM mode and uses stereophonic transmitters. The stations are operated by professionals. However content and software are provided through the Electronic Media Production Centre of the IGNOU. The centre serves purposes of production, dissemination and transmission of educational material. The facilities available at the media production centre are shared with various educational and training institutions, state open universities, central and state government ministries or departments, non governmental organizations, corporate bodies and other sectors.

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In March 2000 the HRD ministry of the Government of India was allotted a frequency for educational broadcasting. The ministry handed over the task to IGNOU which already had some experience telecasting education on Doordarshan's education programme called Gyandarshan. Thus IGNOU started broadcasting in the four cities of Coimbatore, Vishakhapatnam, Lucknow and Indore.

Since then, Gyanavani's Educational FM Radio Network has spread to 37 cities and towns across the country. A proposal to start Gyanavani Stations at 15 more centres is under consideration of the Ministries of HRD and Information & Broadcasting. (Details taken from the Website of Gyanvani, Tamilnadu Agricultural University, Coimbatore.

IGNOU in Madurai

The dedicated FM radio station of the Madurai Regional Centre of IGNOU started broadcasting programmes from March 15, 2013. It broadcasts on FM channel 105.6 and has a reach of 80 kms from Madurai.

S. Mohanan, Regional Director, IGNOU, said that IGNOU also has a 24-hour television channel, 'Gyan Darshan,' and a web resource facility, e-Gyan Kosh. It was also reaching out to defence personnel through Gyan Deep. He pointed out that the Madurai station will broadcast programmes from 6 a.m. to 10 a.m., and 6 p.m. to 10 p.m. every day. (Personal interview with Shri S Mohanan).
Educational broadcasts

The success of educational radio depends upon the quality of content and the"radiogenic" personality of the presenter. There is no single "best" format available in educational radio. But it is of no doubt whatever that radio can is an excellent medium for teaching.

The specific strength of radio, in the matter of presentation, is that it can introduce new concepts and information more effectively. Formats like dialogues, discussions, interviews, quiz, drama etc are used widely. (Radio Broadcasting: A Reader, by Dr K Parameswaran, published by Authourpress, New Delhi).

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Information as Story: A Novel Approach

Recently I have developed the habit of tuning in to Gyanavani during the evening hours when I am free. One of the programmes which attracted me was the adult continuing education programs presented with the help of the Continuing Education Directorate of the Government of Tamilnadu.

Recently I heard a very interesting approach made in the programme. It involved the presentation of a short story called "Arasarude Aasanka" (The Anxieties of a King). The story, in Tamil, was written and presented by an instructor of the Valar kalvi maiyam (continuing education centre) N Lakshmanan. The presentation was frequently interspersed with dramatized conversations between the various characters in the story. This effectively broke the monotony of a single voice dominating the broadcast space for a considerably long period and sustained listener interest in the story.

Details of the Story

The background to the story was that the King and Queen of a country, though enveloped in wealth and luxury, were extremely saddened because of the lack of a male heir to the royal lineage. After a few years of married life, they were blessed with a baby boy. The country erupted in celebrations that lasted for more than a month. The King honored all the rishis and scholars of the country; besides, he announced life long, free education and health care for all the children born on the same day as the royal heir! All the courtiers were awarded lavish bonuses and their families were invited to the most sumptuous feasts that lasted more than a week.

The real reading of the story begins with a scene from the royal court. The narrator says that the court itself was the last word in pomp and luxury. Even the pillars of the hall were decorated with jewels of myriad colours, it seemed! The hall itself was interspersed with servants holding large feather fans, on which were tastefully painted with natural colours, various scenes from the valiant life of the King! ! Outside, on both sides of the magnificent entrance to the hall, stood majestic, caparisoned elephants, swaying to the rhythm of glorious nadaswaram music, being played by the most senior and talented artists of the country! ! !

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The King (arasan) was seated in his royal throne; the queen was seated on a smaller throne, placed beside the King's seat of power. Beside them, on a shining cradle, lay the prince. The faces of both the arasan and the queen were pale and drawn. They were not even conversing with each other. Tension and worry were palpably written on their royal visages.

The problem was that the royal prince had not exhibited any of the land marks of healthy growth like attempting to sit, stand or toddle. He had completed seven months recently. The King had called all his courtiers and they were asked to suggest ways and means out of this quandary.

They, in their turn, suggested seeking the advice of various doctors. Some, who rushed in on hearing the royal writ, were quacks of doubtful reputation; some were clearly hacks, only after money! A few followed the ayurvedic system, while others were votaries of the homeopathic system. There were a few who insisted on the natural way to health. Each contradicted the other, while the King, in his sadness and irritation, contradicted every one!

(It has to be noted here that the conversations between the King and the courtiers, between the King and the physicians, etc were dramatically interspersed, using different voices, within the reading of the story. It seemed like a story telling session, in which the elements of a radio drama were also expertly included).

This continued for quite a few days, with no change in the health condition of the prince. Then, it so happened, that one of the senior courtiers chanced to meet up with a revered old sanyasin who was reputed to have solved various problems of very tricky nature. The courtier invited the sanyasin to the royal court.

He bowed before the King, smiled benevolently at the queen and then bent down to examine the prince. The little prince was lying, turned to one side, breathing very shallowly. He was very pale and there was almost no flesh on the body.

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The sanyasin straightened up and looked at their Royal Highnesses with intense eyes which mirrored deep understanding. Then he took out some holy ash from the intricately carved silver box he held in his hand, spread it on his palm and blew over it with great force. The hall seemed to reverberate with the sound of the sage's breath. The ashes flew hither and thither. But a considerable part fell on to a spot near the royal throne.

Lo behold, from the ashes arose a handsome boy of may be four or five years age. The boy smiled engagingly, bowed before the King and started talking in a sweet and attention grabbing voice. He explained all the basic health precautions that the pregnant mother should take; the importance of feeding the new born child with the mother's first milk; the significance of periodically weighing the child and ensuring that all the land marks of growth are achieved within the specific time frame; the stress that should be laid on the child as well as the mother partaking of balanced and healthy meals!

Information Content

The boy's narrative included also the important role played by the ICDS centres, the nutrient supplement (called sathumavu and sathumavu unda in Tamil) being supplied jointly by the Health and Family Welfare and Women and Child development ministries through Anganwadis, early childhood welfare centres, Primary Health Centres, mid day meal centres etc, the card system developed under the ASHA initiative where the mother's and child's health profile is being maintained systematically from the period of pregnancy itself and so on.

Modulation and Dramatization

Another important aspect brought to light by the analysis of the programme is the important role played by the techniques of presentation in making any radio programme a success. The change of tone, as far as radio is concerned, always indicates either a change of mood or that of setting. It is one of the most important tools available for the radio broadcaster at achieving special effects and at highlighting any important part of the presentation. (Personal interview with Smt. N Koma, presenter, Gyanvani, Tamilnadu Agricultural University, Coimbatore).

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Another point of importance to note is that dramatization of the content of the programme, mixed with the usual narration, has served to pinpoint the purpose of the programme. Since radio programmes can be consumed only through the aural medium, variety of voices and variation of tones should be integral parts of radio programmes as far as possible. (Personal interview with Shri P Prabhakaran, former Programme Executive in charge of Educational Broadcasts, AIR, Trivandrum).

Conclusion

In short, the simple folk story, traditionally involving a royal family and a set of subservient courtiers was adeptly transformed into a strong story with an essentially significant social message. The sudden change in tone and tenor of the story grabbed the attention of all listeners because of the complete change of focus that it entailed. It is a bold and imaginative experiment in information dissemination and motivational broadcast journalism.

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Oral Stories Related to Mahabharata

Dr. A. Parimalagantham

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Abstract

Ramayana and Mahabharata are two great epics of the subcontinent of India. Over the generations, these are narrated orally also. Janamejaya, the successor of the Gaurava vamsa (Arjuna's great grandson) asked the sage to tell the story of his predecessors while he was doing the yagna for snakes. So, Vaisampaayanar told the story in the presence of the great Sage Vyasa. Vyasa dictated the story and Lord Ganesha wrote it with one of his tusks. It was in Sanskrit. The stories were written in other Indian languages also. Each Indian language has added some of the incidents according to their culture. So the great epics Ramayana and Mahabharatha have many interpolations in them. Though Ramayana and Mahabharata have written editions, still there are many stories in oral literature not yet entered in the written version. This paper aims at describing some of the incidents which are related to Mahabharata, but not included in the written literature and still remain part of the oral tradition.

Keywords: Mahabharata, Ramayana, Vaisampaayanar, Vyasa, Oral tradition, folk literature.

Drudarastra's Method of Eating Food

For Drudarastra, there were 32 plates full of meals that were served each time he ate. That was because he had a curse that if he touched the food on the plate more than once, the food would turn into worms. For a person 32 handfuls of food is necessary to fill the stomach. So

from each plate Drudarastra took one handful of food and in that manner he took from 32 plates 32 handfuls and ate. Karna, the eldest son of Kunti was brought up by the chariot driver of Drudarastra. Since Drudarastra's bungalow was the chariot driver's work place, he used to bring his son Karna there. One day Karna was crawling; he went near Drudarastra's plate. That time Drurastra had taken one handful from that plate. Karna touched the food. Immediately the worms in the plate disappeared. This amazing incident was informed to Drudarastra. Drudarastra felt very happy, picked up Karna, hugged him and praised him saying, (களபுழுவை நீக்க வந்த கர்ணமகராசன் நீ) "you are the one who came to remove the thousands of worms from my food, so you are KarNa from today". KarNa's original name Vasusena, and that became secondary, while KarNa became his first name. So Drudarastra had a soft corner for Karna. That was why he never controlled KarNa's habit of giving away his wealth to all. KarNa gave donations from the treasury of Drudarastra. But after KarNa's alms-giving, Drudastra with some disgust, used to search the treasury to see whether anything was left in there or not. Instead of being empty, the treasury became full.

This episode is not found in the written editions of Mahabharata either in Tamil or Telugu. But it was orally narrated by parents to children. Just like this one, many interpolations are still in oral form and not put into the written form. Here are some of them mentioned in the following paragraphs.

Another Oral Story

Sakuni was the paternal uncle to Duriyodana and younger brother of Gandhari. But he was always trying to ruin the Gaurava dynasty. There was a reason for this. Those days Bhisma

was a great warrior. No one could defeat him. If he wanted to do anything, by hook or crook he would do it. He wanted to bring Gandhari as a wife to Drudarastra and a daughter-in-law to his dynasty. But the Gandhara king Supalan did not wish to give his daughter to the blind king. So Bhisma went with his army to conquer Ghandhara. Bhisma conquered Gandhara and took the king and his sons captives. He made Gandhari his brother's wife. Supalan wanted to take revenge on the Gaurava Dynasty; there were a hundred sons. Sakuni was one among them. He was clever and intelligent. In the prison the jailor used to give a handful of rice to each one of them. Supalan told his other sons that they should give their food to Sakuni, so he could live long and take revenge on Gaurav Dynasty. All accepted that suggestion. After some time all the brothers and Supalan died. Sakuni came out of prison and lived with his sister. From that time he began to try to ruin the Gaurava dynasty.

During a gambling game, the Pandavas lost all their property and kingdom. Duriyodana ordered them to go to the jungle for 12 years and follow for a year life incognito, ignoring his father Drudarastra's wish to give back to the Pandavas their kingdom. While living in the forest, whenever they moved from one place to another, they kept moving in one order. Dhrama used to lead, behind him came Draupati, one side of Draupati walked Bhima, another side of Draupati was Nakula, behind Draupati, Arjuna and Sahadeva. One day they were walking in the forest. That time a Gandarva was travelling in the sky. He saw Draupati and was attracted by her beauty. While flying close, he abducted Draupati. As soon as he heard of this incident, Dharma asked where Draupati was. Immediately Bhima said: "Brother! You order me to bring Draupati. I will bring her." Yudistra gave permission. Bhima put his weapon on the earth and jumped up the sky and caught hold of the Gandarva's leg. Gandharva realized that he could not escape from Bhima. He thought that the lady who was not helpful to him was not useful to anybody. So, he

threw Draupati down. Observing this, Bhima asked Arjuna, the son (who was born as a boon given to a devotee) of god Indra, to catch hold of Draupati. Arjuna caught hold of Draupati without any injury promptly. This incident proves the willpower and strength of the Pandavas.

Name of Arjuna

Arjuna was disguised as Bruhannala, while they were following their life incognito. In one incident Krishna asked Arjuna to act as a female. He gave him the name Bruhannala. While they were ready to follow their life incognito, Draupati said that the wife and husband could call each other by pet names. She gave the name Gangnan to Yudistra. The she said, "I will give a name to Arjuna…". Immediately Arjuna said, "Draupati! you don't have to give me a name. Why, because Madav alias Krishna already gave a name. That name is Bruhannala." (On TV – on Vijay Channel, Mahabharatam, a daily serial)

But there is another version. Once, Indra invited Arjuna, his son to heaven. So Arjuna went to heaven. There Urvasi met Arjuna and asked him to have intimate relations with her. But Arjuna told her she was like his grandmother, and how could he be intimate with her. Urvasi got angry and put a curse on him to become an animal. Then Arjuna complained about this incident to his father; and he tried to convince Urvasi to take the curse off. But Urvasi said that the curse could not be reversed. Arjuna could utilize this curse for one year when he needed. In that way he utilized this curse when the Pandavas were incognito.

Independent Royalty

At the time of Monarchy, if a king did Rajasuya Yagna he could declare himself as an independent king. Since the Pandavas were under the control of Drudarastra, they wanted to

become independent kings. So after Bhima succeeded Jarachand, Krishna wanted to do the Rajasuya Yaga. So Yudistra performed that one. He invited all the kings. He also invited Duryodhana. The Indraprasta kingdom was built with the help of Maya. So it had many wonders like the palace that was built inside water. One flower girl welcomed the guests. While walking in the palace, in one place Duryodhana thought there was water. He walked carefully as if he was walking in the water. In another place, where water really was there, he walked in a carefree manner. So he fell down. Draupati who was observing this laughed loudly. Druyodhana felt so ashamed and also felt so angry. At that moment he wanted to take revenge on Draupati. But this was different from the scene which was broadcast in Vijay T.V. Mahabharatam serial.

Nakula and Sahadeva

Mathiri's sons are Nakula and Sahadeva. Sahadeva is well versed in astrology. According to his dharma of occupation, even if his enemy asked about his future and there was something inauspicious or fortunate supposed to happen, he had to forecast it without hiding the fact. Before starting the Bharata War some ceremonial activities like giving human sacrifices, finding the auspicious time for starting the war and so on, had to take place. Duryodhana first approached Sahadeva and asked him to find the auspicious time to start the war. Sahadeva told him if you start the war at full moon day, after giving a faultless human as a sacrifice, you will certainly win in the great Bharata war. Then he left. Immediately Krishna who was present there asked Sahadeva whether he had paved the way for their defeat. And Arjuna's son Nallaravan is ready to become the sacrifice. Krishna asked them what they were thinking about him. He said that he was always looking out for them, for their victory. Immediately Sahadeva told Krishna that he knew who he was; he knew Krishna was trying to destroy all the people in the world including them. So he told him not to talk as if he was working for them. Then Krishna asked

Sahadeva if he could stop the Bharata War. Sahadeva said that the Bharata War could be stopped if they did certain things. Krishna asked what they were. Sahadeva said that if they could make Yudistra as sanyasi, send Bhima and Arjuna to the underground jail, cut Draupati's hair and keep her in his heart, these would would stop the Bharata War. Krishna laughed and said that as far as his people were concerned, they could do what they wanted, but he wondered how he could keep him in his heart. Sahadeva asked if he should keep him in his heart there. Krishna told him not so, and they would go their separate ways. Then both of them went into one room. As soon as they entered the room, Krishna split into many figure and filled the whole room. Sahadeva sat in the middle of the room and meditated saying Krishnaa!!!. Immediately all the split figures entered into Sahadeva's mind. Sahadeva controlled his breath. Krishna was inside his heart, and Sahadeva felt breathless. He asked Sahadeva to relish the experience. But Sahadeva told Krishna he knew who he was: "You will kill all the people in the war including us. So if you promise to save me, my four brothers, Draupati and one of the successors, then I will release you." Then Krishna promised him he would do that. Sahadeva released him. Krishna asked Sahadeva not to reveal this secret to anybody, and Sahadeva agreed to do what he asked.

Pandava Ruke

Pandavas ruled their kingdom happily. Once there was an invitation from Krishna telling him he was not feeling well. Immediately Bhima and Arjuna said they should go and see Krishna, But Yudistra not only refused to go to see Krishna, but he also did not allow Bhima and Arjuna to go. Bhima and Arjuna wanted to go and see Krishna. So Yudistra asked them not to touch him if he wanted to touch both of them. Then Bhima and Arjuna went to Duvaraka. There they saw Krishna. As soon as he saw them, Krishna wanted to get up and sit. So he asked Bhima and Arjuna to help. But they refused to touch him remembering their brother's advice. Krishna

asked them to give at least their gadha (a heavy decorated dome like ball with a short handle) and bow. They did accordingly. Krishna took all their strength through their weapons. While coming to see him, both of them carried their weapons so easily. But after Krishna took their strength they could not carry their weapons. They placed them on their heads and reached their kingdom. Seeing this, Yudistra asked them why they did not listen to his words. He felt their time was over. They should crown his son Parikshitu and leave the kingdom. They did that and then travelled to heaven. That is a different story.

The Story of Two Farmers

In the Bharata War, Pandavas won the war. Yudistra was crowned king and ruled. One day two farmers came with a treasure pot. Of the two farmers one farmer had bought land from the other farmer. The farmer who bought the land found treasure in that land. That farmer went to the other farmer who sold the land and told him that he got treasure from the land he had sold him; so he said that the treasure was his. Immediately, the farmer who had sold the land said that he had sold the land to him, so the treasure was his. Both of them argued on and on. Then the case came to Yudistra. He heard the case; he had to give the correct judgment for that case. So he asked them to come the day after. But the next day the Kaliyuga started. The king of Bharata Varsha now happened to be Parikshitu. When the two farmers came, Parikshitu listened to the case. Then he asked farmer number one whether he had a son. He said he did. Then he asked the other farmer if he had a daughter. He answered in the affirmative. Parikshitu wisely advised them to get the daughter of the one married to the son of the other and give the treasure as a wedding gift to them. Both farmers felt very happy and praised the king. They left the king's court completely satisfied.

Conclusion

In the above examples of the stories that are still in the oral tradition, we can see some good stories that are a real part of the culture and community of a country. Hope one day these stories would get written down and would be available to a larger audience. There are many such stories narrated in many communities in India, in many languages and dialects. It will be interesting to collect these and interpret them to find out how we all understand and interpret epics at the spoken level.

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Discourse-Oriented Pedagogy

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Abstract

Teaching English as a second language calls for the attention of teachers with involvement, dedication and love for students. Language learning involves linking four skills-L, S, R and W. Teaching is an art and every teacher has a personal style and specific beliefs. To fulfil this, NCF 2005 introduced D.O.P which makes the teachers to improve his/her teaching skills for the students. To help him/her, the present high schools are prepared with D.O.P which is a part and parcel of constructivism.

Keywords: collaborative, constructivism, discourse, editing, evaluation, face sheet, mind map, N.C.F, pedagogy, scaffolding and trigger.

Introduction

Language exists in different forms-songs, dialogues, poems, descriptions, plays, stories, letters, etc. These are normally used in discourses or situations. A discourse means connected language in speech or writing. If a teacher provides teaching- learning experiences to his/her pupils, his/her teaching may be called Discourse-Oriented Teaching/Pedagogy. The discourse-Oriented teaching is in accordance with the constructivist pedagogy suggested in the National Curriculum Framework (NCF) 2005. Leaners can construct new knowledge from the concepts they already know-from their life or from the media like the Radio, T.V, Print media, Electronic media, etc.

Discourse-Oriented Pedagogy

Meaning of Discourse

Discourse literally means written or spoken communication.   Students express themselves through discourse. Discourse helps a student to make him or her understandable to others. It also enables him to develop his knowledge and understanding. So discourse enables a

student to write or, to speak more than a single sentence. There is coherence and cohesion between a numbers of sentences. Discourse involves the study of both form and function. Form helps the written aspect and function helps the spoken aspect. Written text contains a theme and sentences are interwoven, while the spoken language might focus on theme plus opening, and developing and closing sentences. So, a discourse can be defined and analysed on the following lines—

- Analysis of speech units larger than sentences.
- Analysis of linguistic dependencies.
- Analysis of written language units larger than sentences.

The teacher   provides suitable discourses to the pupils in such a manner that pupils practise learning all the four language skills in an integrated manner. He/she functions as a facilitator.

To redefine curricular objectives in terms of discourses, follow the following discourses at various levels which are authentic materials—

Discourses at Primary Level	Discourses at Upper Primary/ Secondary Levels
1. Descriptions (things/persons)	1. Stories/Narratives
2. Dialogues	2. Descriptions
3. Poems/Songs/Rhymes	3. Dialogues (Conversations)
4. Narratives – Story, Fairy Tale, Historical Event, Biography, Anecdote, Joke, a grapevine (gossip).	4. Poems
	5. Riddles, Puzzles, Jokes and Language Games.
	6. Notices, Posters, Advertisements etc.
	7. Letters
	8. Skits, Dramas, Compering.
	9. Screenplay, Journals.

Effectiveness of D.O.P

1. These discourses- Written as well as Spoken – help the second language learners to develop

2. These skills with the help of previous knowledge make the learner write and

 speak effective English.

3. Another dimension is that discourse helps to locate errors and facilitates better use of lexical, grammatical and rhetorical aspects of the language.

4. It promotes creative and meaningful use of language rather than mechanical production of language patterns.

5. It ensures the spontaneous construction of different kinds of oral and written discourse without much teaching.

6. It ensures collaborative learning atmosphere in the classroom.

Salient Features of Discourse-Oriented Pedagogy

It has the following salient features:

1. Letters, Words, and Sentences are not presented in Isolation; they are properly embedded in a discourse that the learner can experience.

2. Discourse –Oriented Pedagogy can be adapted to suit all levels of learners.

3. Skill development takes place within the context of experiencing a variety of discourses and writing for a variety of purposes and audiences.

4. It is in conformity with the whole language philosophy.

5. The focus is on the process and not on the product.

The Input and Output alone do not make a discourse.

We have to make use of an inclusion discourse that can serve as a thread to bind the various discourses.

For the primary level learners, we propose narration as an inclusive discourse.

Narrative as a Pedagogical Tool

Narrative is a familiar and an odd form of teaching. It is a good tool to sustain interest in the listeners. Much writing carries a narrative shape. A lot of our thinking has a narrative structure. It can be an incident, a story, a fairy-tale, a biography, a historical account, and anecdote, every joke, every piece of gossip (grapevine) – anything that creates interest and a smile can be a narrative.

Points to Keep in Mind While Presenting a Narrative

While presenting narrative everyone should keep some points in their mind. They are:

1. There is listening Comprehension

2.   The quality of the listening/reading comprehension is different, radically from that of a regular comprehension that takes place in a controlled classroom situation.

3.   The narrative/story can be retold again and again.

4.   Exercises can be framed as a follow-up work.

5.   Grammatical items – tense forms, suitable transitions, questions, imperatives can be used.

6.   A theme can be presented through a narrative.

7.   A point of view can be expressed, synthesizing a beginning, middle and an end.

8. Sequencing the plot of the narrative.

9. Practical Skills like Role-Play, Modulating the Voice, Body language can be practiced.

10. While orally presented, they make up of all prosodic features like stress, rhythm and in notation etc.

11. Narrative gaps are created that can be filled in by the learners by constructing target discourse.

12. Narratives capitalize on emotional aspect of language.

13. Narratives can change the thoughts of the learners.

   At higher levels, we can generate discussions in the classroom as a means to link the discourse inputs and outputs.

Discourse Analysis

   A discourse analysis of spoken language focusses on turn-taking practices and opening and closing sequences of social encounters or narrative structures. It considers cohesion, coherence, acceptability and situational expressions.

   Discourse analysis facilitates students to combine several dimensions of language or language use like the lexical, grammatical, rhetorical, social and cultural contexts within the context of use.

   The latest text books prescribed for 8th, 9th and 10th (SSC) are based on Discourse-Oriented Pedagogy (constructivism). So all the items listed in the textbooks are Theme-Based. Even classroom processers are same for Prose, Poem, Supplementary lessons are same.

The Classroom Processes - The Modular Mode

I. The Pre-Reading Session

   1. The facilitator interacts with the learners in an informal way in order to instill a sort of communication expectancy in the learner. This is done basing on something like a photograph, visual clipping, a new report, etc. that will work like a trigger from sensitizing the learners on the theme around which the entire classroom activities are woven.

2. The facilitator can ask a few analytical questions that will generate perceptions on the trigger.

Q1---

Q2---

Q3---

3. Further sensitization with the help of narrative presentation/discussion and analytical questions.

4. Instilling the need to read for gathering evidence.

Q1 - - - - -

Q2 - - - - -

Q3 - - - - -

II. Reading

The next language module to be transacted is reading. This involves a number of micro-processes. They are:

1. Individual Reading: Ask children to read individually the passage. They can only read it at their own pace. To make sure that their prediction is right or wrong or to know what actually happens next. Children try their best to get an idea as a whole, through reading individually.

2. Collaborative Reading: The teacher puts the learners in small groups so that they can share their ideas, which they have grasped on reading the passage.

Sharing happens in three tiers—

a) Sharing of what they understood

b) Sharing of what they did not understand

c) Sharing of what they liked best in the passages.

There is collaborative reading within the group and also between groups.

3. **Scaffolded Reading:** The facilitator asks a few questions related to the passage. These are not meant for checking comprehensions. These questions can be categorized as:

a) Reflective Questions

b) Inferential Questions

c) Analytical Questions

These are questions that will take the children beyond the reading passage.

4. Teacher's Reading: The facilitator can read the passage aloud with voice modulation and gestures so that the learners can sense the meaning of the passage easier.

5. Mind Mapping: A mind mapping activity may be carried out which will look as a tool for tracking the thinking process of the learner. It is a diagram used to represent words, ideas, tasks or other items linked to and arranged radically around a key word or idea.

6. Describing Mind Map: The learners can describe the mind they have developed.

III. Post-Reading Session: The major activity of the Post-Reading session is the construction of a discourse by the learners. They have received both the listening input and the reading input. With these they are in a position on to take up a task which demands them to construct a specific discourse (conversation, description, story, etc). Each discourse calls for a specific process without which the learners will not be able to construct it.

The Micro-Process of discourse construction ensures—

a) Individual Writing— Here the child tries his best to write something with his own ideas and vocabulary.

b) Presentation by a few individuals.

c) Sharing in Groups: Here the children sit together in their small groups to share their ideas.

      i)   First eliciting the ideas of each student in their group

      ii)   Suggest the group members to select the best idea in the group and write in the notebook.

      iii)   Children write the group product in a chart.

      iv)   Presentation of the group product.

      v)   Exhibits the teacher's version of the targeted discourse.

IV. Editing (Error Treatment)

a) The discourse constructed by the learners may have certain errors in them. These errors may be-Thematic Editing, Syntactic Editing, Morphological Editing, Punctuation, and Spelling. These are to be rectified for which there is a meticulous process of editing. This is not a slot for teaching grammar.

b) Groups edit their products.

c) First one will be done by the teacher by negotiating with children.

d) The other products will be edited by the groups themselves.

The micro-process of editing will help the teacher as well as a student/learner to use the languages more effectively.

V. Dealing with the Language Exercises

The next step is to deal with the Vocabulary and Grammar Exercises.

VI. Listening and Speaking Skills

D.O.P which we propose under the constructivism can be materialized only by integrating language skills. Therefore, we propose activities that can integrate language skills in a natural way. It may be noted that the narrative presented by the teacher is the main input for developing listening skill. The slots for interaction lead to the catering of communication (speaking) skills.

VII. Big Book

Compiling the teacher version and group products in the class room makes a big book.

VIII. Assigning the Home Tasks-Individually (at home), sharing in Groups.

IX. Self-assessment

The component of Self-Assessment is an internal part of the course book. After the completion of the tasks, learners have to go through the self-assessment sheets. They are designed in such a way that they enable the students to evaluate. They are simply interesting and self-explanatory.

Besides these, the teacher evaluates the children, then and there. It will be an on-going process of Classroom activities.

Now the children are able to:

■ Listen to Stories or Narrative

- ■ Express their ideas freely
- ■ Able to Write their ideas
- ■ Acquire Confidence to interact with anybody.

Conclusion

Because language is an innate system of human beings, we are only helping out students to unveil it.

Appendix

Activity: A model lesson is given in D.O.P. format for the teachers and follows it in their teaching. This lesson plan (CCE/D.O.P Lesson Plan) is framed on (AP Text Book) Class-IX, Unit-I.

Class: IX   **Subject: English**

Topic: The Duck and The Kangaroo (Poem)

Pre-Reading:

1. To sensitize learners towards the theme.

2. Learners come out with their perceptions.

3. To help the learners make intelligent predictions on the passage they are going to read.

Reading:

1. Learners read individually and track their own reading process.

2. They use strategies like checking their predictions, locating the context, using glossary, dictionary etc.

3. They share ideas with others through collaboration.

4. They analyse the information given, link it with their personal experience and generate their own text.

5. They generate concept maps or mind maps.

Post-Reading:

Gain confidence in oral and written communication through constructing discourses like conversations, letters, speeches etc. Get sensitized on some articulation features edit the written discourse, pause, stress and tone.

Content:

Said the Duck to the Kangaroo

Good gracious! How you hop!

Over the fields and the water too,

As if you never would stop!

My life is a bore in this nasty pond,

And I long to go out in the world beyond!

I wish I could hop like you!

Please give me a side on your back!

Said the Duck to the Kangaroo

I would sit quite still, and say nothing but QUACK,

The whole of the long day through!

And we would go to the....

--Edward Lear

(Source: Our World through English, Class IX, Unit-I (B)poem, Stanza 1&2), AP Govt., Hyd., 2014-15)

Steps	Objectives-Specifications	Teacher Activity	Pupil Activity	Teaching Aids	Blackboard Work	Assessment
A) **Pre-Reading: Interaction**	**Learners Come out with their perceptions**	Good Morning Students. What is your name? Which class are	Good Morning Teacher. My name is Ammu.			

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through trigger		you studying? Which subject do you like? Which part do you like more in English? Do you watch T.V.? What do you watch in it? What do you see in animal planet channel? Give me the name of some animals? Give me some other name of Animals . Give me some names of Birds. Teacher shows the pictures of the Duck and the Kangaroo. (Teacher Asks the students by	I am studying IX class. I like English and Science. I Like Poetry and Grammar part . Yes, teacher. Discovery, Pogo channels. Animals and Birds. Elephant, Pig, Rabbit and Horse. Lion, Deer, Bear, fox and Kangaroo. Parrot, Dove, Cock, Eagle, Duck. (Students observes the pictures)	Chart		

		showing pictures of The Duck and the Kangaroo)	(Students reply to the questions)			
		What is this? What is this?	It is Duck.			
		Students today I teach you an interesting poem. Its name is 'The Duck and The Kangaroo'. This poem is written by Edward Lear. He was born on 12 May 1812. He died of heart disease on 29 January, 1888. The Duck and the Kangaroo is a poem with a touch of light humour.	It is Kangaroo.			
		Children you read the poem silently.	Students read the poem silently.			

		Did you finish your reading?	Yes, teacher.			
		Now, Children, I will ask some questions from the poem.				
B) Reading: Individual Reading.	Learners read individually and track their own reading process while reading silently.	Give answers to those qns. What is the name of the poem? How many characters are there in the poem? What are they?	The duck and the Kangaroo. Two Characters. The Duck and the Kangaroo.			
Collabo- rative Reading	Learners	Children I will divide you into groups and you discuss about the poem with your group members, If you have any doubts, you consult other group members.	Students read the poem. Pupil knows meanings of difficult words. Pupil knows the summary of the poem.			

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	share their ideas through collabo-ration.	If you don't know the meaning of words, underline those words and you will find the meaning in this glossary chart. I will show a chart containing the meanings of different words and also summary of the poem. Children did you finish your reading? Children, I will ask questions on the summary of the poem. I will display a chart containing set of analytical questions. Who is the poet of this poem? When was he born?	Yes, Teacher	Chart Glo-ssary Chart of Sub-text.	
Extrapota-					

ting reading or scaffolded reading.		Who is the speaker in the first stanza?	Edward Lear.			
		Whose life did bore in the poem?	He was born on 12 May 1812.			
		Why did the duck get bored in life?	The Duck.			
		I will invite feedback from the groups. Later I will give my own feedback.	The Duck's Life.			
C)**Post-Reading:** Feedback by the Teacher	Learners analyse the link with their personal experience and they generate their own text.		Mostly in pond without any movement.			
Editing		I will correct students mistakes and give sugge-stions to the students.				
Teacher's		I will edit the discourse morphologi-cally, thema-tically and				

version		syntactically.				
		I will give some sentences to the students about the poem. The theme of the poem of Duck. Wish of the Duck is to hop and go round the world. The actions of the Duck and the kangaroo-expressing boredom, wish, discomfort, joy etc. Thank you, Students.	Thank you, Teacher.			

Summary: One day the duck appreciated the kangaroo by saying that it was very nice of the Kangaroo to hop like over the fields and the water without stopping. It also added that its life is a bore in that nasty pond and expressed his wish to go out the world beyond, hopping like the Kangaroo.

It requested the kangaroo to give him a side on its back. It also answered that it would sit quite still and wouldn't say nothing except quack through the whole day, proposed that they would go to the Dee and the Jelly Bo lee over the land and over sea and pleaded take it.

Glossary:

1. Long : want/wish very much

2. Hop : jump

3. Ride : A Short Journey

4. The Dee and the Jelly Bo lee: wonderful places imagined by the Poet.

Rhyming Words:

1. hop-stop

2. pond-beyond

3. kangaroo – too

4. back – quack

5. kangaroo- through

6. lee - sea

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Analysis of Short Term Phonatory Stability in Individuals with Parkinson's Disease

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Abstract

The voice abnormality in individuals with Parkinson's disease reflects impaired neuromuscular coordination. Phonatory stability in individuals with Parkinson's disease can be measured acoustically for identifying the voice abnormalities. In the current study, phonatory stability in individuals with Parkinson's disease was measured through acoustic analysis by using PRAAT software. The values of acoustic parameters were compared between normals and individuals with Parkinson's disease. The parameters assessed were mainly F_0, jitter, and shimmer parameters. The results of the study indicated higher jitter and shimmer parameters in individuals with Parkinson's disease as compared to that of normals. Hence, it can be concluded that voice abnormalities are reflected in individuals with Parkinson's disease.

Key words: Phonatory stability, Acoustic analysis, Parkinson's disease

Introduction

Dysarthria is a group of motor speech disorder caused by weakness, paralysis, slowness, incoordination or sensoryloss in a muscle group responsible for speech. Hypokinetic dysarthria is a type of dysarthria which is mainly associated with Parkinson's disease (PD). PD is a neurodegenerative disease affecting the central nervous system. Nowadays, in the elderly population, who are above the age of fifty, the occurrence of PD is found to be more common (Fahn, 2010).

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In PD, degradation of dopaminergic neurons of basal ganglia in the nervous system has been found as the main causative factor for its occurrence. This can lead to impairment in motor movements, initially affecting the limb movements. While considering the movement of limbs Lees, Hardy, and Revesz (2009) found that the most common symptom related to movement in individuals with Parkinson's disease are bradykinesia (slowness of movement), resting tremor, rigidity and difficulty in walking.

As stated earlier, the occurrence of PD will lead to inappropriate neuromuscular control in individual, which tend to affect on coordination of muscles responsible for production of speech, voice, articulation, and swallowing. Hence, the speech of these individuals are characterized by monotony of pitch and loudness, reduced loudness and stress, imprecise articulation, variable rate and short rushes of speech, inappropriate silences, and a harsh and breathy voice (Darley, Aronson, & Brown, 1969).

It is reported in literature that alteration in speech production, such as imprecise articulation, decreased rate of speech, reduced vocal intensity and lower variation of fundamental frequency, are observed in individuals with Parkinson's disease (Azevedo, Cardoso & Reis, 2003). These findings were similar to that reported by Ramig, Fox and Sapir, (2008) indicating speech impairment like hypophonia, monotone and dysarthria in individuals with PD. Hanson, Geratt, and Ward (1984) found that the voice quality was more breathy or rough in individuals with PD. The intonation in speech was reported to be monotonous in individuals with PD and this was observed as a reduction in pitch and loudness variation (Aronson, 1990).

The studies have indicated that voice abnormalities are present in individuals with PD. However, there have been limited studies regarding the voice abnormalities in individuals with PD. Thus, obtaining the acoustic parameters that indicates phonatory stability, will add on to the limited Indian research regarding voice abnormalities in individuals with PD. This brings to the need of the present study of analyzing phonatory stability in individuals with Parkinson's disease.

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Method

The present study aimed at comparing acoustic parameters between individuals with PD and normal individuals.

Participants

A total of 20 participants were included in this study. They were divided into two groups: Group1 consists of 10 individuals with PD (6 males and 4 females) (aged between 50 and 70 years, mean of 60.1 years) and Group2 included age and gender matched normal individuals.

Inclusion Criteria

According to the Hoehn and Yahr (1967) Staging of Parkinson's disease, six individuals with PD were on the stage 2 and four individuals with PD on the stage 1 of the development of Parkinson's disease. This indicates presence of minimal and mild features of Parkinson's disease in these individuals. The subjects present in the group1 were diagnosed by the neurologist after fMRI/CT scan/other necessary evaluation. Voice was recorded in the early morning to avoid the medicine effect. The onset of the disease was from 1 to 3 years. The criterion for selecting individuals in group 2 was, they should not be having any history of laryngeal surgery or sensory/cognitive problems. Mini mental examination (Folstein, Folstein, & McHaugh, 1975) was done to rule out cognitive deficits, if any.

Procedure and Instrumentation

The voice of the participants was recorded in a quiet environment. All the individuals were instructed verbally regarding the test and verbal consent were obtained. Headphone with microphone facility (Logitech H110) was used for recording the voice sample. The microphone was attached to the laptop (Dell INSPIRON, Intel Core i3 with RAM 2GB, windows 7 Home basic). The acoustic analysis was carried out by using PRAAT software.

Instruction and Stimuli

The subjects were instructed to take a deep breath and to sustain the phonation of vowels (/a/, /i/ & /u/) as long as possible. The phonation of these vowels was recorded and analyzed

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using PRAAT software. The investigated parameters in the present study were: fundamental frequency (F_0), which corresponds to the number of vibration cycles per time unit, parameters of jitter which indicates variation in fundamental frequency variability in the short term while the shimmer parameters indicates an index of variability of the sound wave amplitude in the short-term; noise to harmonic ratio (HNR), which computes the noise in a series of pulses produced by the oscillation of the vocal folds.

Results

The mean value of acoustic parameters obtained in the study is represented in the Table 1. MANOVA was carried out to compare the acoustic parameters between the performance of normal individuals and the individuals with PD.

Table1

Mean and SD values of acoustic parameters in individuals with PD and normals

Parameter		Parkinson's Disease		Normal	
		Mean	SD	Mean	SD
F0	a	158.26	65.89	168.93	33.56
	i	169.17	62.39	178.56	34.64
	u	171.43	53.08	179.91	34.59
Jloc(%)	a	1.08	1.05	.37	.13
	i	.73	.52	.36	.15
	u	.49	.16	.31	.10
Jabs	a	90.90	110.68	22.42	7.00
	i	55.07	53.36	20.54	7.95
	u	32.69	19.50	25.16	21.37
Jrap(%)	a	.62	.59	.22	.07
	i	.40	.30	.19	.08
	u	.28	.10	.17	.05

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Jppq5	a	.60	.61	.22	.08
	i	.45	.29	.22	.10
	u	.29	.10	.18	.05
Jddp	a	1.89	1.77	.64	.25
	i	1.22	.94	.60	.25
	u	.84	.31	.52	.18
Sloc (%)	a	7.12	4.46	3.95	2.11
	i	6.68	6.34	5.00	2.33
	u	4.33	2.00	3.97	1.60
SdB	a	1.60	.39	.34	.18
	i	.57	.55	.43	.21
	U	.38	.17	.34	.13
Sapq3 (%)	a	4.08	2.53	2.22	1.13
	i	3.72	3.61	2.73	1.21
	a	2.45	1.16	2.23	.90
Sapq5 (%)	a	4.28	2.62	2.52	1.43
	i	4.15	3.42	3.37	1.74
	u	2.79	1.30	2.55	1.05
Sapq11 (%)	a	4.94	3.10	2.80	1.48
	i	4.90	4.65	3.68	1.89
	u	3.16	1.39	2.85	1.19
Sdda	a	12.25	7.61	6.68	3.39
	i	11.18	10.86	8.22	3.64
	u	7.37	3.50	6.70	2.71
NHR	a	.11	.16	.03	.06
	i	.09	.19	.01	.01
	u	.01	.02	.00	.00
HNR	a	14.37	6.15	18.77	3.00
	i	16.49	6.49	18.55	3.78

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	u	21.83	4.51	24.22	2.96

The mean value of F_0 during the phonation of /a/, /i/ and /u/ were found to be not significant when comparing between individuals with PD and normals. However, the mean values were found to be less in individuals with PD than that of the values obtained in normal individuals.

The statistical analysis was carried out using MANOVA to compare the mean value of Jloc between the individuals with PD and normals. The mean value of Jloc between the individuals with PD and normals was found to be of significant difference $F(1, 18) = 4.403$ for phonation of /a/ sound. The values obtained for Jloc were more in individuals with PD than that of the values obtained in normal individuals. Similarly, values of Jloc during phonation of /i/ and /u/ were more in individuals with PD than in normals. These values were also found to be statistically significant $F(1, 18) = 4.462$, and $F(1, 18) = 8.299$ for /i/ and /u/ respectively.

On comparison of mean value of jitter absolute (Jabs) between individuals with PD and normals were found to be statistically non significant for /a/. However, the mean values were found to be more in individuals with PD than that of the values obtained in normal individuals. Similarly, the values obtained for Jabs was greater during phonation of /i/ in individuals with PD than normals. The MANOVA results indicated that these values were found to be statistically significant $F(1, 18) = 4.096$ between the groups. Then the mean values of Jabs between individuals with PD and normals for /u/ were compared, result indicated that there were no significant difference. However, Jabs mean values were higher in individuals with PD than normals.

The mean value of Jrap for phonation /a/ was more in individuals with PD than that of the values obtained in normal individuals. These values were found to be statistically significant $F(1, 18) = 4.594$, $p<0.05$ between individuals with PD and normal individuals. Similarly, the mean Jrap values found to be significant difference $F(1, 18) = 4.131$ and $F(1, 18) = 8.798$ for /i/ and /u/ respectively.

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The mean value of Jppq5 between the individuals with PD and normals were found to be statistically non significant for /a/. However, values obtained were more in individuals with PD than that of the normal individuals. For /i/, statistical findings reports a significant difference F $(1, 18) = 5.281$ for Jppq5 between the individuals with PD and normals after carrying out MANOVA. Similar findings were found F $(1, 18) = 8.874$ for /u/ between individuals with PD and normals. However, mean value of Jppq5 were more in individuals with PD than normals.

The mean values of Jddp were compared using MANOVA and results were found to be significant difference F $(1, 18) = 4.812$ and F $(1, 18) = 8.141$ between individuals with PD and normals for /a/ and /u/ respectively. Whereas no significant difference found for /i/ when Jddp mean values were compared between individuals with PD and normals.

The mean value of Shimmer local (Sloc) for /a/ were found to be significant difference F $(1, 18) = 4.101$ between individuals with PD and normals. However, there were no significant difference between individuals with PD and normals for /i/ and /u/. Among the shimmer parameters, Shimmer (dB) for /a/ shown statistically significant difference F $(1, 18) = 4.140$ while comparing the mean values between the groups. The mean value obtained during the production of /a/ was more in individuals with PD than that of the values obtained in normal individuals. However, Shimmer (dB) values for /i/ and /u/ were found to be statistically not significant. Similarly, the mean value of Sapq3 for /a/ were found to be statistically significant F $(1, 18) = 4.481$ between individuals with PD and normals whereas no significant difference found for /i/ and /u/. However, the mean values of Sapq5, and Sapq11 were found to be statistically non significant for /a/, /i/, and /u/ between individuals with PD and normals.

Shimmer dda (Sdda) values for /a/ were found to be statistically significant $F(1,18) = 4.460$ between the individuals with PD and normals whereas there were no significant difference found for /i/ and /u/. However, the Sdda mean values were more in individuals with PD as compared to that of normal individuals for /a/, /i/, and /u/.

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The mean values of Noise to Harmonic Ratio (NHR) were found to be statistically non significant for /a/, /i/, and /u/. However, NHR mean values were slightly higher in individuals with PD than that of normal individuals.

On the other hand, Harmonics to Noise Ratio (HNR) was found to be significant difference F (1, 18) = 4.114 between individuals with PD and normals for /a/. However, there were no significant difference noticed for /i/ and /u/. On comparison of mean value of HNR for /i/ and /u/ between normals and individuals with PD, lesser values were found in individuals with PD than that of the values obtained in normal individuals.

In short, jitter and shimmer parameters were observed to be significantly higher in individuals with PD than normals for /a/, /i/, and /u/.

Discussion

The task used in the present study was phonation of vowels /a/, /i/, and /u/. Researchers have widely preferred this task to examine phonatory stability in individuals with PD. The reason for choosing this task was to avoid intrusion from speech prosody and articulation (Baken & Orlikoff, 1992).

The present study results indicate a reduced F0 value in individuals with PD as compared to that of the normal individuals. This could be mainly due to mild severity of PD. Studies reported variation in F0 in individuals with PD due to reduced efficiency of laryngeal muscles. In a study done by Doyle, Raade, St. Pierre, & Desai, (1995), an increase in F0 range and variation was observed during vowel phonation task. The jitter and shimmer parameters were affected in individuals with PD. This may be due to presence of changes in laryngeal function. Favre, Burchiel, Taha, & Hammerstad, (2000) stated that the changes in voice among individuals with PD may be the effect of the size of the lesion as well as of different neurophysiologic and neuroanatomical mechanisms responsible for sensory-motor organization of voice. The feature of occurrence of hypokinesia and bradykinesia in individuals with PD is due to the presence of changes in laryngeal function among these individuals (Baker, Ramig, Luschei, & Smith, 1998).

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Conclusion

The acoustic parameters of voice have been the focus of research related to voice abnormalities. It thus serves as an objective evaluation to support the perceptual findings regarding voice of an individual. However, there have been variations in acoustic parameters within a group of normal individuals itself. Hence, it can be concluded that the acoustic parameters reflects variations in laryngeal area which varies from one to another individual. The reduced muscle tone in laryngeal area of individuals with PD will also be reflected in acoustic parameters.

Thus, in the present study two groups of individuals were included for comparing acoustic parameters related to frequency and amplitude. Individuals with PD were having normal and mild degree of impairment. This was observed to be having more variation in frequency parameters than intensity parameters. This was indicated through higher values obtained in jitter parameters. A higher value of jitter parameters in individuals with PD indicates greater voice fluctuations. However, shimmer parameters were less varied in individuals with PD.

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The Plight of Women before Marriage in Nayantara Sahgal's *This Time of Morning*

M. Selvanayaki, M.A., M.Ed., M.Phil., MLISC, Ph.D. Research Scholar

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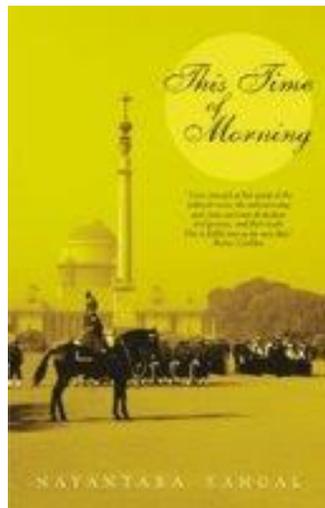
Abstract

Sahgal is the most thoroughgoing feminist among the women writers of Indian English fiction. She has also been more deeply interested in Indian political developments than the others. Her novels naturally have Indian politics as their central theme. These two themes, the evolution of India's political destiny and the liberation of Indian women from the rigid orthodoxies of traditional Indian society, dominate her novel This Time of Morning. This paper will attempt to explore the various methods by which Sahgal portrays her women characters in the above novel, showing how the patriarchal system has eroded for ages, the very fabric of women's life and status in Indian society.

Key words: Nayantara Sahgal, *This time of morning,* India's independence, liberation of Indian women

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Introduction

While it is generally accepted that Sahgal's family connections greatly fitted her for the role of a political novelist, her feminism has not evoked much comment. This is somewhat surprising as the two are so closely related that it is difficult to think of one of these themes without the other. Indeed, there are significant variations in the proportion of politics and feminism in her novels. Her first novel, *A Time to be Happy* was written in a spirit of exhilaration and unbounded confidence in the political future of India and the total emancipation of Indian women. However, in *This Time of Morning*, there is a gradually increasing sense of disenchantment and a pervasive anxiety about the political trends emerging in recent years. In direct proportion to this disenchantment, feminism, particularly the relationship between men and women assumes increasing importance.

Also a Feminist Novelist

Nayantara Sahgal's characters are not drawn with any great subtlety and most of them are 'flat', conforming to certain distinctive types. Some of them serve, as her mouthpieces. While a few are political characters, good as well as bad, others are proponents and propagandists of her feminist views.

No other woman writer consistently presents such extreme feminist views in her novels as Nayantara Sahgal does. It is mainly for this reason that she deserves special treatment, although as a novelist she does not rank with Kamala Markandaya or Anita Desai. Besides, Sahgal's novels span practically the years from the early thirties to the late sixties.

Critic of Anglicized Indians and British Culture

Sahgal is also the one who is most critical of British culture and anglicized Indians. Her American education enabled her to view British culture and its influence on educated Indians more critically than others who were only familiar with two cultures, Indian and British, rather than three. The anti-British stance finds its best expression in *This Time of Morning*.

Weatherly and the Granges represent the old imperialists, Sir Harilal Mathur and Girish are shameless imitators. Sir Arjun Mitra in *This Time of Morning*, according to Kalyan, was a

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man guided by other people's conception of India. Among the women novelists, Santha Rama Rau and Nayantara Sahgal are more outspokenly critical of British colonial domination than others. Kamala Markandaya is essentially sympathetic, but she tries impartially to balance the weakness and the strength of her British characters.

Political Tyranny and Male Dominance

Nayantara Sahgal, like Virginia Woolf, recognizes the intrinsic connection between political tyranny and male dominance. But one must also realize that it was not British dominance that brought the suppression of women in India. It was already there in all walks of Indian life with the powerful patriarchal tradition dominating family and community life all over India. It is an age-old problem in the Indian subcontinent. Herbert Marder, in his book, Feminism and Art, points out that Virginia Woolf saw them as two sides of the same coin.

The rise of fascism appalled Virginia Woolf She consistently interpreted this political development in terms of her ideas about the position of women. Thus, when she set out to discuss the causes of the European crisis in Three Guineas, it became an exposition of feminist doctrine. Improving the lot of women and opposing tyranny were identified in her mind. The early feminist had been fighting for essentially the same cause, she maintained, as contemporary democrats and anti-fascists (Woolf, Virginia. *Three Guineas*).

Special Context of Indian Women's Struggle

Sahgal however admits that there was no need for Indian women to fight for emancipation like women in Europe and the United States.

Indian women did not have to march in suffragette processions to proclaim their equality with men, or don bloomers in place of their feminine garb. No such measures were necessary. Gandhi's call to women to take part in the national movement beside their men brought them forward as naturally as if they had been born to such a life [...]. In the West, the emancipation of women brought about a change in their appearance. Short skirts and cropped hair became the order of the day. But the appearance of Indian women has on the whole remained unaltered.

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They still wear their graceful saris, proving that an efficient job can be done in very feminine - looking attire (*Prison and Chocolate House* 67-68).

A Militant Feminist

This passage reveals Sahgal's general position regarding feminism. Like Virginia Woolf, Sahgal is a militant feminist. "Virginia Woolf's precarious physical and emotional balance did not permit her to take an active part in the feminist movement" (Herbert Marder, *Feminism and Art* 19).

Even though she was largely in sympathy with it, in the case of Sahgal, as she herself concedes, such a struggle was rendered superfluous because of Gandhi's life and work. Nevertheless, she seems to agree with Virginia Woolf that,

The subjugation of women was both cause and symptom of a fundamental imbalance in society [...] Inequality in the home had its counterpart in the political sphere; the problems of the family reflected those of state (*Feminism and Art* 30).

Context of Patriarchal Society

In a patriarchal society, a female child is brought up under the strict control of her parents with a view that she is to be given to a new master, her husband who will determine and shape her for the rest of her life. The traditional feminine virtues and graces are instilled in her, so that she could be an attractive commodity in the marriage market. She is groomed to be an object of sale right from her childhood. She gets hardly any encouragement to develop her independent individual self. The decision in terms of her career or even marriage is taken by her father, brother or mother. As Simone De Beauvoir observes, "Marriage is the destiny traditionally offered to women by society" (*The Second Sex* 445).

Marriage is considered to be the greatest ambition of a girl. As such a woman is always someone's daughter, someone's wife or someone's mother, minus her own identity. The feminists highly resent these culturally constructed norms, which make women subjects of men in various forms. They do not deny the biological differences between male and female, but

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there is no reason to presume as men do, that these physical differences make them superior to women. The feminists maintain that a woman is not born but made by the society.

The patriarchal practices reduce women's status to inferior social beings. Such practices are perpetuated by myths and traditions, which unfortunately have been embedded in the fabric of many societies, as we see it so blatantly perpetuated in the Indian society.

According to the V.A. Novarra, the myth related to the role of women in pre-war Britain prescribes that,A mother should devote herself to providing a secure environment for her small children. A married woman cannot pursue a career, which demands mobility. Works of art by women still have to be judged as 'women's work'. Membership of an all-male club or society can be prestigious; membership of a woman's organization is a subject for facetious remarks' (*Contemporary Review* 317).

Embodiment of Sacrifice, No Right of Her Own

In India woman is considered to be an embodiment of sacrifice, silent suffering, humility, faith and knowledge. She should be virtuous, chaste, submissive, homely, graceful, and devoted to her husband and family. She must seek pleasure in these relationships. The faintest trace of any idea that every being, "exists primarily for the realization of oneself can never occur to her in the wildest of her dreams" (Akhileswar Jha, *Modernization and Hindu Socio-Culture* 95).

These attitudes illustrate the belief that woman should not have any right of her own, that she has only duties in relation to man. The young women of today are becoming aware of the biased attitude of society. They have started asserting their individuality by challenging the taboos and destructive social norms. Despite some achievements in education, professional and legal fields, they have yet to go a long way for their acceptance as equal beings in the prejudiced society where discrimination is practiced against women right from birth.

Educated Women in Conflict with Patriarchy

Sahgal places her women characters mostly with good educational background, in conflict with a patriarchal society. She depicts their struggle to pop out of their shells. In the

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novels taken up for study the focus is mainly on the sufferings of women within marriage. We also get a glimpse of the attempts made to condition their personality along sexist lines before marriage.

In This Time of Morning, Sahgal explores the place of a woman in Indian society before marriage, in the character of Nita. Nita is the young beautiful daughter of Dr. Narang. He is a queer blend of Eastern and Western cultures. In his Western life style, drinks, dance and bridge are part of his culture. But he treats his daughter in the most traditional manner. He imposes severe restrictions on the movement of his ambitious daughter. The Narangs never send their daughter unescorted to parties. Mrs. Narang says: "We don't allow Nita to go out alone. Her father would not hear of it" (30). The Narangs's concern for the safety and protection of their daughter illustrates their conformity to traditional values.

Constraints of Traditional Customs

In a traditional society when a young girl reaches puberty, her movements are restricted, whereas there are no restrictions for her brothers at that stage. The double standards start operating more overtly from this stage, binding girls indoors and encouraging boys to develop outdoor activities. A spirit of competition, exploration and challenge is inculcated in boys and they are taught to assert their supremacy over the world in general. Girls, on the contrary, are discouraged from showing aggressive modes of behaviour and, instead, feminine virtues of grace, modesty and self-effacement are frequently demanded from them.

In This time of Morning Nita's parents would not allow their daughter to smoke, to have drinks or to attend club dances till she gets married.

Marriage as a License

Marriage seems to be a license to do things hitherto prohibited. Mrs. Narang who speaks fluent English and had been a beauty, once has friends who would gather round the card table and discuss marriage plans of their daughters. There is a parade of coffee-drinking, canasta-playing women who streamed through the house of Narang. Nita abhors this "Victorian culture" and only pines for a little latitude, some breathing space.

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Nita too has a thirst for doing something, and does not want to be bound by nuptial knots as yet. She requests Rakesh to influence her parents in the matter: "I don't want to marry at all just yet. Now you're back, Rakesh, do persuade Mummy and Daddy I should have a job. It's ghastly doing nothing". (32) Later her parents do allow her to take up a job, but for a very different reason. Kalyan, a Minister, had offered the job and they simply didn't have the heart to refuse a Minister's offer. But Nita looks for something more than merely a job; she strives for independence and her individual identity. She thinks: "a job was never enough [...] A job led to money and freedom, and freedom demanded a flat of one's own away from the prying eyes and inquisitive voices" (148) of men and women who do not permit women to gratify their basic needs of self-fulfillment.

In Search of Suitable Match

Conforming to these tenets, in an Indian society the effort of most of the parents is to find a suitable match of their choice for their daughters. Nita's parents also want to settle their daughter in a marriage and wash their hands off her. No importance is given to the wishes of their daughter. They force her to marry the man of their choice whom she neither loves nor admires. Nita's suitor is an eligible bachelor, rich and pleasant-mannered and she had nothing against him, only she did not want to marry him because she cannot reconcile herself to the fact that Vijay is a stranger "with whom she would spend her life, whose name and children she would bear" (150). However, she fails to assert herself in refusing to marry a man of her parent's choice and Mrs. Narang is certainly a woman who subscribes to the conventions where women not only accept stereotype images but also pass them on to their children She also proves to be an oppressive force when she compels her daughter to marry one of those men they introduced to her at parties.

At a party in Rakesh's house, Nita dances with her fiancé Vijay. Rakesh glancing at the pair says to Saira, "She does not look very happy" (167), to which she replies sarcastically: "She says she doesn't know him very well. The American girl from U.S.I.S looks at them puzzled. 'She doesn't? Why's she marrying him?' 'She'll know him better after they're married', says Saira" (167-168).

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Nita feels utterly unhappy and a sense of uneasiness overpowers her when she learns about her parent's decision to marry her off to a stranger. The desire to be her own self leads her to commit an embarrassing mistake when she gets involved with an elderly man, Kalyan. When she first meets him, she stood mesmerized in front of him . She finds a strange comfort in his company and visits him frequently on the pretext of decorating his drawing room. Once she refuses to go home and expresses her love for Kalyan,

Instinct Attempt

Nita's pre-marital involvement is not the result of western liberated life-style; it is an attempt to fulfil her inner desire for love and communication. As Jasbir Jain opines about Nita's sexual involvement with Kalyan,

With Kalyan Sinha, sex comes naturally to her not because he loves her but because she has unconsciously allowed herself to love and admire him and turn to him in her desperation at being hedged in by convention (The Journal of Indian writing in English 42).

Though Nita is engaged, emotionally she is still dependent on Kalyan and often meets him to shower her tenderness on him. She tells him: "You gave me the freedom to be myself. I had never had that before. I'd never have known it but for you", (219) and she finally admits: 'I've been so happy with you' (220). Nita in fact is the product of the dichotomies in her upbringing. On the one hand she is brought up in accordance with much of the liberated life-style, but when the time comes to decide about her marriage, her parents decide her future and she is supposed to submit silently to their wishes.

Exposing Narrow-mindedness

Sahgal seems to expose conventional narrow-minded Indian society through the character of Nita. In Indian society, the parents choose life-partners. The parents arrange for the two young souls to live happily ever after. Sahgal strongly attacks this social convention and names this kind of marriage "just organized rape".

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Here Sahgal sounds like the western feminists, favouring new and progressive ideas. Such feminists reject the institution of marriage and motherhood. In fact, she does not reject either of the two. She advocates harmonious relationships and individual liberties in her novels. She also condemns the hypocrisies of the affluent upper classes where women are encouraged to take drinks or to smoke in the name of freedom and modernity. At the same time women are not allowed to take independent decisions in choosing their life partners, and this is what she is objecting to.

If an Indian girl brought up under strict parental control suddenly gets freedom, the result could again be disastrous because of her ignorance or over-protective upbringing that does not allow her to see things for herself. Nita in This Time of Morning is striving for independence and dying to get abroad. But there is another character in the same novel, Leela, who succeeds in going to America. She gets a "cultural shock" in an alien society. Finally she commits suicide in desperation. Leela belongs to a modest, unpretentious Hindu family of Banaras. She is studying in Redcliff in America, she gets every freedom, which a young girl like Nita cherishes: lipstick, dancing, smoking and going out with young men. She has taken this at first with the tremulous flutter of a bird just un-caged and later with a soaring delight in every aspect of her new freedom. She gets her lovely long hair cut off in a short swinging bob, yet in their new environment she moves uncertainly as if shrinking from some of the inevitable outcomes of freedom. But then she had been a girl and a sheltered one and Banaras was no preparation for America. Soon she realizes that she is pregnant and drowns herself in a river. Her pregnancy has been an emotional shock for her and out of shame and desperation, she takes this fatal step. Leela could have come out of the difficult situation through medical help and lived a normal life as before. She, however, does not think of ways of escape, because her culture and society did not train her for this kind of situation. In India, normally, young girls are not supposed to know or talk about sex before marriage. Leela fails to strike a balance between the old values and the new found freedom. As a result, she dies. Sahgal is concerned with the question of how far different conventions and traditions imply a fundamental difference in moral outlook; how far an Indian girl could accept western conventions and form western tastes without losing her integrity and independence.

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Helpless Victims of the Taboo-Ridden, Conventional Society

Young women in Sahgal's fictional world are the helpless victims of the taboo-ridden, conventional society. Instead of asserting themselves or fighting against the odds, some of them easily accept the role traditionally offered to them, while some others opt for death as the ultimate solution to the mundane man-made problems.

Society has claimed as its victims, young girls like Leela in *This Time of Morning*. They suffer injustice more at the hands of society than from any particular individual. Leela coming as she does from Banaras, the heartland of Hindu civilization and a city of changeless antiquity, meets with disaster in her sudden confrontation with modernity. Women are faced with new situations and problems and are losing their old identity.

Young Leela goes to America and carries with her all the traditional ideas:
Reverence for age was a tradition bred into one's bones. An elder was a person you stood up to greet and consulted on all important matters. This was not hypocrisy. It was a way of life. (*This Time of Morning*, 67)

Leela would not wear lipstick in the presence of Kalyan whom she respected. Yet life in America makes it difficult for her to resist them. Leela, finds that the western way of life conflicted with the deep sense of values imbued in her. There is fascination, bewilderment, fear, shame, shock, frustration and finally pregnancy and suicide for Leela. "She does not respect her own individuality and uniqueness [...] adventurous pursuits are leading her into conflict with her own inner nature". (S. Radhakrishnan, *The Hindu view of Life*, 88-89). Sahgal's novels are a mirror to these remarks. Uma's revolt in the same novel springs out of freedom, the malady of affluent women.

In our social setup, the parents of a girl do not act boldly and firmly out of fear of the society. Instead of bringing the guilty ones to law for punishment, they prefer to suppress the matter because they know all too well the hypocrisies of society. Conforming to the social ways, they keep their daughters secure within the four walls of their houses, till they are handed over to their rightful masters.

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Sahgal's Position

Sahgal believes in the importance of human relationships based on deep involvement, mutual respect and absolute honesty. These are the humanistic values imbibed from Gandhi - sincerity, tolerance, truthfulness, non-violence - which Sahgal upholds staunchly in her delineation of politics and politicians as well as in her scathing indictment of the institution of marriage as it functions in a patriarchal society like India. In novel after novel, Sahgal gives expression to humanistic values according to which a woman, is not to be taken as, "Sex object and glamour girl [...], lulled into a passive role that requires no individual identity [...] (The Hindustan Times, iv).

But she is an individual in her own right. Rashmi in *This Time of Morning*, and Simrit in *A Day in Shadow*, we have moving depictions of the new woman struggling to retain her selfhood, to breathe freely in the suffocating environs of loveless, unfulfilling marriages. These women are home-loving women, who merely plead for a respect of their individuality and marriages, which are merely social conveniences, or socially sanctioned means of male domination.

Having personally experienced the trauma of a failed marriage, Sahgal writes deftly, often poignantly, of the dilemma of women trapped between traditional assumptions regarding womanhood and the stirrings of the desire for individuality. Sahgal fulfils a clearly feminist function in her scathing exposure of the hollowness of man-woman relationships based on socially predetermined patterns of gender inequality. The new woman is determined not merely to live, but to live with self-respect, thus implicitly demanding a re-alignment of the parameters on which marriages function. Saroj Simrit is filled with an aching sense of loneliness, and often tempted to retreat to the safe refuge of the unquestioning self. But as Sahgal has commented about the breaking of stereotypes by her woman character:

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On Politicians

The politicians are unscrupulous manipulators of the levers of power. In Nayantara Sahgal's view, they are ruthless exploiters of women. They are incapable of having normal relations with women on the basis of mutual love and respect. They hold women in contempt. They regard them as objects of their lust or simply their personal property.

Hari Mohan, the corrupt minister of industries in This Time of Morning is such a character. He is a callous womanizer and a totally indifferent husband,

Marriage did not quieten him. The silent spectre of a woman who went about all day with one end of her Sari or pulled low over her face and covered in a corner when he went into their room at night made no change in his life. She was there to be used and he used her, but he paid no more attention to her than if she had been a block of wood. With the years her heavy body swollen with frequent pregnancies, and her animal submissiveness revolted him. He continued to find his excitement in the streets and the brothel in the bazaar where his friends took him.

On one occasion he works his will upon a woman who had come to nurse his wife. The woman looked up enquiringly from the garment she was stitching, then froze in fright as he advanced towards her. But he saw to it that she did not scream or raise an alarm. It was not, according to his lights, rape, it was what one did with a woman.

Hari Mohan is, however, shown to be a very devout Hindu. He regularly bathes in the Ganga, the holy water that cleansed corruption, conferred benediction and promised salvations. He is generous to priests and a believer in astrology. Nevertheless, his goals had always been direct and uncomplicated - the accumulation of money and a woman in his bed. But neither had given him real satisfaction.

Kalyan, too, is incapable of genuine respect and love for the women who come into his life from time to time. He tells Rakesh that he does not attach much importance to the sex act. He exercises, by the force of his personality and his unconventional ways, terrible fascination over the women who are drawn to him like moths to a lighted candle. Barbara, Celia Rand and

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Nita each in her turn hopes to 'Fill his life' (This Time of morning 59). But he is unable to give himself to them in return; his male ego makes it impossible for him to do so. Celia Rand realizes rather late that love had never entered their relationship, but even their passion had not brought them closer together. Nothing he had ever said or done betrayed that he had a heart, feelings that could be hurt. Encounters that left her bruised and shaken scarcely seemed to touch him at all

Kalyan, an orphan who was snatched out of the jaws of famine by a kind school master, never forgets his days of deprivation. He carries with him, the look of unappeased hunger and endless wandering on his face, the look that the most sumptuous meal, the most abandoned lovemaking did nothing to erase . Kalyan's hunger for identity and his desire to exercise tyranny over others, stem from the same emotional and spiritual aridity that prevents him from giving himself to the women who fell in love with him. This fundamental imbalance in Kalyan makes him a potentially dangerous leader in a democracy.

Mothers as Authority Figures

Nayantara Sahgal has portrayed mothers as authority figures stifling the daughters in the name of conforming to traditional values. In Sahgal's *This Time of Morning*, Rashmi's mother Mira is a patriotic leader's devoted wife and expects the same from her daughter. When Rashmi announces her failure in marriage, Mira gets shocked and says,

"What reasons under heaven could sever the marriage bond? Women stayed married, had since time immemorial stayed married, under every conceivable circumstance, to brutal insensitive husbands, to lunatics and before [...] if there was suffering, too, it was part of life" (146).

Mira is a typical Indian woman who knows of no acceptable alternative role for herself than that of wife- mother, and for her the "mark of her success as a person is in her living, thriving children" (Alfred D'Souza, *Women in Contemporary India*, x).

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Ironically, it is only Rashmi's father who understands her agony and protects her. He supports his daughter to lead a life of her own - a life of self-fulfillment and self-sufficiency. Sahgal in her novels mainly dwells on the problem of women of the educated upper class; hence issues like harassment of poor girls by the in-laws for bringing not enough dowry, or the anxiety of parents about the marriage of their daughters and so on, do not receive Sahgal's attention.

In her novels Sahgal reveals how before marriage women are brought up strictly according to the traditional codes. The moment a girl reaches adolescence, she is reminded of her feminity. The double standards and dichotomous attitude, which continue to operate throughout a woman's life, start right in her parent's home. She is prevented from developing her individuality. She is constantly reminded by her mother that a girl is destined for man and the one who gets the most masculine attention is the luckiest one. A woman in a male-dominated society is thus conditioned into the emotional and cognitive traits of subordination and dependence.

Conclusion

Sahgal insists that a woman needs to throw off much of this conditioning and learn assertiveness, self-confidence, and other such qualities. While some traditional-minded girls accept marriage in order to be free from the parental hold, though under the mistaken notion that marriage will give them freedom. Others like Nita do not accept so quietly the commands of the parents. They look for individual satisfaction and self-realization. Sometimes the revolt is partial as in the case of Nita. Some consider marriage as freedom from parental bondage. Others consider it as way to self-realization. As long as the patriarchal traditional values still prevail in Indian society, there cannot be any freedom or self-realization as many girls seem to expect in marriage. Only the education of women, enlightenment of the mothers of India not to coddle their sons and put down their daughters throughout life, and the uplifting of the women of the poorer classes can ever bring any kind of emancipation of women in India.

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Agony of Women after Divorce in the Fiction of Nayantara Sahgal

M. Selvanayaki, M.A., M.Ed., M.Phil., MLISC, Ph.D. Research Scholar

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Abstract

In Indian society divorce in general is considered a social stigma and a big scandal for a woman who is treated as if she is accursed with some dreadful disease. That is why, most of the oppressed women hesitate to break their unhappy marriage and silently accept physical and mental torture. However, the trends have changed in recent times. Instead of clinging to a sterile and oppressive relationship, more and more women are asserting themselves and are seeking freedom by way of divorce without minding the wrath of society or their family. For many centuries marriage was considered to be the destiny for a woman whether she was happily married, or was miserable because of constant oppression by the man in a patriarchal society. Later divorce, separation or annulment of marriage under law enabled women to get freedom from endless suffering in unhappy marriages. The process of giving legal recognition to the breaking up of a relationship already shattered by irreconcilable disparity in the character of two persons, or by broken trust, and bitter tensions is called divorce. An acceptance and adjustment of the wishes, attitudes and sentiments of both partners ensures harmony in marital relations. But when the needs, wishes or individuality of one partner is ignored, the marriage ends in discord. As Marilyn French rightly observes: "Divorce, like marriage, is morally neutral, it is good in so far as it ends a long term intimacy, it is to be lamented". (*Beyond Power: On Women, Men and Morals* 504) But certainly divorce gives freedom to women to get rid of a constant condition of suffering due to male-aggression, gender oppression, or just terrible disharmony.

Keywords: Social stigma, Patriarchal Society, Male Aggression, Gender Oppression

Introduction

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In India, traditionally, the matrimonial ties are considered irrevocable. The "Hindu Dharma" expects from a wife, complete obedience and devotion to her husband. She is expected to merge her ego completely with her husband's and follow strictly the ideal of *Pativrata*.

The Indian woman is well on her way to move from the feminist phase to the phase of displacement and self-discovery. Self-assertion seems to have become the keynote of the expressions of the evolving woman. To escape the deadlock perpetuated by the unilateral dictates of a perniciously effective patriarchal form of society, the new woman comes out in more prominent contours in recent works. War is the last resort - and the new woman of India has recourse to divorce as the only means of salvaging her lost self.
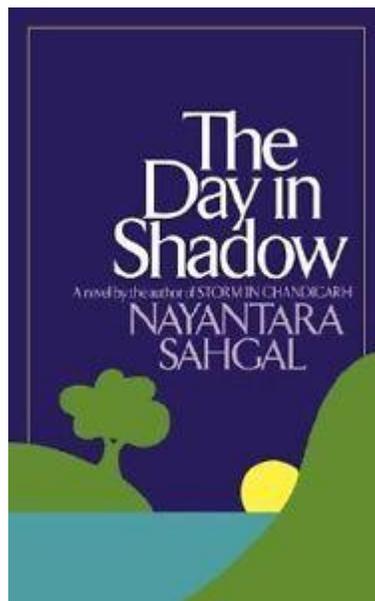
This centrifugal revolt takes definite shape in Nayantara Sahgal's novels. Divorce has been depicted as an alternative way of life to escape the drudgery perpetrated through discriminatory laws promulgated by lawmakers like Manu and enthusiastically supported and implemented by succeeding generations of men deeply steeped in their complacence to make women toe the line. Two of her novels, *This Time of Morning* (1966), and *The Day in Shadow* (1971) need special mention in this regard. Sahgal is an iconoclast - in her own right as she succeeds in demolishing the hitherto held myths and images of the Indian women - the Pati-Parameshwar image: the husband is God.

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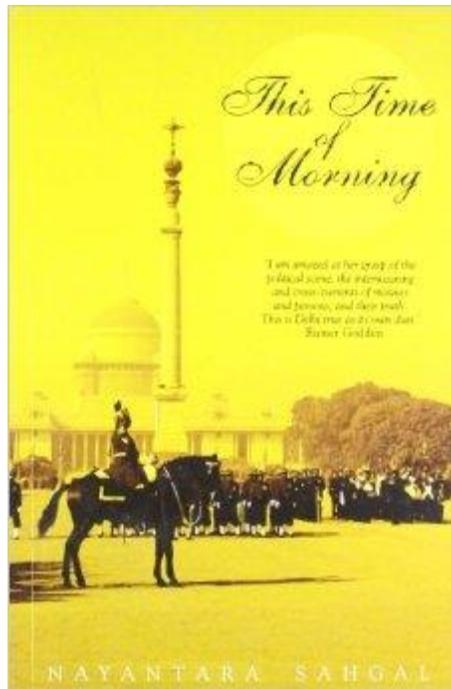
Sati

In India, the blessing for the married woman is always 'May you never lose your husband'. To have a husband was the greatest blessing for a woman even if he was evil, because society recognized a woman only through the husband. A single woman had no status in society. Hence, there were practices like "Sati" (Self- immolation of widows on the pyre of the deceased husband) because a woman's existence without a husband was thought to be meaningless. While some widows performed Sati willingly, knowing the plight of women in that society, others were forced to die on the husband's pyre.

Sonali while reading her grandfather's manuscript written in 1915, finds how if a widow could not bear the flames and, tried to get out of the pyre, her relatives would thrust her back into the fire and beat her with logs of wood so that she fell unconscious and did not try to run out of the fire again. Sonali's grandfather was a crusader against Sati. He was very happy when in 1829 the horrid rule of Sati was abolished. However, when he died, a couple of days later his wife who herself was a non-believer in Sati, was forcibly taken to a pyre next to her husband's and most cruelly burnt by her relatives in the absence of her nineteen year old son. Even today some stray cases of Sati (like Roop Kanwar's performing Sati in 1987) take place, but now the outcry against such practices is great. In this kind of set up, the question of divorce or separation

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for a married woman did not arise. Hence, for centuries there was no provision for a legal divorce. A woman could not remarry even after the death of her husband, though a man could abandon his wife and remarry at any time.

It was only in 1857 that judicial divorce became available in England. And it was only in 1968 that the divorce laws were made more liberal. The liberalization of divorce has come as a great help to save women from endless oppression, or torture in marriage. Divorce can be granted on the mutual-consent basis, if both the partners agree and are bent upon final separation; in America this is known as the "no-fault" divorce.

Suffering and Stifling

Sahgal shows women suffering in marriage and then deciding to come out of the stifling bondage by opting for divorce. They are not concerned with the legal aspects of the divorce, like the delays in legal process or rigorous legal clauses, which make divorce difficult for women. But they are concerned with the repercussions of divorce on women. Sahgal depicts her women deciding to prefer divorce to living suffocating lives of injustice and agony. Simrit and Rashmi leave their husbands or break the marriage, which does not allow them to be free and to live life in their own way. Sahgal depicts that though divorce frees them from agony and suffering of an unhappy or unjust relationship, it still does not solve the problems and women have to continue to struggle and suffer on various levels - economic, emotional and psychological.

Divorce

Divorce is admittedly a relief from the painful life of a wrong marriage. But it is hardly enough to re-establish the woman socially, psychologically or financially. Even after divorce, the aggrieved or relieved woman does not find herself in the situation as before marriage. Despite the wounds inflicted on her in the unsuccessful marriage, which have to be borne for a long time, a woman has to further bear the onslaughts of a harsh society, which does not allow her to be free and happy. Divorce is, indeed, the beginning of another phase of suffering.

Role Assigned to Divorced Women

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In the past, the role of the divorced woman was to withdraw from society and hide her shame. The divorce was shunned by friends, and spoken of in hushed whispers by her relatives. The woman who opted for divorce was not sure whether she was expected to grieve or to celebrate, to feel ashamed or relieved. The Indian society still does not consider divorce to be something good or healthy, despite the liberal divorce laws. As Rama Mehta remarks, "The position of the divorced or separated woman (has) only marginally improved for the upper middle class". (*Divorced Hindu Woman* 168)

Divorce in *This Time of Morning*

In Indian society divorce in general is considered a social stigma and a big scandal for a woman who is treated as if she is accursed with some dreadful disease. That is why, most of the oppressed women hesitate to break their unhappy marriage and silently accept physical and mental torture. However, the trends have changed in recent times. Instead of clinging to a sterile and oppressive relationship, more and more women are asserting themselves and are seeking freedom by way of divorce without minding the wrath of society or their family. In *This Time of Morning* Rashmi annoys her mother who does not talk to her when she learns of Rashmi's decision for separation. Rashmi's mother belongs to the generation in which women were judged by their endurance, submission and devotion to whatever fate provided them in the form of a husband and his family. She firmly believes that endurance was a test of character for which her daughter could not qualify.

Sahgal's women, for example, Rashmi, and Simrit quite feel smothered in marriage and miss desire, friendship and affection in their relationship. Divorce is an expression of their dissatisfaction over their stale and sterile marital relationship. It also expresses their desire to live a life of intense, absorbing and a more congenial relationship.

The Day in Shadow – Brutal Divorce Settlement

Sahgal's *The Day in Shadow* primarily deals with the struggle of a young, beautiful and daring woman trapped under the burden of a brutal divorce settlement. The agony and unhappiness suffered at the hands of a cruel and unjust male-dominated society of India is well depicted through the character of Simrit.

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The novel has a theme of survival of a sensitive individual in a ruthlessly materialistic society. The novel narrates the story of Som and Simrit who seem to get on well in their first few years of marriage. But Som's inability to understand her, except as an object of physical attraction, compels her to seek human communication outside the marital bonds. Som believes that a wife is one half of an enterprise and the inequality between man and woman is the order of nature. It is this denial of equality that Simrit finds stifling. Despite her passive acceptance of Som's domination, Simrit retains an individuality of her own.

She wants to be a good wife but not at the cost of her individuality. She feels suffocated in the world of Som, for whom self-advancement is the only goal of life. It is the clash of ideals more than the clash of personalities that leads to their separation. Out of this gender domination is born a new Simrit, a person who makes choices, who takes decisions, and becomes aware of herself as an individual.

Through this novel *The Day in Shadow* Sahgal has portrayed how even in a country like modern India where women are almost becoming equal citizens in the last decade or so, a woman can be criminally exploited by a man without creating a ripple. Sahgal's women seek to establish a new order with changed standards where women can be their true selves, where there is no need for hypocrisy and where character is judged by the purity of heart. Thus according to Sahgal: freedom is not a gift, it is an achievement and every generation has to do its job in order to continue and preserve the tradition of freedom.

It is a brilliant, unsparing novel about divorce and its implications in Indian society. This is the story of Simrit, lost and bewildered as she struggles to cope with the emotional shock of a divorce plus a brutal divorce settlement inflicted on her. Ostracized, victimized and shackled by memories of the past, her only bridge to a new life is Raj, a brilliant, rising Member of Parliament. *The Day in Shadow* can be read at several levels. It is about Simrit, who emerges from the shadows to find happiness with Raj. It is the story of Raj, who passionately believes in freedom and refuses to accept fate as the answer to human problems. And, finally, it is the story of Delhi on the threshold of momentous changes, and a new breed of politicians far removed

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from everything Gandhi stood for. Sahgal's book is a starkly understated revelation of what it is like to be a divorced woman in a nation in which domination of women has been the rule too long. It is a love story but it is also a social history presented by a talented writer who knows whereof she writes.

Feminist Polemic?

Sahgal makes the inheritors of Gandhi and Nehru come alive. Subtly, without sentimentalizing and with a special gift for telling sentences that must be read a second time, she traces two parallel courses that come together at last, giving her protagonist the comrade she needs, giving him a partner in hope and trust. The author has transformed her reflection on reverence, irony and change into a powerful story. She is often impatient but she has a leader's vision. "She is a moral writer though not a moralist. She sees art as all great artists of the past have seen it, as (among other things) an instrument for discerning and affirming the difference between right and wrong. Very refreshing.

Wife as Personal Possession

In *The Day in Shadow* Som draws immense pleasure in showing off his wife as his personal possession. He would often boast before his friends: "Look what I've got. Good enough to keep under lock and key". (27) Som treats his wife Simrit as a priceless object good enough for his priceless pleasures. His job is finished with adorning his wife with jewellery and fine expensive things. Simrit, however, finds the materialistic world of Som, consisting of beautiful and choicest clothes, jewels and trips abroad, quite meaningless. She only craves for some other goal, some meaning beyond the world of self-advancement, a "world whose texture is mainly Money. Simrit finds the materialistic existence offered by her husband inauthentic and superficial, and a barrier to her self-realization.

Simrit's desire to be her own self brings the separation between Som, her husband and herself. At the opening of the novel we see her looking like a loser and learn that in her relationship with Som intensity, depth and devotion were never brought into play at all. Nor was partnership.

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Simrit feels, "talk was the missing link between her and Som, between her and his world. She had a famishing need for talk". She expects that the physical intimacy between them should spread and envelop every act and gesture of their life with tenderness and love. Som like Inder considers physical satiety a thing in itself.

Inder cannot forgive Saroj, because in spite of the harsh treatment he perpetrated on her, she does not break; it only makes her unyielding and upright. His ill treatment of her does not leave Saroj a physical or emotional wreck. With a calm that frightens him, she carries on the business of living. Saroj has the steady flame that burned and glowed in the shelter of her being which unnerves Inder. Simrit too is basically tough with the toughness of undivided integrity. Som cannot forgive this strength in her. Simrit finds it impossible to have physical intimacy with him without emotional involvement. When Som finds her cold and withdrawn, he takes it as an insult and drops her without any qualms of conscience. If Vishal Dubey's friendship provides the necessary strength to Saroj to protest against injustice, it is Raj who uncarves Simrit and makes her aware that she can make potential choices.

Curious Metamorphosis

There is truth in the observation, "Simrit's story in *The Day in Shadow* is in many ways a continuation of Saroj's". But the readers feel the intensity of Saroj's life lived with Inder, whereas Simrit's marital relationship with Som is a thing of the past and hence lacks emotional intensity. Saroj comes alive because she is fully involved in life. We sympathize with Simrit as we observe things happening to her. Simrit, despite her sensitiveness and respect for human values, lacks the intensity of involvement which is unique to Saroj. Both Saroj and Simrit try their best to adjust, compromise and strengthen the relationship with their husbands. They want to be good wives but not at the cost of their individuality. Meena Shirwadkar's observation on Sahgal's women seems to explain the heart of the matter: There is a curious metamorphosis about the wives who are part of both the worlds, who hover between the Sita and Nora images. Both Saroj and Simrit seek a meaningful relationship based on confidence, trust, understanding, companionship and stability. Both are fond of children and take refuge in them when the gaping void threatens to oppress them. When they find the world they co-habit with their husbands to be uncongenial for the development and fulfillment of their individual selves, they break away

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from them. The path they choose to travel is untrodden and hence thorny. They bleed and suffer in the process of breaking away from an established tradition.

New Morality, Not Confined to Physical Chastity

Excepting the first novel, all the other novels of Sahgal portray women who herald a new morality, a morality not confined to physical chastity. It demands accommodation of individual longings for self-fulfilment and seeks consideration not for just the deed, but the heart and feeling too.   Sahgal stands out from other women writers in that she presents licentiousness in women boldly and without hesitation.

Alienation

Husband-wife alienation resulting from lack of communication and temperamental incompatibility form the theme of Sahgal's *The Day in Shadow*. Sahgal presents her women as strivers and aspirers towards freedom, towards goodness, towards a compassionate world and she believes their virtue is quality of heart, mind and spirit, a kind of untouched innocence and integrity. She thinks there is this quality, in the Indian women.

Simrit in Sahgal's *The Day in Shadow* also fails to build up a satisfactory relationship with Som. Simrit respects certain values of life more than material prosperity. But, for Som, the end is more important than the means. He does not hesitate to shut out a friend, or even his own wife - if he feels he or she no longer serves him any purpose. He fails to comprehend the sensibilities of Simrit and takes her withdrawal as an insult to him. When Simrit feels sad thinking of the disaster connected with the armament deal he has entered into, he revels in the prospect of his prosperity. Simrit withdraws from him emotionally, which naturally impairs their physical relationship. An egoist that he is, Som reacts wildly, walks out of her life without bothering to think of it from her perspective. Simrit has no other alternative than divorce. What forces Simrit to rebel against the conventional security of marriage is her yearning for a free communication of ideas with her husband, a companionship with her spouse.

No Participatory Talk

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In *The Day in Shadow*, talk was the missing link between Som and his friends. They would never discuss business details in her presence as if it was something obscene and unmentionable, or women were morons - she wasn't sure which. So most of Som's life, and thoughts stayed cut off from her. Her usefulness to him never extended to the areas of the mind. For an educated and sensitive woman like Simrit, her husband's indifference is extremely inhuman, particularly when she wholeheartedly desires deeper relationship. Like Saroj, Simrit often does not feel the presence of Som, even though physically he is with her. She recalls the experience she once had during the long drive along the Beas.

Men Not Reaching Out to Their Women

Most of Sahgal's women suffer in marriage because their men like to remain locked up in their solitary cells and do not try to reach them. They do not recognize the fact that love is necessary for happiness and the closer together people get the more independent and self-contained their relation becomes.

An Autobiographical Novel

The Day in Shadow is Sahgal's very closely autobiographical novel. It narrates the experience of Simrit who has, like Saroj, after many years of married life decided to put an end to her unhappy marriage. Through Simrit, Sahgal expounds various aspects of divorce and its implications for a lonely woman. Simrit's desire to be her own self brings the separation between Som, her husband and herself. Simrit accepts divorce because she was led by an absolute conviction greater than right or wrong. Her decision of divorce lands her in multifarious problems.

In the traditional society, where a married woman is respected more than a single woman, a divorcee is more or less ostracized or shunned as if she were some pollution. The husband's social status or official position becomes a touchstone for measuring the worth of a woman. Sahgal's Simrit in *The Day in Shadow* longs for communion and friendship from her husband Som. For Som, a wife is no better than a possession or ornament. He fails to respond to Simrit's longings. He expects that she should be happy and grateful to him for providing her with all the things a woman would love to have. It is beyond his comprehension that what Simrit wants is not worldly possessions, but a little companionship and recognition. The incompatibility

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between them springs from the difference in their attitudes. Som is so selfish that he would not think of the harm done by the armament deal that is going to fetch him lots of money. Simrit is sensitive and cannot appreciate Som's stand. She withdraws from him, first mentally and then physically. When finally they get separated, Simrit feels the bond continuing.

Sahgal shows Simrit go through the ordeal of separation from her husband, with deep understanding and sympathy. The dream Simrit has had evokes the shattering experience that divorce is for her. She dreams that she had fallen from the highest floor and felt that every bone in her body was broken, each in splinters, every nerve laid raw. Inside her smooth unscarred skin, she was all in pieces. She has been getting past each day as if large pieces of her had been cut out with scissors, with an icy wind blowing through the gaps.

Simrit walks out of Som's life when she feels that it is no longer possible for her to live with him. Sahgal presents Simrit undergoing the shattering experience of divorce and her attempts at rehabilitating her own self, with the perception and insight only a woman writer can command. After her divorce, Simrit soon realizes that it is basically a husband-centered-world.

In such a world a free woman has no place. Her individual contribution and social standing are meaningless in this male-oriented society. Like Sahgal, Simrit is a journalist and a more well-known writer. But she finds that people are more interested in her husband and often ask, "What does your husband do?" (*The Day in Shadow* 6). They do not show any concern for the organized lonely woman. Instead they add fuel to the fire by insisting on the husband and his status, and so on. Simrit reflects on the whole graceless affair thus.

Shortly after her divorce, in a posh party being attended by top bureaucrats of the ministry of petroleum and aristocrats and sahibs of Delhi's upper strata, people are surprised to find her alone. One of the organizers of the party was studying her solicitously, as if divorce were a disease that left pock marks . Simrit is a woman with a strong sense of individuality and had never accepted a world where man did things and women waited for them. Her independent, bold, self-reliant attitude separates her from traditional women, who religiously follow the footsteps of their husbands and worship them like gods. She is surprised to find that people

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around her mourn the divorce and hesitate to accept it as soothing and life-giving at least to the person who had suffered prolonged suppression and domination. The Managing Director of Oil products Ltd., Mr. Shah, whom Simrit meets to seek his advice on the consent terms, also does not consider divorce to be something positive as he believes that divorce is not part of our tradition. Sadly no one tries to look into the reason for the divorce. Divorce, when it comes to Simrit, is not easy either,

Freedom from Marriage Begins another Battle

Freedom from marriage is not the end of Simrit's sufferings. It is, in fact, the beginning of a battle, with the consent terms of divorce heavily weighing her down. Sahgal confesses that in this book she has tried to figure out something that had happened to her, the shattering experience of divorce. The non-conformists who strive for individual fulfilment have to face many challenges at home and in the society too. Their refusal to play the traditional role of wife or mother who is to submerge her identity and live for the welfare of the family does not assure them a happy life. In their quest for self-fulfilment, they have to undergo the painful experience of severing the family bonds and re-establishing themselves. It is not even an easy task for them, for Indian society is, by and large, still governed by age-old traditions and conventions. Simrit in *The Day in Shadow* has to suffer a lot in their attempt to achieve self-fulfillment. Likewise, girls who flout conventions and seek freedom and happiness also find it hard to realize their ambitions. Even highly placed women like Sonali in *Rich Like Us* find it difficult to swim against the current.

After divorce a woman often experiences a sense of inability to control or mould her life. In *The Day in Shadow*, Sahgal reveals the psychological, financial and other existential problems, which a woman has to face as part of her punishment for leaving her husband. After divorce, while a man feels free from all moral, social and financial responsibilities, a woman feels as if her inner self has gone to pieces or like a person thrown out of a train in the night and forced to find his way home in the dark.   Even after divorce or separation, which a woman mainly seeks peace, freedom and independence, she finds herself in troubled waters again. The male jealousy and cruelty operate against her even after divorce.

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Even in *The Day in Shadow* Sahgal reveals the ubiquitous pattern of behaviour. Som Raman, a business magnate agrees to divorce his wife for ultimate commercial benefits. Also, in order to take revenge on his wife Simrit, he imposes cruel divorce terms on her in a satanically shrewd way. Simrit signs the consent terms out of ignorance and good faith without really reading them.

The Day in Shadow gives a sensitive account of the suffering of a woman in Indian society when she opts to dissolve a marriage seventeen years old. After divorce, she has problems not only in coping with her own irrational fears and tensions but also with society, which does not recognize a woman's identity apart from her husband's. A divorced woman is stigmatized forever and she is curiously watched by others as if divorce were a disease that left pock marks.

The mere habit of living with someone for many years makes it difficult for Simrit to accept the idea of living alone, all by herself. The frightening dream that she has been having, gives us an idea of her inner disintegration, where pain follows her like a shadow never leaving her even for a moment.

Outraged at the brutal implications of the consent terms, Simrit feels very diminished and humiliated. The huge amounts of tax she will have to pay on an income she cannot even use are staggering and she feels she is an over-loaded donkey [...] which is back breaking, and no one doing anything about it, not because they can't see it, but because it's a donkey and loads are for donkeys. Woman is just a beast of burden. In the renewed anguish, while talking to Som's lawyer, she sees her life with Som as no different from her present one: May be she had always been an animal, only a nice, obedient, domestic one, sitting on a cushion, doing as she was told and in return she had been fed and sheltered.

Simrit is a woman who is bleeding to death with taxes. She had been used as convenience. Even after the divorce, her husband, in order to save his own income tax, thrust cruel consent terms on her according to which she has to pay huge taxes on the shares, with six lakhs of rupees, which are presently in her name but will go to her son Brij, aged sixteen, after nine years, when he reaches age twenty-five. Simrit pleads with Som's lawyer: "I don't want the

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shares left in my name. As long as they are, I'll have to pay this crippling tax and whatever I earn will just be wiped out by the tax". (56) The lawyer believes that these terms are quite reasonable and was drawn with the consent of both the parties: Simrit meets Som to appeal to his conscience and to find some way out, but he proposes a fresh agreement, which is more cruel than the previous one.

Simrit rejects the fresh terms outright and thus the problem remains unresolved. Simrit continues to be in a state of agony till Raj angelically emerges to protect her and later marries her. The agony that the woman feels after divorce in Indian society springs directly from the private experience of Sahgal, in whose own life divorce was still a recent happening. Coming from the first hand experience of Sahgal, the description of Simrit's suffering has an intensity which carries the reader along and which also gives the impression of the novel being a feminist text.

Stepping into the Shadow of another Man

Simrit looks like a liberated woman who has the courage to break a long relationship, which has become meaningless, with no sense of companionship or partnership between husband and wife. But she opts for divorce when already another male support is waiting for her outside marriage. She steps out of the sheltered world of Som, not to live a life of her own in her own way, but to step into the shadow of another man. She really does not have to struggle alone for survival, neither at the economic level nor at the emotional one, which leaves a woman ever more disintegrated and vulnerable.

Raj does not feel genuinely concerned about Simrit at times: First it had been her husband - next it would be her children - woman for use had been the rule too long.   He seems to respect her independence and her individuality: "She didn't need a man for identity or status" (*The Day in Shadow* 139). In his conscious generosity he can go a step further. "It was not a question of Simrit for himself - at least not until he had some sign from her. It was Simrit for herself he wanted, Simrit to forsake her shadows, and begin to live. However, the patriarchal attitudes are so deeply ingrained in him that they have become a natural part of his personality. He constantly maintains a stance of superiority towards Simrit.

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Simrit for her own sake ironically does not even ask her about marriage, a decision even Simrit feels was supposed to be at least mutual. Simrit is surprised at the abrupt announcement, but then accepts it simply. The need for marriage is actually more desperately Raj's than Simrit's who had already tasted this institutionalized relationship for too long to be tempted into another such bond so soon. Once this sign of love has come from Simrit, Raj, like any other male chauvinist, starts taking her for granted. And Raj's indoctrination in the patriarchal set up with its unequal gender roles is so deep-rooted and so thorough that he finds nothing unnatural in this kind of command of a man over a woman.

Simrit fails to see Raj's prejudices, biases, and superficialities. She blindly adores him and feels exhilarated in his company: a smile from him radiated an atmosphere of suppressed jubilation that lapped around her in waves. Genuinely grateful to him, she feels "Raj had uncarved her" (11), never for a moment suspecting that Raj might be only carving her into a shape he himself likes. She gets easily subdued under his over-confident postures. She is taken aback at the abrupt announcement of marriage, yet surprisingly no protest comes forth from her. The indoctrination of unequal gender roles promoted right from the birth, sometimes subtly, sometimes not so subtly, is so deep -rooted in Simrit as well, that she too accepts the gender hierarchy assumptions as natural and even remains oblivious to any injustice inherent in them.

Despite the sudden one-sided announcement of marriage by Raj, Simrit continues in her euphoric admiration of Raj, Men like him were born to lead and educate. She does not even realize that she, who believed herself to be a woman who had never accepted a world where men did things and women waited for them has in fact once again become the one who will take orders. Only this time, the one to give orders may not be very directly opposed to tastes and values as her first husband was. She in fact just passes on from one man's world into another man's. The resolution just affirms the status-quo and the heroine's grateful acceptance of her lot makes an artificial power structure look like a natural one. Apart from the fact of divorce, Simrit herself remains a stereotype submitting to the idea of male superiority and male dominance. Though the novel has data good enough to make a feminist novel, which should centrally concern itself with the issue of power, yet, in the absence of irony at any level, it remains a novel

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by a woman, about a woman, where contrary to woman's cause the status-quo is uncritically accepted as some inevitable law.

In this novel Sahgal reveals the predicament of a woman after divorce, she purposely chooses an intelligent, sensitive and aware woman, who is a writer and a free lance journalist, but who is very shrewdly trapped in a brutal divorce settlement, to show that a woman can be easily used by a man for his convenience. Through Simrit's divorce, Sahgal thus makes a strong plea for a change and revitalization of the Indian society.

Financial Pressures

In Indian society, woman often finds herself in trouble due to financial pressures - but man's condition improves substantially after divorce; he becomes richer with practically no burden and responsibility weighing upon him. Overburdened with the responsibility of children and home, without any independent income of her own in most cases, a woman has to depend on the little alimony which the court of law grants in her favour as part of the divorce settlement. The law also works in the interest of men as the judges and the lawmakers are men. The woman, who has to bring up children, usually gets no help from the father of the children. In the case of a working woman, usually alimony is not granted on the grounds that she is earning on her own. But a woman's job is one that pays less than a man's, because in the interest of the family she cannot pursue a career and often takes up a part-time job, or a less demanding ones, hence less payment. As a result even though they are working after divorce, women find their financial position not very sound.

No doubt, women do "two-thirds of the world's work, provide forty five percent of its food, ten percent of its income, and one percent of its property" (Marilyn French). A woman, thus, even in purely economic terms suffers greatly in the world of male supremacy. And sometimes the fear of economic hardship alone may hold women back in unhappy marriages.

Simrit in *The Day in Shadow* writes only occasional articles in newspapers; hence she has no regular income of her own. Besides, she has to pay income tax on the shares, which her husband has kept in her name to save his own income tax. Simrit, with her son Brij and an

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unspecified number of daughters, struggles hard to maintain a rented flat, which is too expensive for her. There are no basic amenities like regular supply of milk or a phone connection. However, she tries to overcome her problems with her characteristic toughness of undivided integrity.

Divorce on the Emotional Level

Even on the emotional level, divorce does not bring easy happiness or freedom to women. It turns out to be a traumatic experience, a shock and often disintegrates a poised and amiable woman's personality and disturbs her psyche. In fact, to free oneself from the past, and to soothe the wounds of a broken marriage, one needs moral strength and time that ultimately prove to be the healing factors. The social responses also add to the sense of trauma. A divorced woman is seen as a culprit or as a pitiable creature. As a result, the sense of deprivation, loneliness and insecurity increases.

Simrit in *The Day in Shadow* feels tormented after divorce as though she were suppressed under the emotional debris of the shattered relationship. Sometimes she is filled with unreasoning-dread, as if an assassin waited there in the dark for her. When she comes out of the party, Raj asks her if she enjoyed it. Simrit remarks: "How can I enjoy something? I can't even begin to think straight till things are settled at the flat". She had moved in so recently, it was not yet come, "I feel so disorganized". (14)

Unjust Divorce Settlement Terms

Divorce settlement terms deliberately aimed at leaving Som's funds intact for his son, at the cost of making Simrit a financial wreck, shocks her. Her friendship with Raj provides her the anchor, helps her come out of the shock and establish a life of her own. The mutual admiration between Simrit and Raj blooms into love and they decide to marry. Simrit, despite her passive acceptance of Sam's domination, retains an individuality of her own. Freedom from marriage is not the end of her suffering. It is, in fact, the beginning of a battle, with the consent terms of divorce heavily weighing her down. Sahgal confesses that in the novel *Day in Shadow* she has tried to figure out something that has happened to her, the shattering experience of divorce. She wanted to show how even in a free country like India, where women are almost

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equal citizens (since it is a patriarchal tradition that still controls Indian society), a helpless woman is exploited without creating a ripple.

New Friendship

Struggling to build a new life for herself and her children, she encounters a brilliant rising member of parliament. Her friendship with Raj provides her the anchor and helps her to come out of the shock and establish a life of her own. Her struggle towards emancipation leads to the kind of resistance she is able to develop, in order to face her predicament. It was her first move towards freedom. Simrit's hesitant journey towards identity, too, is partly the product that sensitivity of hers which has made her a writer. Yet this sensitivity keeps her aloof from people; her spiritual nourishment comes not from his fellow man but from untouched un-spoilt non-human things . This shrinking from everyday life makes her so non-assertive, that she complies in Som's taking over her life.

Simrit discovers herself very late, but she does not sulk. The struggle for individual freedom begins the moment, the characters in Sahgal's novels realize, that they are not leading life in tune with their wishes. Her women protagonists do not emancipate as weeping dolls, but fight bravely and establish themselves. Som is insensitive to Simrit's feelings. When he divorces her, he uses money to convey his displeasure.

It is her courage which frees Simrit from the bonds of marriage as well as the divorce settlement. Out of this struggle for existence, is born a new Simrit, a person who makes choices, takes decisions and becomes aware of herself as an individual. First the mind, then the body open up to new responses and life affirms itself in a sense of fulfillment in her relationship with Raj. The relationship which she builds with Raj is thus an entirely different one - it is born out of a real need, not a habit and it begins with the mind, not the body.

A New Order with Changed Standards

Sahgal's women seek to establish a new order with changed standards where women can be their true selves, where there is no need for hypocrisy and where character is judged by the purity of heart and not chastity of body. When they fail to build up a relationship based on

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companionship, communication and equality, they come out of their conventions and walk with confidence over the past to build a new life with a man after their own heart.

Raj's entry into her life changes Simrit's course, turning it towards self-realization. His belief that living is an acquaintance with things in the raw and with human beings at all levels gradually penetrates into her and propels her towards taking action before it is too late. She leaves Som and moves elsewhere with her children, learning to cope with things on her own. Her divorce, then, is her first step towards self-discovery, for she has managed to break out of the enclosure; her next is learning to cope with things on her own through reaching out to Raj and fulfilling her own sexuality.

Raj loves Simrit, not as he did as a youth only to be a disappointed, but as a mature middle-aged bachelor; for he discovers in Simrit the kind of person who would soothe and sustain his restless spirit. His quest for tranquility and fulfillment thus culminates in his discovery of attachment to Simrit, the uprooted mother of several children, but a woman of culture. First the mind, then the body open up to new responses and life affirms itself in a new sense of fulfillment in her relationship with Raj which is on equal terms. Her decision to re-marry is a sign-out of continuing subjugation, into social and sexual emancipation that leads to autonomy and selfhood.

Remarriage

Remarriage is actually Raj's idea. Simrit herself is not interested; she knows she does not need marriage. That is why Raj feels impelled to make that controversial one-sided announcement about their forthcoming marriage, without consulting her beforehand, so that he can forestall her objection and evasions. Simrit characteristically, makes no commitment, but his promise of enduring comradeship makes her believe that with him beside her, but not necessarily with him as husband she has at last achieved autonomy.

Struggling to build a new life for herself as a writer and for her children, Simrit finds that the past continues to impinge on the present. She feels that a part of her would always be married to Som in the memories of shared years and the lives of children.

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Simrit is a lady earning an income and can easily stand on her feet. Pixie in this novel also moves towards self-awareness but she is quite different from Sahgal's other women characters. She is a working girl who does not have the security of an affluent background. When she decides to break her relationship with Sumer Singh, she has to weigh it against her need for a job and a roof over her head. But still she decides to break, which shows her courage to seek self – realization. Similarly, after a lot of struggle, Simrit also turns out to be a woman who can make choices, take decisions and make up her mind to start life anew with Raj from whom she can get what she longs for and expects from her husband - love, warmth, affection and understanding.

Simrit in *The Day in Shadow* is unhappy because she can find no solace in being involved either to Som, her husband, or her growing children. In the back drop of political corruption and social hypocrisy, Simrit stands out alone and separated. Her marriage to a business man against the will of her Brahmin parents has fallen on rocks. Som wants Simrit to act as a traditional wife and to be his ideal of subdued womanhood, which Simrit finds to be a suffocating experience. Simrit's life with Som lacks continuity and warmth. She feels isolated. She feels uprooted in a husband -centered world. Simrit is finally estranged not by Som's domineering methods, but by his growing obsession with power and possessions. Som lives in a male-centered world, and his pride of procreation is concentrated, not on his children, but only on his son. Som does not view women as persons. He has no qualms about changing jobs and discarding friendships on his way to the top.

It is not Som's possessive attitude, but rather his growing avarice, his craze for affluence and power that Simrit finds appalling. Her disgust reaches a climax when Som and Vetter finalize a new deal to manufacture armaments and this implies in her view, the erosion of Som's humanity. Simrit is shocked by the idea that worldly goods could be exchanged for Som's bomb.

Simrit finds her life disrupted and herself in the midst of a peculiar financial problem. The heavy tax payments are an attempt to enslave her in every way, and divorce instead of being

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a new beginning is a confrontation with the age old orthodox views regarding the status of women. All her attempts to make other see her as a person seeking freedom and fulfillment have failed. The divorce settlement is a continuation of their marriage, it pins her down to the role of victim and attempts to crush her desire to be free in a positive way. The first step she has to take is to face the situation and it takes courage to make a choice, take decisions and become aware of herself as a person. Raj combines in himself the two essential qualities that Simrit has been so desperately striving to find, justice and gentleness.

In her fight against injustice, Simrit is bound to receive help and co-operation from right-thinking and enlightened individuals. The revolutionary forces in society enable her to achieve her liberation from the exploiting male and his society. Since Simrit had given her consent to the document, the only way to fight the injustice perpetrated against her, was to create public opinion against it. As a freelance journalist, she could make it an issue in the papers and, meanwhile, regard herself as free from any binding obligation to honour the document's terms. Clearly, the change had to be brought about by democratic means. The feminist cause is thus upheld because it meant a fight against social wrong.

Fight against Anti-social

Ram Krishnan's is a unique character in the novel for he takes up the fight against everything anti-social or anti-national. The novel demonstrates through his view of things, the application of the feminist principles emerging in the west to the situation of Hindu women in particular,

The novel makes a dig at the functioning of the courts in the country which directly or indirectly contribute to the suppression of justice to women. The worst thing that has happened to this woman is that without a proper understanding of the 'Consent Terms' in the divorce document, she has been obliged to put her signature on it and the document has been confirmed by the court. Ram Krishnan must come at last to teach her to fight against the injustice. In a cinematographic flashback, he recalls how he had stood for women's liberty in the past when he persuaded his deceased wife Vinita to reject the traditionally laid down pattern of life for a wife. He asked her to stop the twenty-four hours housekeeping and service to her husband demanded

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by society and transformed her from a housekeeper and a cook into a warm friend and companion.

Sahgal emerged as one of the most significant voices in the realm of Indian English fiction. Suffering and loneliness have mellowed Sahgal and she has been able to transform these into understanding and compassion. She has gone deep into the female psyche. *The Day in Shadow* primarily deals with the struggle of a young, beautiful and daring Indian woman trapped under the burden of a brutal divorce settlement and the agony and unhappiness she experiences in the hands of the cruel and unjust male dominated society of India.

Marriage - Neither a System of Slavery Nor an Escape Route

In *The Day in Shadow* Sahgal seems to be deeply concerned with the need of freedom for women. Simrit and Pixie in the novel want to stand on their own feet and enjoy individuality, self-expression and self dependence. It is Simrit's longing for freedom and individuality that urges her to take divorce from her husband. According to Sahgal freedom is not a gift, it is an achievement and every generation has to do its job well in order to continue and preserve the tradition of freedom.

Sahgal adopts an interesting method of creating her characters in the novel in order to promote her theme of women's suppression and revolt in the socio-political set up in modern India. The characters are functional. They are not so much individuals as types pointing to contrasting themes. She creates such contrasting pairs as Som and Raj, Sardar Sahib and Sumer Singh, N.N. Shah and Ram Krishnan. These pairs obviously represent such thematic contrasts as capitalism versus socialism, patriotism versus feudalism, vested interests versus patriotism. Even Ram Krishna and Raj Edwin Garg openly debate their respective Hindu and Christian views of life. There is also a good deal of discussion on the merits of Gandhism and Communism, and on the rampant corruption in private and public life.

Simrit's divorce in *The Day in Shadow* does not imply that marriage has failed as a social institution or that it has outlived its utility. On the other hand, it clearly demonstrates the need for reciprocal relationship in marriage. Sahgal's viewpoint appears to be a desire to place

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marriage in the proper, social and emotional perspective. Man-woman relationships whether within or outside marriage need to be liberated from the conventional approaches to it, in order to become a satisfying and fulfilling one.

Marriage is neither a system of slavery nor an escape route. It is not even a contract, for it is wrong to approach it in that spirit. It is a partnership based on mutual respect and consideration and requiring involvement from both. The relationship has been subjected to an unusual strain in a number of ways. Partly the break-up of the joint family system itself is responsible for the increase in friction between husband and wife. Partly, social and religious conventions have not kept pace with the changing social expectations. What concerns Sahgal most is the need for a mature approach to marriage, the need to nurture it with love and care. She wants communication, not perfection, for men and women have their own limitations, though she is fully aware that men can be as unhappy as women when the relationship is not a satisfactory one. She stresses the point that ordinarily it is woman who suffers more and is denied the right to self-expression and emancipation.

Gradual Move towards Awareness

In almost every novel, Sahgal has a central woman character that gradually moves towards on awareness of her emotional needs. She is concerned with a wide range of issues but in essence they all reveal her concerns for growth and development of the individual whether the individual be a man or a woman. She firmly believes that no human problems will be solved unless human beings regard one another as equals. This is also applicable to the relationship between man and woman. Women are also individuals and marriage is a partnership and not an institution. Categorically she feels that the day women are accepted and treated as equal partners in human relationship, a new age could begin.

The underlying message in *The Day in Shadow* is Sahgal's examination of interpersonal relationship. All men in the novel who form a part of the male dominated world have similar attitudes to men-women relationships. Both Som and Sumer Singh's harshness and Raj and Ram Krisnan's paternalistic rich warm concern is part of the same social conditioning. Most marriages fail because there is no interpersonal accommodation between the partners. Simrit and

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Som are not able to build a satisfying relationship. The final phase of their marriage is marked by their inability to communicate and then by the closing of their communication channels.

Symbolic Cross-section

Sahgal's novels present a symbolic cross-section of the Indian nationality. Raj, the Indian Christian intellectual and an influential member of parliament; Simrit, the free-lance journalist and Som's divorced wife; Ram Krishnan, the veteran journalist and a doyen among the editors of free India; Sumer Singh, a committed Minister of State in the Union Cabinet, responsible for the Ministry of Petroleum; Som, the newly rich business baron and Simrit's divorced husband; Shah, the flexible industrialist, Lalli and Vetter the business partners of Sam for sometime; Brij, the sixteen year old son of Som are the notable characters. Sahgal brings into sharp focus the diversity of these human characters and enacts the variety of their motives in the drama of life in New Delhi.

Her emancipated women emit new vision and hope in life. Sahgal is not against tradition; on the other hand, she sees Indian tradition as a promise for survival. Sahgal emphasis the freedom of the individual self in her novels. Simrit tries to convince Som that money is no substitute for affection and interest. She is unhappy when Som rewards the children with money and not with love. But to Som and Vetter, it is Simrit who is abnormal. They are unable to fathom the cause for her unhappiness. 'Didn't she realize she was the luckiest woman in the world? Vetter asks her: Why are you not happy?' Simrit tries to analyse her own feelings and realizes that she wants a world where there is love, understanding and sublime feelings. She is shocked to notice violence and greed all around.

Simrit is not angry with the male gender. She has no quarrel with men or even with the apparent domination of men. She only rejects a certain kind of man, who embodies certain kind of values. Raj is a wonderful person so different from the other shallow and oppressive men in her life. The feminist should have iron soul, like that of men. Having understood the message, Simrit feels freed at last to undertake the struggle, no matter what amount of suffering it may involve. Simrit throws away the shackles of slavery thrust upon her by man, her husband, and while carrying on with her struggle, she has gladly retained the link with her children.

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Sahgal's women depend on some help to escape oppression and exploitation. A man provides it to them. A friend or a father often helps them to come out of the miserable relationship. He gives them moral strength to smash the taboos and assert their identity to live a meaningful life. In India still the number of free women financially independent and willing to take a drastic decision is quite limited and often in novels of early 70's women look towards men for emancipation and help. Raj in *The Day in Shadow* and Rakesh in *This Time of Morning* are instrumental in giving new directions to Simrit and Rashmi respectively, showing them the way to live life meaningfully. Apart from being down-to-earth, practical and understanding human beings, they have the extraordinary capacity to counsel patience.

In this male world where men pass orders and women carry them out, where men create situations and women live them, the only hope for a woman is another woman. Their experiences being identical, women alone can understand each other. We find in Sahgal's world, which is essentially the urban-class, sisterhood is surely one way to cope with male aggression. Sisterhood is more pronounced in Sahgal's *Rich Like Us*, where Sonali, the spinster and I.A.S officer, extends all help to Ram's second wife Rose against the oppression of her stepson Dev who intends to usurp her assets and wealth by forging cheques. Sonali consults a top lawyer to help the poor and unwanted English lady. She even seeks the help of a bureaucrat, her colleague Ravi Kachru, in the matter. Sonali often takes Rose out for lunch and to cinema to lessen her loneliness. Despite her concern and help, Rose, however, is murdered by Dev's men in the end. Mona in the extreme of despair gets welded to Rose and they become "sisters". She has a desire to know more about Rose, about her parents, and to share her childhood memories.

In India an unmarried or divorced or separated woman is exposed to dangers. She is often used as convenience, and is sexually harassed, physically exploited and morally demoralized. Sahgal gives a glimpse of this through Pixie and Summer Singh's affair in *The Day in Shadow*. Summer Singh, a sex-hungry minister, misuses an independent girl Pixie for the few kind things he has done for her, like giving her a place to live in and a job . But when she refuses to please him, he threatens her with dire consequences and tells her: "You're nothing but a cheap stray". (193) Sonali in *Rich Like Us* is more free and independent than her earlier women. However,

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she too is intimidated. Sonali is pressurized to work in accordance with the wishes of senior officers and ministers. She, however, retains her assertiveness and dignity and refuses to be their puppet and resigns the job instead. This is the price she has to pay for maintaining her freedom. While a married life cannot be blended with, or remains incompatible with freedom or career for the women, a free woman is also unfulfilled and is considered merely as an easy catch.

Conclusion

In India remarriage is not very popular. Despite this fact, Simrit in *The Day in Shadow* remarries so that she can resume her life afresh with Raj. Sahgal, the iconoclast, shows that even after achieving freedom in all spheres, women are not truly free and happy as they realize they have to pay a heavy price for their independence. A free woman feels loneliness and unprotected in a sexist society, which is ready to crush her identity and individuality at every opportunity. The realization thus dawns on her that while divorce provides one kind of freedom, freedom from oppression and exploitation by the husband, it creates new forms of suffering and problems as well. Most of Sahgal's women remarry, not because they are anti-feminists, nor are they willing to return to oppression within marriage.

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Is 'English Studies' in India Student-centric?
A Comparative Study of Syllabi of M.A. English Courses in Indian Universities and the University Grants Commission's National Eligibility Test in English

Ravindra Tasildar, M.A., Ph.D.

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Abstract

The M.A. English (Master of Arts in English), one of the comprehensive postgraduate (PG) courses in Indian universities, is aimed at equipping students for a number of career options. However, it is common knowledge that a large number of those successfully complete M.A. in English, and become teachers of English at the undergraduate level (Curriculum Development Centre (CDC) for English, 1989:32). The students of the M.A. English appear for the University Grants Commission's National Eligibility Test (UGC-NET) in English to qualify for teaching in undergraduate (UG) and PG colleges and university departments. Even though many modern career options are available, majority of Indian students with an M.A. in English aspire to enter the teaching profession. Nowadays experts in the field of higher education in India express need to offer courses relevant to job market needs. Therefore, the focus of this study is to know whether one of the major job-market requirements of students, the **teaching profession,** is taken into consideration while designing syllabi of the M.A. in English courses in Indian universities.

As a case in point, this article analyses the syllabi of the M.A. English courses in ten state universities in Maharashtra State (during 2008-09 and 2013-14) vis-à-vis the syllabi recommended by the UGC committees and the syllabus of the UGC-NET (2013) in English. The inferences of this study, mainly based on available syllabus documents, are also supported by findings of a questionnaire-based survey. Keeping in mind the autonomy of Indian universities, the study realizes the need to make syllabi of the M.A. English courses compatible to the syllabus of the UGC-NET in English till the latter is revamped.

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Key words: English studies, MA (English), UGC-NET in English, Indian universities.

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1.0 Introduction to English Studies

'English studies' was known to be primarily concerned with the study of British literature. The genesis of English studies in India may be traced to the hegemonic agenda of introducing English literature during the British rule. In post-independence India, attempts are made to redefine English studies. The horizons of English studies not only include study of English literature and linguistics, but go beyond the study of literatures in English. In the new millennium, a new shift is noticed in the form of interest in critical theories and cultural studies. In short, with the advent of Post-modernism / Post-structuralism / Post-colonialism, the focus has shifted from the study of canonical British literary texts to interdisciplinary studies. On this new *avatar* of English studies Chandran (2001) comments: 'English is now generally understood not only as "Language and Literature" (as it used to be), but also as the institutional and cultural practices that underpin them; literature and other arts; literature, philosophy, and the social sciences; disciplinary measures and categories that involve translation, creative writing, media and gender studies, and many more where English may be shown to mediate crucially or it may be gainfully brokered or aligned for professional purposes' (Chandran, 2001:17 as cited in Rani, 2003:20).

The term *English studies*, in this article, is limited to the study (teaching and learning) of English in the universities for the undergraduate (UG), postgraduate (PG) and research degrees like B.A. English Honours, M.A. English, M Phil in English and PhD in English respectively. The UG and PG programmes in English are passing through a phase where a paradigm shift is noticed from teacher-centric (inclusion of texts convenient for teaching), to student-centric (where interests and needs of students are taken into account while designing the syllabus and adopting different teaching methods) approach. In the light of the present economic scenario, this article attempts to examine whether English studies in India is student-centric with respect to students' interests in literature, language, linguistics, cultural and interdisciplinary studies and the demands of professions they prefer.

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1.1 English Studies in Post-independence India

'English studies in post-independence India' have been broadly determined by the recommendations of various commissions and committees appointed from time to time. The major recommendations in the reports of some of the prominent commissions and committees in independent India have been reviewed with reference to the M.A. English courses offered in Indian universities. The Review Committee for English in Indian Universities (1960) (also known as Banerjee Committee), the Study Group (1967), the UGC National Workshop on Syllabus Reform in English (1977), the Curriculum Development Centre (CDC) for English (1989) and the Curriculum Development Committee (CDC) for English (2001) have recommended core and elective papers for the M.A. English courses in Indian universities (see Tasildar 2012).

For the core papers, the first four of these committees have mainly suggested period-wise papers in British literature. The remaining core papers are on different genres, principles of criticism and the study of English language. The CDC (1989) noted that non-British literature courses are offered mostly as optional courses (p. 21). Unlike the previous committees, the CDC (2001) suggested alternative approaches for the M.A. English programme: Choice A - *English Language and Literature* (period-wise papers) and Choice B - *English and Literary Studies* (genre-wise papers). The CDC (2001) mainly offers literary choices (see Table 1). It suggests a core paper in 'Critical Theory' instead of a literary criticism paper suggested by the first four committees. The CDC (2001) also recommended an elective paper, 'History of the English Language' (p. 89).

The recommendations of various commissions and committees are instrumental in the development of English studies in India.

2.0 The M.A. English Course

The MA English, one of the postgraduate courses offered by Indian universities, mainly aims to develop literary and linguistic competence of students in the English language. The objectives of the MA English courses stated by the Review Committee for English in Indian Universities (1960) and the CDC in English (1989) are given in Table 1.

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Table 1 Objectives of the MA (English) courses stated by two committees

	The Review Committee for English in Indian Universities (1960)		The Curriculum Development Centre in English (1989:120)
(a)	A thorough acquaintance with the major classics and the main movements in literary history	1	To produce experts in English language and literature
		2	To develop literary sensibility and critical judgment
(b)	The ability to think independently and form sound critical judgements on works of English literature	3	To develop linguistic ability and sensitivity
		4	To develop compositional and communicative skills
(c)	An emphasis on the study of language, its evaluation, structure and behaviour (In Patra, 1987:81)	5	To train students in the independent use of the tools for learning (i.e. reference skills).

The M.A. English, a comprehensive course, aims to equip students not only for humanistic purposes, but also for a number of career options. However, at present, the postgraduates in English are mainly inclined toward options like joining the teaching profession, studying for research degrees and appearing for different competitive examinations, among others. A questionnaire-based survey of 200 students was carried out in six universities in Maharashtra State. The respondents were studying in the M.A. English Part I (20) and Part II (180) in the university departments of Rashtrasant Tukdoji Maharaj Nagpur University (RTMNU), Swami Ramanand Teerth Marathwada University, Nanded (SRTMU), Shivaji University, Kolhapur (SUK) and affiliated PG colleges of North Maharashtra University, Jalgaon (NMU), Solapur University, Solapur (SUS) and the University of Pune (UOP) [now Savitribai Phule Pune University]. Responses to the question 'Which academic option are you going to prefer after completion of the M.A. English course?' have been given in Table 2.

After completion of the M.A. English course 11.5% students are willing to pursue research degrees like Master of Philosophy (M. Phil.) and Doctor of Philosophy (Ph.D.). For the latter some of them need to appear for Ph.D. Entrance Test (PET). A few of them (5.5%) are desirous to try their luck in competitive examinations conducted by the Union Public Service Commission (UPSC) and Maharashtra Public Service Commission (MPSC).

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Table 2 Preferences of the M.A. English students

University		NMU	RTMNU	SRTMU	SUK	SUS	UOP	Total	%
Join B.Ed.		08	01	02	05	12	17	45	22.5%
Appear for NET/SET		16	05	10	15	24	30	100	50%
Pursue M. Phil. / PhD		--	01	10	04	02	06	23	11.5%
Any other	U/MPSC	--	--	01	03	04	03	11	12%
	LLB	--	--	--	01	--	01	02	
	Translator	--	--	--	--	--	02	02	
	Foreign Lang. Teaching	--	--	--	--	--	01	01	
	Own business	--	--	01	--	--	--	01	
	Not specified	03	--	--	--	04	--	07	
No response		05	--	--	--	03	--	08	04%
Total		32	07	24	28	49	60	200	100%

Even though many modern career options are available, majority (146) of these respondents (73%) aspire to enter the teaching profession. Some of them (22.5%), prefer to work as teachers in government and private schools and junior colleges [with a professional degree Bachelor of Education (B.Ed.)]. They may also be recruited as spoken English trainers in some multinational companies (MNCs). Besides, some of them explore options like giving tuition and starting their own spoken English classes.

It is common knowledge that a large number of those who successfully complete M.A. in English become teachers of English at the undergraduate level (CDC, 1989:32). The M.A. English students have to appear for the University Grants Commission's National Eligibility Test (UGC-NET), or State Eligibility Test (SET) in English to qualify for teaching in UG and PG colleges and university departments. In the present survey, precisely 50% M.A. English students are willing to appear for NET/SET. The inclination of the M.A. English students towards becoming teachers of English in the conventional and professional degree colleges and university departments makes it imperative to consider the relevance of the M.A. English syllabi for the UGC-NET aspirants. Nowadays experts in the field of higher education in India express the need to offer courses compatible to the job market needs. Therefore, this study is a modest attempt to know whether the M.A. English courses in India help students to prepare for the UGC-NET/SET in English. The syllabi of the M.A. English courses in ten state universities in Maharashtra State (during 2008-09 and 2013-14) have been analyzed based upon the syllabi recommended by the UGC committees and the syllabus of the UGC-NET (2013) in English.

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3.0 The syllabus of the UGC-NET / SET in English (2013)

The syllabus of two subject-specific papers (paper II and III) of the UGC-NET/SET in English is comprised of core units and elective units (paper III only). Earlier, paper II comprised of objective questions while paper III included descriptive questions. At present (June 2012 onwards), both the papers, II and III, are objective in nature. Since the syllabi of the M.A. English courses in Indian universities are mainly based on the recommendations of various commissions and committees appointed by the Government of India and the UGC, it would be worthwhile to compare the papers suggested by the CDC (1989) and (2001) with the syllabus of the UGC-NET in English (2013).

Table 3 Core papers suggested by the CDC (1989) and CDC (2001) and core units of Papers II and III of the UGC-NET in English (2013)

| CDC (1989) Core Papers | CDC (2001) Core Papers | | UGC - NET (2013) Core Units | |
	Choice (A) English Language and Literature	Choice (B) English and Literary Studies	Paper II	Paper III
English Literature from 1500 to 1660	Literature in English language, 1550-1600	Poetry	Chaucer to Shakespeare	Up to the Renaissance
Restoration and Eighteenth Century English Literature	Literature in English Language, 1600-1798	Drama	Jacobean to Restoration Periods	Jacobean to Restoration Periods
			Augustan Age: 18th Century Literature	Augustan Age: 18th Century Literature
Nineteenth Century English Literature	Literature in English Language, 1798-1914	Fiction	Romantic Period	Romantic Period
			Victorian Period	Victorian and Pre-Raphaelites
Twentieth Century English Literature	Literature in English Language, 1914-	Non-Fictional Prose	Modern Period	Modern British Literature
			Contemporary Period	
			American and other non-British Literatures	Contemporary British Literature
Literary Criticism	Study of a Genre	Study of a period of English literature or an English literary movement	Literary Theory and Criticism	Literary Theory and Criticism up to T.S. Eliot
Structure of Modern English	Critical Theory	Critical Theory	Rhetoric and Prosody	Contemporary Theory

The committees recommend six core papers and in the UGC-NET in English there are ten and nine core units in paper II and paper III respectively**.** Through the CDC recommendations and the syllabus of the UGC-NET in English, it can be easily pointed out that core papers suggested by both the UGC committees, the CDC (1989) and (2001), and

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core units in paper II and III of the UGC-NET in English are similar. Here the emphasis is on period-wise study of British literature. The focus of teaching literary criticism has been shifted to literary theory in the last decade of twentieth century. However, the core paper 'Structure of Modern English' suggested by the CDC (1989) has neither a place in core papers suggested by the CDC (2001) nor in the core units for papers II and III of the UGC-NET in English.

3.1 Studies in the MA (English) and the UGC-NET in English

The UGC-NET is known for frequent modifications in evaluation patterns of subject-specific paper III, like change in its structure implemented from June 2010 and replacement of descriptive questions by objective questions from June 2012. The syllabus of the UGC-NET in English has remained the same for more than two decades in contrast to the UGC diktat to change syllabi after every three years (see UGC, D.O.No.F.1-2/2008 - XI Plan). There are a quite few studies on the UGC-NET in English. Two such studies have been reviewed here (see Tasildar 2012).

Deshpande (2007) reviewed the M.A. English syllabus (2005-06) of the Amravati University [now Sant Gadge Baba Amravati University (SGBAU)] in relation to the requirements of NET/SET examinations. He points out the limitations in the evaluation patterns of the M.A. English course of Amravati University. Asserting the need to include more Objective Type Questions at the PG level, he has shown that the emphasis in NET/SET question papers is on application based testing whereas in M.A. English it is on the content-based testing.

In another study, Sood (2011) critiques the present form of NET in English. His major charges are:

(i)   Unlike that of the Civil Services Examination conducted by the UPSC, for instance, Main Exam, the syllabus of NET, in English does not specify texts for detailed study and non-detailed study.

(ii) Testing techniques incorporated in papers II & III are obsolete now.

(iii) NET in English tests 'content' and not 'skills'.

(iv) The test seeks to test 'memory' or 'theoretical knowledge' and rote learning.

(v)   It perceives a teacher as 'provider of knowledge' rather than a 'facilitator of learning'.

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(vi) It is a bad recruitment-eligibility test leading to bad pre-service preparation and producing bad teachers.

The first study obliquely asserts the need to revamp the M.A. English syllabus offered in one of the universities in Maharashtra in accordance with the syllabus of the UGC-NET in English, whereas the second study mainly points drawbacks of the UGC-NET.

4.0 The M.A. English courses in the universities in Maharashtra State

In the light of the above studies, and based on the availability of syllabus documents, the present paper is an attempt to review the M.A. English courses offered in the following ten state universities in Maharashtra State during 2008-09 and 2013-14. Among the eleven non-agricultural state universities in Maharashtra, SNDT Women's University has not been considered here.

Table 4 Universities in Maharashtra selected for the present study

Sr. No.	Name of the University	Acronym	Syllabus w.e.f.	No. of papers*		
				Core	Elective	Total
1	Dr. Babasaheb Ambedkar Marathwada University, Aurangabad	BAMU	2009-10	06	02 (6)	08
2	Gondwana University, Gadchiroli	GUG	2012-13	15	01 (2)	16
3	North Maharashtra University, Jalgaon	NMU	2010-11	06	02 (10)	08
4	Rashtrasant Tukdoji Maharaj Nagpur University	RTMNU	2012-13	08	08 (24)	16
5	Sant Gadge Baba Amravati University	SGBAU	2009-10	06	02 (6)	08
6	Shivaji University, Kolhapur	SUK	2010-11	05	03 (15)	08
7	Solapur University, Solapur	SUS	June 2011	06	02 (4)	08
8	Swami Ramanand Teerth Marathwada University, Nanded	SRTMU	June 2009	10	06 (18)	16
9	University of Mumbai	UOM	2012-13	12	04 (8)	16
10	University of Pune	UOP	2008-09	06	02 (6)	08

*For details refer to the Appendix.

Hereafter these universities are referred to with their abbreviated forms.

The core and elective papers offered in the M.A. English courses in the universities under study can be divided into three groups, literature papers, linguistics papers and allied papers. The course content of these papers have been analysed in the following sections.

4.1 Literature Papers

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The literature papers offered in these universities can be sub-divided into period-wise papers and genre-wise papers. Period-wise core papers in British literature are preferred by six universities - BAMU, GUG, SGBAU, SRTMU and UOP whereas SUK and SUS offer elective papers in British literature. SUS also offers a core paper in British literature. The period-wise core papers offered by BAMU and SGBAU and elective papers offered by SUK and SUS have titles similar to the Choice A papers I-IV recommended by the CDC (2001:30). The number of period-wise papers offered by the universities under study varies from one (RTMNU) to eight (GUG).

Table 5 Core units in NET syllabus and period-wise papers in the universities

Core units in NET syllabus	*Up to the Renaissance / Chaucer to Shakespeare*	*Jacobean to Restoration Periods*	*Augustan Age: 18th Century Literature*	*Romantic Period*	*Victorian and Pre-Raphaelites*	*Modern / Contemporary British Literature*	Total Papers
BAMU	Literature in English: 1550 – 1660		Literature in English: 1660 - 1798	Literature in English: 1798 – 1914		Literature in English: 1914 – 2000	04
GUG	Chaucer to Milton (A & B)	Restoration and Augustan Age		Romantic Age (A & B)	Victorian Age	Modern Age, Post-modern Age	08
RTMNU	--	Eighteenth Century English Literature		--		--	01
SGBAU	(1550-1660)	(1660-1798)		(1798-1914)		(1914-2000)	04
SUK	British Literature from Chaucer to the end of the 17th Century		British Literature from Pope to the end of the 19th Century			20th Century British Literature	03**
SUS	British Literature from Chaucer to the end of the 17th Century		British Literature from Pope to the end of the 19th Century			20th Century British Literature (Core)	02**
SRTMU	Chaucerian, Renaissance and Jacobean Age	Restoration and Augustan Age		Romantic and Victorian Age		20th Century English Literature	04
UOP	English Literature from 1550-1832			English literature from 1832 to 1980			02

** Elective papers

BAMU offers one genre-wise core paper in the major genres drama / fiction / poetry. Similarly in SGBAU for a genre-wise elective paper one can opt for either drama or fiction whereas in SRTMU, the electives are comedy, tragedy and epic. NMU, SUK, SUS and UOM offer three core papers in each of these genres whereas UOP offers one elective paper in each of these genres. These universities offer genre-specific titles to the papers. However, in RTMNU titles of genre-wise elective papers are English Drama, Shakespearean Drama, English Essay, European Fiction and Indian Diaspora Fiction. Besides, RTMNU offers three core papers in English poetry and one core paper in English novel. GUG does not offer any

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genre-wise paper. Out of ten universities considered here, five universities viz. NMU, RTMNU, SUK, SUS and UOM offer genre-wise papers mainly in British literature. However, based on Choice B of the CDC (2001), SUK and NMU have tried to incorporate non-British texts in genre-wise core papers.

4.2 Comparative Analysis: The Electives suggested by the committees, Electives in the UGC-NET in English and Electives offered by the universities

Among the electives, the Review Committee for English in Indian Universities (1960) suggested the inclusion of papers like Shakespeare, American literature and Indian writing in English. Taking into account the relevance of English studies in the country, the Study Group (1967) suggested two options - one on language study for higher secondary teachers of English or for lecturers in compulsory English (three papers in the study of language) and another for literature study for lecturers in English literature (five papers). Of the eleven electives suggested, the UGC National Workshop on Syllabus Reform in English (1977) includes three linguistics papers and remaining literature papers. It added commonwealth literature in the electives. Along with special papers in Shakespeare and Milton, the CDC (1989) suggested fifty five optional papers (arranged in thirteen groups) in commonwealth literature, comparative literature, ELT and Linguistics, Special Studies (Women's Writing, Literature of Protest, etc.), creative writing, and so on. Of these above, only two to four may be chosen, nearly half relate to literatures other than English (Trivedi, 1993: 251). Some papers newly suggested by the CDC (2001) are New Literatures in English, Colonial and postcolonial studies, Popular literature, Translation and translation theory, Mass Communication and Media studies, Creative writing and major critical concepts, movements and phenomena of literary history, e.g. humanism, romanticism, orientalism, expressionism, and such. It is significant to note that the CDC (2001) also suggested interdisciplinary elective papers like 'Literature and the Visual Arts' and 'Literature and Film' (for electives suggested by committees see Tasildar, 2012).

In contrast, the syllabus of the UGC-NET in English divides electives into only five groups:

1. History of English Language, English Language Teaching,

2. European Literature from Classical Age to the 20th Century,

3. Indian writing in English and Indian Literature in English translation,

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4. American and other non-British Literatures and

5. Literary Theory and Criticism.

In comparison with the electives suggested by different UGC committees, the number of elective groups / units in the UGC-NET paper III appears inadequate.

The following table shows electives in the UGC-NET in English offered by the universities.

Table 6 Elective units in paper III of the UGC-NET in English

UGC-NET Paper III - Elective Units	I History of English Language, English Language Teaching (ELT)		II European Literature from Classical Age to the 20th Century	III Indian writing in English (IWE) and Indian Literature in English translation (ILET)		IV American and other non-British Literatures		V Literary Theory and Criticism
	History of English Language	ELT		IWE	ILET	Amn Lit.	New Lits.	*Core Papers*
BAMU	--	✔	--	✔	--	✔	--	✔
GUG	✔ *(Core)*	✔	--	✔ *(Core)*	--	✔ *(Core)*	--	✔
NMU	--	--	--	✔	--	✔	✔	✔
RTMNU	✔	✔	✔ *(Fiction)*	✔	✔	✔	✔	✔
SGBAU	✔	--	--	✔	--	✔	--	✔
SUK	--	✔	--	✔	✔	✔	✔	✔
SUS	--	--	--	--	--	✔	--	✔
SRTMU	--	✔	✔ *(Core)*	✔	✔	✔	✔	✔
UOM	--	✔	--	✔	✔	✔	✔	✔
UOP	--	✔ *(Core)*	--	--	--	--	--	✔

The following sections analyse the place of these electives in the MA (English) courses in the universities under study.

4.2.1 Linguistics Papers

In the universities considered here, five universities – GUG, SRTMU, SUK, SUS and UOP - offer core papers in linguistics while SRTMU also offers an elective paper in Applied Linguistics and Stylistics. GUG offers two core papers in linguistics – 'History of English language' and 'Structure of Modern English'. BAMU, NMU, RTMNU and UOM do not offer any paper in the 'Structure of Modern English'. However, RTMNU offers two elective papers with the title 'History of English language'. Similarly, SGBAU offers an elective paper with the title 'History and Structure of English Language'. It is to be noted that among the ten universities considered here, only three universities GUG, RTMNU and SGBAU offer

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separate papers with the title 'History of the English Language', an elective paper/component recommended by the Study Group (1967) and the CDC (2001:89) and an elective unit in the UGC-NET syllabus.

Table 7 Linguistics papers offered by the universities in Maharashtra

	Linguistics Papers				
	Core Papers		Elective Papers		
BAMU	--	--	Linguistics and Stylistics		English Language Teaching (ELT)
GUG	History of English Language	Structure of Modern English	--	--	Teaching of English Language and Literature
NMU	Strategies for Effective Communication in English	--	Stylistic Introduction to Literature (Poetry and Prose)	A Stylistic Introduction to Literature, Novel & Drama	--
RTMNU	--	--	History of English Language	--	Teaching of English
SGBAU	--	--	History and Structure of English Language	--	--
SUK	Basic Concepts in Linguistics	--	Applied Linguistics	Stylistics	Teaching of English Language and Literature
SUS	Basic Concepts in Linguistics	--	--	--	--
SRTMU	Modern English Structure	Modern English Grammar	--	Applied Linguistics and Stylistics	Principles and Methods of Teaching English
UOM	Linguistics and Stylistics analysis of texts	--	--	--	ELT
UOP	English Language Today	--	Pragmatics	Linguistics and Stylistics	English Language and Literature Teaching (**Core**)

The UOM offers a core paper in Stylistics while BAMU, NMU, SUK, SRTMU and UOP offer optional papers in it. The UOP is the only university to offer a separate optional paper in Pragmatics. It is significant to note that NMU has introduced a core paper with the title 'Strategies for Effective Communication in English' in the M.A. I. However, these papers in applied linguistics are not part of the syllabus of the UGC-NET in English.

Despite persistent recommendations of various committees on teaching of English in India, inclusion of linguistics and ELT papers in the M.A. English courses in Indian

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universities to develop linguistic competence of the prospective teachers of English (see Tasildar 2014), it is disheartening to note that there is no place for linguistics in core units of paper II and III of the UGC-NET in English. (The test is especially for the prospective college and university teachers of English for whom there is no separate teacher training). Nevertheless, 14% core papers in linguistics are offered in the universities under study. In addition, seven universities (BAMU, GUG, RTMNU, SUK, SRTMU, UOP and UOM) offer ELT papers. NMU, SGBAU and SUS do not offer any separate paper in ELT.

4.2.2 Papers in Non-British Literatures Offered in M.A. English Courses

The policy to promote study of non-British literatures in English has been stated by the CDC (2001): "The nature and purpose of English Honours and MA courses in India today need to be considered deeply. Such programmes are expected to ensure firm command of English language skills, active and passive, as well as in-depth study of literary texts in English. In this day and age, few if any would confine the latter to British and/or American texts alone. The new literatures in English, especially Indian writing in English, must find due place in the curriculum; and the study of texts by British, American and other Anglophone authors must take non-Anglophone, especially postcolonial perspective into account" (CDC, 2001:15). The papers discussed below try to adhere to this objective of teaching non-British literatures in English.

4.2.2.1 European Literature

Among the electives in the UGC-NET in English, European literature is rarely offered by the universities in Maharashtra. SRTMU offers two core papers in European Literature - Paper 07 – Classical and Medieval European Literature; and Paper 08 – Modern European Literature, while in RTMNU an elective paper - European Fiction, is available.

4.2.2.2 Indian Writing in English and Indian Literature in English Translation

After the efforts for the widening of English studies in India through inclusion of American literature and Commonwealth literature (see Narasimhaiah, 2002), with the aim of decolonizing English studies in India, Mehrotra (2000), Paranjape (2004) and Singh (2004) advocated incorporation of Indian English literature and Indian literature in English Translation in English studies in India.

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Among the universities considered for the present study only GUG offers a core paper in IWE while except UOP all the universities under study offer elective papers in it. However, only four universities – RTMNU, SUK, SRTMU and UOM - offer separate elective paper ILET. It is significant to note that no paper mentions the word 'English' in its title – Indian writing/literature in translation. The UOP does not offer any separate paper (either core or elective) in IWE and ILET. The UOM offers a core paper in Literature of Indian Diaspora, whereas the elective papers have been introduced by other universities - Indian Diaspora Fiction (RTMNU), Indian Diaspora Writing (SRTMU) and Multi-Cultural Discourse in Immigrant Fiction (UOP).

4.2.2.3 American and Other Non-British Literatures

The majority of the space of non-British literatures introduced to the PG students is occupied by American literature papers. GUG offers a core paper in 'American Literature' while except UOP all the universities under study offer optional papers in it. Apart from papers in 19th and 20th century American literature, universities offer papers like African-American literature (RTMNU), American and African American Texts (UOM), Black American and Native American Literature (SUK), Multi-Ethnic American Literature (SRTMU) and Native American, Jewish American and Asian American Texts (UOM).

Other non-British Literatures include papers offered under different names like New Literatures in English and Colonial and Postcolonial Literatures. GUG, SUS and UOP do not offer any paper in other non-British Literatures. It is interesting to note that no university offers a core paper in 'New Literatures in English'. Elective papers offered are - New Literatures in English (NMU), African literature (RTMNU and SRTMU), African and Caribbean Literature (SUK and UOM), Canadian and Australian Literature (SUK and UOM) and Literatures of Canada, Australia & New Zealand (SRTMU). Similarly, elective papers in colonial and postcolonial literatures offered are - Colonial or Post Colonial Literature (BAMU and SGBAU) and Post colonialism and Literature (RTMNU).

4.2.2.4 Literary Criticism and Theory Papers

It is difficult to accommodate all the electives in the UGC- NET in English in the MA

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(English) courses offered by Indian universities. A cursory glance at Table 6 reveals that core papers in 'Literary theory and criticism' are offered by every university in Maharashtra.

RTMNU is the only university in Maharashtra (and among a very few universities in India) to offer a separate elective paper in *Indian Literary Criticism.* Similarly, among the two core papers in literary criticism and theory offered by NMU, 'Literary Studies' paper incorporates a unit 'Introduction to Indian Aesthetics'. Moreover, a separate core paper in Aesthetics is offered by SRTMU.

Table 8 Papers in Literary Criticism and Theory in universities

Core units in UGC-NET		Core papers in Literary Criticism and Theory				
Paper II	Paper III					
Literary Theory and Criticism	*Literary Theory and Criticism up to T.S. Eliot*	Literary Criticism up to T.S. Eliot (GUG)		Indian Literary Criticism (Elective) (RTMNU)		
	Contemporary Theory	Aristotle to Formalism (UOM)	Contemporary Literary Criticism and Theory (GUG)	Literary Criticism and Theory (RTMNU)		Aesthetics (SRTMU)
		Structuralism onwards (UOM)	Literary Studies, Modern Literary Theories (NMU)	Critical Theories (SUK & SUS)	Critical Theory (BAMU, SRTMU & SGBAU)	Contemporary Critical Theory (UOP)
Rhetoric and Prosody	---	---				

GUG, NMU, RTMNU, SRTMU and UOM offer two papers each. Papers offered by some universities have identical titles - Critical Theory (BAMU, SRTMU & SGBAU), Critical Theories (SUK & SUS), Contemporary Critical Theory (UOP) and Contemporary Literary Criticism and Theory (GUG).

The papers in Literary Criticism and Literary Theory offered by the universities under study include core units in Literary Theory and Criticism in both the papers (II and II) of the UGC-NET in English. Besides, the title of the paper offered by GUG - Literary Criticism up to T.S. Eliot - is similar to that of the core unit in Paper III of the UGC-NET in English-Literary Theory and Criticism up to T.S. Eliot. 'Rhetoric and Prosody' is a core unit in the UGC-NET paper II. However, no university attempts to acquaint their M.A. English students to 'Rhetoric and Prosody' through literary criticism papers or any other paper. Literary Theory and Criticism has a pride of place in the core as well as elective units of papers II and III of the UGC-NET in English. Since, literary criticism papers in the universities under study

are core papers, there is no need for any astrologer to predict that the UGC-NET aspirants prefer studying 'Literary Theory and Criticism' to other electives.

4.3 Other Electives: Allied Papers

Through allied elective papers universities introduce innovative ones like papers about Nobel Laureates (SRTMU). In the era of women's studies, BAMU offers an elective paper in 'Literature and Gender' while SRTMU offers paper 'Women's Studies'. RTMNU is the only university to introduce separate elective papers in Dalit studies and film studies. SRTMU also offers elective papers like mythological literature and popular literature. Comparative literature papers are offered by RTMNU and SUK.

Taking into account the academic needs of students, GUG, RTMNU and UOM have recently introduced optional papers in research methodology in their M.A. English courses. A core paper 'Doing Research' is introduced by the UOP. SGBAU and SUS do not offer any allied papers.

Table 9 Allied papers offered in the universities under study

Universities	Allied papers					Total
UOP	Research Methodology (**Core**)					01
GUG	Research Methodology					(01)
UOM	Research Methodology					(01)
BAMU	Literature and Gender					(01)
NMU	Translation Studies		Translation Studies: Theory and Practice			(02)
SUK	Translation Studies		Comparative Literature			(02)
RTMNU	Literature & Gender	Comparative Literature	Research Methodology	Dalit studies	Film studies	(05)
SRTMU	Women Studies	Translation Studies	Nobel Laureates	World classics		(06)
		Mythological Literature		Popular literature		
				Total papers		01 (18)

*Figures in the brackets indicate elective papers.

With the exception of 'Doing Research' paper by UOP, all allied papers in these universities are elective. Allied papers can play a significant role to cater to the needs of students who may prefer career in fields other than teaching. For example, nowadays there is a great demand for translators. Papers in theory and practice of translation in the M.A. English courses are a need of the time. In the universities under study papers in translation studies are offered by NMU, SUK and SRTMU. Even though allied papers, relevant to the Indian context, constitute 18% of elective papers offered in the universities under study,

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unfortunately, course content of these papers hardly features in the syllabus of the UGC-NET in English.

To sum up this section, it is worth comparing the proportion of papers offered in universities under study, with the units in the UGC-NET in English. The proportion of core papers offered in the M.A. English courses in the universities under study is – literature - 84%, linguistics -14% and allied papers - 02%. Among the electives offered by the universities, 16% papers are in IWE and in ILET, 30% papers are in American literature and other non-British literatures, while 18% are allied papers.

Table 10 Proportion of papers offered in the universities

University	Literature papers						Linguistics papers		Allied papers
	Period-wise	Genre-wise	Non-British Literatures			Literary Criticism & Theory	Linguistics	ELT	
			Amn.	IWE, ILET	New Lits.				
BAMU	04	01	(01)	(01)	(01)	01	(01)	(01)	(01)
GUG	08	--	01	02	--	02	02	(01)	(01)
NMU	--	03	(02)	(02)	(02)	02	01 (02)	--	(02)
RTMNU	01	05 (06)	(03)	(03)	(03) (+1Euro)	02 (1-Ind.)	(02)	(01)	(05)
SGBAU	04	01	(01)	(01)	(01)	01	(01)	--	--
SUK	(03)	03	(03)	(04)	(03)	01	01(03)		(02)
SUS	01 (02)	03	(02)	--	--	01	01	--	--
SRTMU	04	(03)	(02)	(03)	02 (Euro) (02)	02 (1-Aes.)	02 (01)	(01)	(06)
UOM	--	06	(03)	02 (01)	(02)	02	02	(01)	(01)
UOP	02	(03)	--	(01)	--	01	01 (02)	01	01
Total	**24 (05)**	**22 (12)**	**01 (17)**	**04 (16)**	**02 (14)**	**15 (01)**	**10 (12)**	**01 (05)**	**01 (18)**
Percentage	30%	27.5%	(17%)	(16%)	(14%)	18.75%	(12.5%)	(5%)	(18%)

* Figures given in brackets indicate elective papers.

There are seven core units each in British literature in paper II and III of the UGC-NET in English out of ten and nine units respectively. Among the period-wise and genre-wise core papers offered in the M.A. English courses, literature papers constitute 47.5% of the total papers. There is a single core unit in non-British literatures in paper II of the UGC-NET against 6.25% core papers in the M.A. English courses. Among electives in the M.A. English courses, IWE and ILET constitute 16% while 30% papers are in American and other non-British literatures against two separate elective units (40%) in the UGC-NET paper III.

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However, in the universities under study there is only 01% paper in European literature against a separate elective unit (20%) in paper III of the UGC-NET. There is one unit in literary criticism and theory in the UGC-NET paper II and two units in paper III against 18.75% core papers in the M.A. English courses. In the M.A. English courses 14% linguistics papers are core. There is one elective unit in History of English Language in the UGC-NET paper III against 03% elective papers in the M.A. English courses. Similarly, elective papers in ELT are offered in six universities (5%) and there is a core paper in ELT in one university (UOP).

5.0 Mismatch between the M.A. English Syllabi and the Syllabus of the UGC-NET in English

The points emerging from the above analysis have been separately discussed below.

5.1 Significance of Background Topics in Literature Papers

The 'background topics' is a vital component for literature students and the UGC-NET aspirants. Therefore, it is essential to look into various practices of universities in this regard. The study of literary works is complemented by background topics related to the socio-economic, political, historical, cultural, religious, intellectual, literary trends of the age in which the literary works were produced. Therefore, literature papers are divided into General/background topics and texts prescribed. In the syllabus documents, universities use different labels like 'Terms/Concepts for study' (UOM), Literary/ Historical Background (SRTMU), 'Background' (NMU - MA II) and 'General Topics' (SUK, SUS). The syllabus compilers generally recommend some reference books to study the prescribed texts in relation to background topics. The specification of background topics is full of paradoxes in the universities under study. The place and weight given to background topics differ widely from one university to another. The weight given to background topics ranges from 12% (SUS) to 25% (UOM).

In the universities under study, the UOM comparatively lays more emphasis on the study of background topics. The following two instances can vouch for this. First, though the university gives 25% weight (essay type questions) for background topics in M.A. I semester I Paper V – Pre-20th Century Fiction, all the forty-four reference books are on terms/concepts for study. Second, in the bibliography of papers VII & VIII (B) 'Indian Writing in

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Translation' offered in the first and second semesters respectively of M.A. English, the UOM lists twenty books for twenty four concepts. In comparison with elaborate mention of background topics by the UOM, SUS mentions only two general topics for each literature paper. SGBAU gives 12% weight to background study in its questions (short notes) for literature papers. Though the university recommends some books for background study, it fails to specify movements, trends and socio-political events of the respective period. SUK restricts itself to mentioning of four general topics in literature papers. It gives about 25% weight (one broad answer question and four objective type items) to general topics. However, the focus of the university on recommending books related to general topics differs from one paper to another. In elective paper IV - Indian English Novel, all six reference books are related to background topics. Similarly, thirteen books on general topics have been included in the list of sixteen reference books for core paper II Literature in English: Novel. In contrast, Poetry paper has more books on individual poets.

GUG is one more university, like the UOM, to lay more emphasis on background topics with socio-political features of the age rather than literary trends. For instance, as many as twenty two background topics have been listed for semester I, paper IV – Victorian Age. However, the syllabus document doesn't recommend a single book for any of the period-wise British literature papers. GUG has 20% weight (four short answer questions) for background study for all period-wise British literature papers offered in M.A. I. NMU also has 20% weight (long answer questions) for general topics which are not specified in syllabus document of semester I & II. However, units on background topics are mentioned for semester III and IV. One more university to give 20% weight for literary/historical background is SRTMU. The university provides elaborated list of reference books for two sub-units on background topics.

In UOP there is no weighting for background topics in British literature papers offered in M.A. English I. Hence, 'Reading List' includes books only on individual authors. Based on the UGC-NET paper III - Unit I – Literary Comprehension, the UOP has comprehension questions on extracts from the prescribed literary works. Similarly, SGBAU has reference to context questions on the prescribed texts for close study. Although the theoretical aspects of major genres - drama, fiction and poetry - are not specified in the syllabus documents of M.A. English II (UOP), the question papers for semester III include

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long answer questions (20% weighting) on elements / aspects of these genres. These genre-wise papers include separate reading list on genre-specific general topics (along with books on individual authors), poetry papers are an exception to this. Rather than genre-specific books and poet-wise books, the reading list for paper 3.5: Poetry (I) is divided into books on British Poetry and American Poetry. In contrast, the reading list for paper 4.5: Poetry (II), divided into Indian Poetry and African / Commonwealth Poetry, mentions four general books on Indian poetry followed by poet-wise books on prescribed Indian poets, whereas for African/Commonwealth Poetry 'Recommended Reading' does not include poet-wise books, listing only general books. In the same university, paper- 3.8: Multicultural Discourse in Immigrant Fiction (I) specifies basic terms and concepts and lists separate books on general background. It is to be noted that the genre-specific background topics in genre-wise papers may not be of much help to the UGC-NET aspirants.

Among the universities considered here, BAMU, NMU, RTMNU and SGBAU do not specify background topics in the syllabus documents of literature papers. Contrastingly, in RTMNU majority of books recommended are on background topics. It is difficult to find specific reasons for this variation in weighting given to background topics in the universities selected for this study.

At present, the papers II & III of the UGC-NET in English have objective type questions; however, the nature of questions on background topics varies in the universities under study. For instance, UoM, NMU and SUK prefer essay-type questions whereas GUG uses short answer type questions. SUK also has objective type questions which are different from those in the UGC-NET. Short notes on background topics are used in SRTMU and SGBAU.

Thus, wide variation in the approach of these universities with respect to background topics gives ample scope to question student-centeredness in English studies in India. Taking into account the significance of background topics in preparing for the UGC-NET and in the light of changed format for the UGC-NET paper III (June 2012 onwards), background topics in literature papers call for serious attention. Apart from listing the background topics properly, the universities may introduce objective-type questions on these topics. Such questions are already being introduced by Benares Hindu University (M.A. English syllabus

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2013) and Jammu University (MA English syllabus 2010) in their M.A. English question papers.

5.2 Variation in the Exposure to Literary Texts

The brief review of literature papers (in 4.1 above) gives an impression that the PG students are thoroughly acquainted with British literature. The reality seems to be different. With the exception of RTMNU, all the core units in the syllabus of the UGC-NET in English are found in the core and elective period-wise and genre-wise papers offered by these universities (see Table 5). However, irrespective of number of papers offered by these universities, the exposure to background topics and literary texts in the M.A. English courses is limited. Through these papers the M.A. English students are introduced to the representative texts of the age or genre. The number of background topics and texts prescribed in these papers vary widely (see Table 11). For instance, in a semester, in SUS the exposure to background topics is limited to two units and in fiction paper in BAMU students are expected to study maximum three texts.

Table 11 Number of literary texts per semester in literature papers

Paper Type	Period-wise paper				Genre-wise paper			
	Modern / Contemporary British Literature				*Fiction*			
Uni.	Sem.	Paper No. & Its Title	No. of BT*	No. of TP**	Sem.	Paper No. its Title	No. of BT*	No. of TP**
BAMU	I	Paper 4: Literature in English: 1914 – 2000	--	2 poems, 1 Novel, 1 play	IV	Paper V [B]: Study of Genre: Fiction	--	3
GUG	II	Paper VIII: Post-Modern Age	10	17 poems, 2 plays, 2 Novels	--	--	--	--
NMU	--	--	--	--	III	ENG-232 Fiction	--	3
RTMNU	--	--	--	--	II	201- The English Novel -I	--	4
SGBAU	MA I	Paper IV (1914-2000)	--	30 poems, 3 Novels, 1 play, 12 essays	MA II	Paper I –B: Study of a genre: Fiction	3 chapters (I, II & IV) from WH Hudson	12 (6 for close study)
SUK	MA II	Paper VIII: 20th Century British Literature	4	10 poems, 3 Novels, 3 plays, Short stories	I	Paper II: Literature in English: Novel	4	4
SUS	MA II	Paper VIII- 20th Century British	2	10 poems, 2 Novels, Short	MA I	Paper II: Literature in English:	2	4

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		Literature		stories		Novel		
SRTMU	II	Course 6: 20th Century English Literature	10	7 poems, 2 Novels, 2 plays	--	--	--	--
UoP	II	Paper 2.2 English literature (1832-1980)- II	--	9 poems, 1 novel, 1 play	III	Paper 3.4 Fiction (I)	--	4
UoM	--	--	--	--	I	Paper V - Pre-20th Century Fiction	10	6

*BT: background topics   **TP: texts prescribed

This laxity and limited exposure to background topics and literary texts in literature papers in the universities under study may not help the M.A. English students in the preparation of the UGC-NET in English.

5.3 Inconvenient Elective Groups in M.A. (English) Courses

It would be of some interest to briefly go through elective groups in the universities under study. It has already been noted that the CDC (1989) has recommended thirteen elective groups and fifty five papers and the UGC-NET in English has only five elective groups. The number of elective groups and number of papers in a group varies in the universities under study. The elective groups range from one (GUG) to eight (RTMNU), whereas number of papers in a group varies from two (GUG) to six (UOP).

Although RTMNU offers all the electives in the UGC-NET in English for M.A. English students, the elective group in semester III expects students to opt for any one of the papers – Research Methodology, Teaching of English and History of English Language – I. The last two papers are part of the first elective in the UGC-NET paper III. Similarly, in the six elective groups in SUK, students can opt for either American literature or New literatures in English. In the UGC-NET paper III both these groups are combined under one elective- American and other non-British literatures.

Sometimes the whole elective group may not match with the electives in the UGC-NET paper III as in SRTMU Paper 10 – Comedy / Popular Literature / Classics in World Literature. Furthermore, none of the six electives offered by the UOP - Drama, Fiction, Poetry, Linguistics & Stylistics, Pragmatics and Multi-Cultural Discourse in Immigrant

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Fiction - are in line with the electives in the UGC-NET in English. The students have to opt for any two groups. If we consider the elective groups and papers offered in these groups, these groups are inconvenient for the M.A. English students preparing for the UGC-NET in English.

Universities like Himachal Pradesh University (Nov 2007) and Dr Bhim Rao Ambedkar University (2013-14) have separate papers in History of English literature and Literary Ages and Movements, respectively. In line with the UGC-NET paper III, elective I – History of English Language and ELT, there is need to introduce a separate component / paper - History of English Language in the universities under study. Maulana Azad National Urdu University offers a single paper 'The History of English and Fundamentals of Literature' (2013-14), combining the history of English Language and movements in English literature. Such papers would also help the students to prepare for the UGC-NET in English.

The elective groups combine electives in the UGC-NET paper III and allied papers (not in electives of the UGC-NET paper III). The objective type questions of the UGC-NET paper-III expect the M.A. English students to get thoroughly acquainted with all the electives. If we offer student-centric programmes there is need to relook into the rationale of elective papers offered by Indian universities. It may help the UGC-NET aspirants as well as students interested in careers other than teaching.

6.0 Conclusions

This overview gives a cross-section of the M.A. English courses in Indian universities. The inferences from this study are as follows:

First and foremost, just like any other Indian university (with the exception of few universities like Kakatiya University, Warangal, Telangana), the universities in Maharashtra do not specify objectives of the MA English courses they offer. Only four universities (NMU, SUK, UOM and UOP) specify objectives for individual papers. In contrast, RTMNU, SUS, SGBAU, BAMU, GUG, SRTMU do not specify objectives even for individual papers.

Secondly, the syllabi of the MA (English) courses in Indian universities are mainly based on the recommendations of the UGC committees. There are similarities in the core papers suggested by the UGC committees, core papers offered by Indian universities and core

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units in subject-specific papers II and III of the UGC-NET in English, whereas significant differences are seen in the elective papers suggested by the UGC committees, especially those offered by Indian universities and elective units in paper III of the UGC-NET in English. Despite persistent recommendations of various committees on teaching of English in India for inclusion of linguistics and ELT papers in M.A. English courses in Indian universities to develop linguistic competence of the prospective teachers of English, it is disheartening to note that there is no place for linguistics in the core units of papers II and III of the UGC-NET in English. Nevertheless, the UGC-NET is especially for the prospective college and university teachers, for whom there is no separate teacher training. Similarly, it is significant to note that although 'Rhetoric and Prosody' is a core unit in the UGC-NET paper II, none of the universities under study have included a unit in it in their M.A. English courses.

With regard to compatibility of M.A. English courses to the syllabus of the UGC-NET in English, the papers offered in M.A. English course of newly established GUG are comparatively more congruent to the syllabus of the UGC-NET in English.

Then we must note that as per the findings from the questionnaire-based survey, despite the availability of modern career options, majority (73%) of the M.A. English students aspire to enter teaching profession and 50% of them are willing to appear for NET/SET so as to become teachers in colleges and university departments. In order to help M.A. English students in their preparation for the UGC-NET in English, ample exposure to background topics and literary texts through the literature papers is called for.

Again we can see, along with literature papers, the teachers of English at UG colleges have to deal with communicative English papers for General/Compulsory English classes. Besides, the UGC's courses in Functional English, remedial teaching and career oriented courses (COC) in English are to be taught, among others (see Tasildar 2012). Apart from a career in teaching, currently, the M.A. English students have jobs as advertisers, book/film reviewers, corporate bloggers, (digital) copywriters, film editors, free-lance editors, interpreters, language planners, lexicographers, lobbyists, market researchers, newsreaders, policy analysts, proposal writers, psycholinguists, publishers, public relations officers, technical writers, tourism administrators and translators, to name a few. Even though allied

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papers constitute 18% of elective papers offered in the universities under study, it is difficult to state that the M.A. English courses in Indian universities prepare students for UG teaching (UGC-NET), or other modern career options. Thus, English for employment remains a maxim. Hence, a new scrutiny of the rationale of elective papers offered by Indian universities is needed.

Finally, considering the inclination of the M.A. English students, elective groups should be rearranged in accordance with the electives in the UGC-NET in English (till it is refurbished) and for careers other than teaching. Since many M.A. English students are first generation learners (or graduates) and English at the Master's level is no longer a highly-sought-after course (Rani, 2003:23), it is high time this conventional PG course was viewed from the utilitarian perspective.

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Appendix

M.A. (English) courses in the select ten Universities in Maharashtra

Dr. Babasaheb Ambedkar Marathwada University (BAMU)

MA Part – I Semester I and II (w.e.f. June 2009)	MA Part – II Semester III and IV (w.e.f. June 2010)
Paper – 1 Literature in English: 1550 – 1660	Paper V (A) Study of Genre: Drama or Fiction or Poetry
Paper – 2 Literature in English:: 1660 – 1798	Paper - VI : Critical Theory

Paper – 3 Literature in English: 1798 – 1914	Paper VII:
	    (A) American Literature OR
	    (B) Literature and Gender OR
	    (C) Colonial or Post Colonial Literature

Paper – 4 Literature in English: 1914 – 2000	Paper VIII:
	    (A) Indian Writing in English OR
	    (B) English Language Teaching OR

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	(C) Linguistics and Stylistics

Gondwana University, Gadchiroli (GUG)

MA Part I Semester I (2012-13)	MA Part I Semester II (2012-13)
Paper I - Chaucer to Milton (A)	Paper V - Chaucer to Milton (B)
Paper II - Restoration and Augustan Age	Paper VI - Romantic Age (B)
Paper III - Romantic Age (A)	Paper VII – Modern Age
Paper IV – Victorian Age	Paper VIII – Post-modern Age
MA Part – II Semester III (2013-14)	**MA Part – II Semester IV (2013-14)**
Paper IX – History of English Language	Paper XIII – Contemporary Literary Criticism and Theory
Paper X – Literary Criticism up to T.S. Eliot	Paper XIV – Structure of Modern English
Paper XI – Indian Writing in English (A)	Paper XV – Indian Writing in English (B)
Paper XII – American Literature	Paper XVI – Teaching of English Language and Literature **OR** Research Methodology

North Maharashtra University (NMU)

MA Part – I (w.e.f. June 2010) Semester I & II	MA Part – II (w.e.f. June 2011) Semester III & IV
Eng CC-1 : Strategies for Effective Communication in English	**ENG CC Four** Modern Literary Theories
Eng CC-2 : Period Studies Through Literary Genres : Drama	**ENG CC Five** Period Studies through Literary Genres : Fiction
Eng CC-3 : Literary Studies	**ENG CC Six** Period Studies through Literary Genres : Poetry
Eng OC-50 : American Literature	**ENG OC Seventy** American Literature
Eng OC-51 : New Literatures in English	**ENG OC Seventy one** New Literatures in English
Eng OC-52 : Stylistic Introduction to Literature (Poetry and Prose)	**ENG OC Seventy two** A Stylistic Introduction to Literature, Novel & Drama
Eng OC-53 : Indian Writing in English I	**ENG OC Seventy three** Indian Writings in English II
Eng OC-54 : Translation Studies	**ENG OC Seventy four** Translation Studies : Theory & Practice

Rashtrasant Tukdoji Maharaj Nagpur University (RTMNU)

M.A. English (Part - I) (w.e.f. 2012-13)		M.A. English (Part - II)	
Semester I	**Semester II**	**Semester III**	**Semester IV**
Paper 101 : English Poetry from Chaucer to Milton	Paper 201 : The English Novel -II	Paper 301 : The English Novel- II	Paper 401 : Literary Criticism and Theory -II
Paper 102 : Eighteenth Century English Literature	Paper 202 : Romantic Poetry	Paper 302 : Literary Criticism and Theory -I	Paper 402 : Victorian and 20th Century Poetry
Paper 103 : (A) IWE- I (B) Indian Literary Criticism (C) Indian Diasporic Fiction	Paper 203 : (A) English Drama –II (B) 19th Cen. Amn Lit. (C) English Essay –II	Paper 303 : (A) 20th Cen. Amn. Lit. (B) European Fiction (C) African Amn. Lit.	Paper 403 : (A) Post colonialism and Literature (B) Comparative Literature (C) African Literature

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Paper 104 : (A) English Drama – I (B) Shakespearean Drama (C) The English Essay – I	Paper 204 : (A) IWE –II (B) Lit. & Gender (C) Ind Wrtg in Translation	Paper 304 : (A) Research Methodology (B) Teaching of English (C) Hist. of English Lg. - I	Paper 404 : (A) Dalit Lit. (B) Film Studies (C) Hist. of English Lg. - II

Sant Gadge Baba Amravati University (SGBAU)

MA Part I (English Language and Literature) (w.e.f. June 2010)	MA Part – II (English Language and Literature)
Paper I (1550-1660)	Paper I – A – Study of a Genre: Drama **OR** Paper I – B – Study of a Genre: Fiction
Paper II (1660-1798)	Paper II – Critical Theory **(w.e.f. 2004-05)**
Paper III (1798-1914)	Paper III – A – American Literature **OR** Paper III – B – History and Structure of English Language
Paper IV (1914-2000)	Paper IV – A – Indian Writing in English **OR** Paper IV – B – Colonial and Post Colonial Literature

Shivaji University, Kolhapur (SUK)

MA I (w.e.f June 2010)	MA II (w.e.f June 2011)
I : Literature in English: Poetry	V : Literature in English: Drama
II : Literature in English: Novel	VI : Critical Theories
III : Basic Concepts in Linguistics	VII : Elective Paper from the same group from which Paper IV was offered in M. A. Part I
IV: Elective paper from one of the six elective groups	VIII Elective : Elective paper from any group

Elective Papers

Group	Paper IV	Paper VII	Paper VIII	
1. Linguistics	Applied Linguistics	Teaching of English Language and Literature	Stylistics	For Regular Students only
2. Comparative Literature	Comparative literature (Eng & Mar)	Translation Studies	Indian Literature in Translation	
3. Indian Writing in English	Indian English Novel	Indian English Poetry	Indian English Prose and Drama	For Regular and External Students
4. American Literature	19th Cen Amn Lit	20th Cen Amn Lit	Black Amn & Native Amn Lits	
5. British Literature	British Literature from Chaucer to the end of the 17th Century	British Literature from Pope to the end of the 19th Century	Modern and Post Modern British Literature	
6. New Literatures in English	South Asian Lits	Afn & Caribbean Lits	Aus & Can Lits	For Regular Students only

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Solapur University, Solapur (SUS)

MA I (w.e.f June 2011)		MA II (w.e.f June 2011)	
I : Literature in English: Poetry		V : Literature in English: Drama	
II : Literature in English: Novel		VI : Critical Theories	
III : Basic Concepts in Linguistics		VII : Elective Paper from the same group from which Paper IV was offered in M. A. Part I	
IV: Elective paper from one of the two elective groups		VIII : 20th Century British Literature	
Group	Paper IV	Paper VII	
1) American Literature	19th Century American Literature	20th Century American Literature	For regular and External Students
2) British Literature	British Literature from Chaucer to the end of the 17th Century	British Literature from Pope to the end of the 19th Century	

Swami Ramanand Teerth Marathwada University (SRTMU)

M.A. English (Part - I) (w.e.f. 2009)		M.A. English (Part - II) (w.e.f. 2009)	
Semester I	Semester II	Semester III	Semester IV
Paper 01- Modern English Structure	Paper 05 – Modern English Grammar	Paper 09 – Aesthetics	Paper 13 – Critical Theory
Paper 02 – Chaucerian, Renaissance and Jacobean Age	Paper 06 – 20th Century English Literature	Paper 10 – A) Comedy B) Popular Literature C) Classics in World Literature	Paper 14 – A) Epics of the World B) Nobel Laureates C) Tragedy
Paper 03 – Restoration and Augustan Age	Paper 07 – Classical and Medieval European Literature	Paper 11 – A) Indian Diaspora Writing B) Principles and Methods of Teaching English C) Indian Literature in Translation	Paper 15 – A) Indian Writing in English B) Applied Linguistics C) Mythological Literature
Paper 04 – Romantic and Victorian Age	Paper 08 – Modern European Literature	Paper 12 – A) Survey of American Literature B) Women's Studies C) African Literature	Paper 16 – A) Multi-Ethnic American Literature B) Literatures of Canada, Australia & New Zealand C) Translation Studies

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University of Mumbai (UOM)
MA English (Regular) Semester and Credit System

MA Part – I (w.e.f. 2012-13)	MA Part – II (w.e.f. 2013-14)
Course : Literary Theory and Criticism PA ENG 101 Paper I: Aristotle to Formalism PA ENG 201 Paper II : Structuralism onwards	Course: Indian Writing in English and Diaspora Paper IX : Indian Writing in English Paper X: Literature of Indian Diaspora
Course : Linguistics and Stylistics analysis of texts PA ENG 102 Paper III: Linguistics and Stylistics analysis of texts PA ENG 202 Paper IV: Linguistics and Stylistics analysis of texts	Course: Poetry Paper XI : Paper XII:
Course: Fiction PA ENG 103 Paper V: Pre-20th Century Fiction PA ENG 202 Paper VI: Fiction from 1900 onwards	Course: Drama Paper XIII: Paper XIV:
Optional – Paper VII & Paper VIII PA ENG A 104 **Courses** – a) Nineteenth Century American Literature	**Optional** – Paper XV & Paper XVI Courses: a) Contemporary American Literature and Culture P-XV – American and African American Texts
b) Indian Writing in Translation	P-XVI- Native American, Jewish American and Asian American Texts
	b) Research Methodology
C) New Literatures in English P-VII- African and Caribbean Literature P-VIII – Canadian and Australian Literature	C) English Language Teaching

University of Pune (UOP)

M.A. English (Part - I) (w.e.f. June 2008)		M.A. English (Part - II) (w.e.f. June 2009)	
Semester One	**Semester Two**	**Semester Three**	**Semester Four**
Core Papers Paper – 1.1 : English Literature from 1550-1832 (I)	**Core Papers** Paper – 2.1 : English Literature from 1550-1832 (II)	**Core Papers** Paper – 3.1 : Doing Research (I)	**Core Papers** Paper – 4.1 : Doing Research (II)
Paper – 1.2 : English literature from 1832 to 1980 (I)	Paper – 2.2 : English literature from 1832 to 1980 (II)	Paper – 3.2 : English Language and Literature Teaching (I)	Paper – 4.2 : English Language and Literature Teaching (II)
Paper – 1.3 : English Language Today (I)	Paper – 2.3 : English Language Today (II)	**Optional Papers (Any two of the following)**	**Optional Papers (The optional papers will remain the same, i.e., as chosen in semester three)**
		Paper – 3.3 : Drama (I)	Paper – 4.3 : Drama (II)
		Paper – 3.4 : Fiction (I)	Paper – 4.4 : Fiction (II)
		Paper – 3.5 : Poetry (I)	Paper – 4.5 : Poetry (II)
		Paper – 3.6 : Linguistics and Stylistics (I)	Paper – 4.6 : Linguistics and Stylistics (II)
		Paper – 3.7 : Pragmatics (I)	Paper – 4.7 : Pragmatics (II)
Paper – 1.4 : Contemporary Critical Theory (I)	Paper – 2.4 : Contemporary Critical Theory (II)	Paper – 3.8 : Multi-Cultural Discourse in Immigrant Fiction (I)	Paper – 4.8 : Multi-Cultural Discourse in Immigrant Fiction (II)

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Perceptual Speech Characteristics of Cerebellar Dysarthria Associated with Lesions in Different Cerebellar Loci

Vandana.V.P. Ph.D.
Manjula.R. Ph.D.

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Abstract

The perceptual method of classifying dysarthria is considered the "gold standard" for clinically differentiating the types of dysarthria. Darley et al., [1] pioneered the use of perceptual classification system to identify clusters of salient perceptual characteristics in speech that are associated with lesions in the central and peripheral nervous system. This system is also popularly referred to as the "Mayo Clinic Dysarthria Research" [1]. Many researchers who investigate the acoustic and physiologic bases of dysarthrias also use the perceptual classification system. The present study attempts to analyse the perceptual speech characteristics in dysarthria associated with lesions in different cerebellar loci.

Key words: Cerebellum, dysarthria, perceptual analysis

Introduction

Normal speech production requires good coordination between the various structures and its response to various intrinsic and extrinsic influences. It is produced by the smooth coordination of five components of speech mechanism including respiration, phonation, resonance, articulation and prosody. When one or any combination of the five components is affected by a neuromotor disturbance, it leads to motor speech disorders such as dysarthria and apraxia. Ataxic dysarthria is caused due damage to the cerebellum or associated structures.Three deviant clusters of abnormal speech characteristics were reported by Darley et al., [1] in ataxic dysarthria. They include (a) articulatory inaccuracy (b) prosodic excess (c) phonatory - prosodic insufficiency.

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There are very few studies, which have aimed to determine the characteristics of ataxic dysarthria, based on the different lesion sites in the cerebellum [2, 3]. There is need for a study that includes perceptual measures to evaluate the performance of subjects with lesions restricted to different cerebellar loci, in order to see if there is region specific speech motor control in ataxic dysarthria. There is a need for a detailed study probing into the differential speech subsystem involvement including perceptual tasks to identify speech motor control by specific region in the cerebellum. The study is planned to fulfill this objective. Malayalam language was chosen for the study as the investigator was a native speaker of Malayalam and also because of the accessibility and availability of subjects with lesions in different cerebellar loci from different hospitals in Kerala state of India where Malayalam is spoken by majority of people.

Aim of the Study

To analyse and differentiate some aspects of voice and speech in selected speech tasks in subjects with ataxic dysarthria due to lesions in various sites of the cerebellum using perceptual analysis

Method

The experimental group included seventeen subjects with ataxic dysarthria. This group included subjects with lesions in left superior paravermal (LSP), left anteroinferior (LAI), superior vermis (SV), right superior paravermal (RSP), right posterosuperior (RPS) and right anterosuperior (RAS) regions of the cerebellum. The control group included thirty number of subjects matched for age and sex of the experimental subjects.

Material and Recording

A 524 syllable passage incorporating all the most frequently occurring phonemes, consonant clusters, inflectional morphemes, words, word boundaries fused by morphophonemic alternations and words with different suffixes in Malayalam as given in Ghatage[4] was developed by the investigator in consultation with a qualified linguist. Face validity of the passage was checked by three experienced Speech - Language pathologists. They were asked to rate the passage based on a binary scale (0 = agree that the passage is suitable to test, 1= not agree that the passage is suitable to test).

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The voice and speech samples of the subjects were audio recorded using a digital tape recorder Sony MZ-55. The subjects were tested in individual setup. Perceptual analysis was carried out for 38 dimensions of speech based on the method proposed by Darley et al.,[1]. The speech samples were rated on a seven point rating scale by three judges. Inter and intra judge reliability was computed.

Perceptual Analysis

One minute sample was identified from the corpus of narrative speech from the sample of the subjects. The selected speech samples were randomized using a random table and transferred to a different tape. A total number of 47 samples were recorded. A 50 s silent interval was inserted between each of the samples. Three native female speakers of Malayalam (investigator and 2 Post graduate students in Speech – language pathology) served as the judges for perceptual analysis of speech. All three judges had prior experience / exposure in perceptual rating of dysarthric speech. A seven point severity rating scale was adopted for perceptual judgment. The scale was as follows: 1 = normal speech, 2 = mild, 3 = mild to moderate, 4 = moderate, 5 = moderate to severe, 6 = severe, 7 = very severe. Percent agreement was calculated for the perceptual analysis of word repetition task by the three judges. Item by item reliability was calculated for the perceptual evaluation of the narration sample for all the thirty eight dimensions given by Darley et al.[1]. Reliability coefficient alpha (∝) was obtained separately for the ratings between three judges. A contingency table for the reliability ratings between the three judges was prepared for all the thirty eight dimensions and a cut-off point was operationally defined.

Results and Discussion

The most deviant speech dimensions were rated as vocal quality, phonatory-prosodic dimensions, articulation and prosody. The deviant speech dimensions (a) for vocal quality included voice tremor, harsh voice and breathy voice, (b) for phonatory - prosodic dimensions included pitch level and monopitch, monoloudness and overall loudness, (c) for articulation included distorted vowels, prolonged phonemes, imprecise consonants and (d) for prosody included excess and equal stress, general rate, prolonged intervals and short phrases.

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The results obtained for lesions restricted to different cerebellar areas, indicate that deficits are noticeable in speech dimensions related to vocal quality (laryngeal), articulation and prosody. Deviant dimensions related to respiratory feature are not seen as a characteristic feature of dysarthria associated with focal cerebellar lesions. This finding is in contrast to reports of reduced respiratory support for speech, forced inspiratory and expiratory sighs and audible inspiration in subjects with nonfocal cerebellar lesions[5]. Velopharyngeal involvement is not a common feature in ataxic dysarthria associated with nonfocal lesions[6]. The results indicate that vocal dimensions related to velopharyngeal aspects is not a characteristic feature of subjects with lesions in the left (left superior paravermal, left anteroinferior), superior vermis and right (right superior paravermal, right posterosuperior and right anterosuperior) cerebellar lesions, also. Duffy[6] reflected that characteristics of ataxic dysarthria due to nonfocal lesions are more apparent in articulation and prosody. The findings in this study for subjects with lesions in left (left superior paravermal, left anteroinferior), superior vermis and right (right superior paravermal, right posterosuperior and right anterosuperior) cerebellar lesions indicate that in addition to articulatory and prosodic dimensions, phonatory aspects are also deviant.

Table 1: Experimental groups in which the following perceptual dimensions of speech are absent.

	Right	Superior vermis	Left
Vocal quality			
Harsh voice	RPS	-	LAI
Breathy voice (continuous)	RSP, RPS,RAS	-	LAI
Voice tremor	RSP, RPS,RAS	-	LSP, LAI
Articulation			
Distorted vowels	RPS, RAS	-	LAI
Prolonged phonemes	RPS, RAS	-	LAI
Prosody			
Excess and equal stress	RSP, RPS,RAS	-	LAI
Rate	RPS	-	-
Prolonged intervals	RPS, RAS	-	LAI
Short phrases	RPS	-	LAI

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Monoloudness	RPS, RAS	-	LAI
Overall loudness	RSP, RPS, RAS	-	LAI
Pitch level	RSP, RPS, RAS	-	LSP, LAI
Monopitch	RPS	-	LAI

It can be seen from Table 1 that most of the deviant perceptual dimensions are absent in subjects with right cerebellar (especially right posterosuperior lesion) and left cerebellar (especially left anteroinferior lesion) lesion. Majority of the perceptual dimensions are deviant in subjects with superior vermis lesions. The role of superior cerebellar vermis in speech motor control has been supported by several studies[7]. The role of superior vermis in speech motor control is also contradicted by several studies[8,9], who emphasized instead the role of the cerebellar hemispheres in speech motor control.

Differential localization is evident for the dimensions related to vocal quality. It is seen that harsh voice is seen in subjects with right superior paravermal, superior vermis and left superior paravermal lesions. Breathy voice is seen in subjects with superior vermis and left superior paravermal lesions. The finding of increased Jitter percentage, Shimmer percentage, NHR and SPI for the task of sustained phonation agrees with the findings of harshness and breathy voice in these groups. Voice tremor is seen only in subjects with superior vermis lesions also. Voice tremor associated with increased variation in fundamental frequency is reported in ataxic dysarthric subjects with diffuse lesions[10].

Neural correlates underlying dimensions related to articulation also revealed some differential localization in the cerebellum. Distorted vowels and prolonged phonemes are characteristic features of subjects with right superior paravermal, superior vermis and left superior paravermal regions of the cerebellum. In the task of diadochokinesis, prolonged total duration of syllable is seen only in subjects with lesion in right superior paravermal and right anterosuperior lesions in the AMR task. In SMR task, total duration of syllable is prolonged in all the experimental groups. Duration of short and long vowels is increased in all the experimental subjects. Thus task specific findings emerge with respect to dimension of prolonged phonemes in a narration sample versus that in DDK task and also based on duration of short and long vowels. Thus different patterns seem to emerge based on the speech task involved.

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Prosodic dimensions are not equally affected in all the experimental groups. Excess and equal stress which is often quoted as a characteristic feature in ataxic dysarthria due to nonfocal lesions and is not a predominant feature in subjects with lesions in left (left superior paravermal, left anteroinferior), superior vermis and right (right superior paravermal, right posterosuperior, right anterosuperior) lesions. It is seen only in single subject with superior vermis and left superior paravermal lesion. Rate of speech is slow in subjects with left (left superior paravermal, left anteroinferior), superior vermis and right (right superior paravermal and right anterosuperior) lesions. It is comparable to normal controls in subjects with right posterosuperior lesion. This perceptual finding agrees with the findings of speech rate in narration and reading task.

It is noticeable that subjects with right superior paravermal, superior vermis and left superior paravermal lesions show deviations from normal ratings for most of the parameters. According to Darley et al.[1], there are ten perceptual dimensions that are predominant in subjects with ataxic dysarthria due to nonfocal lesions. These perceptual dimensions are imprecise consonants, excess and equal stress, irregular articulatory breakdown, distorted vowels, harsh voice, prolonged phonemes, prolonged intervals, monopitch, monoloudness and slow rate. Eight out of these ten dimensions are present in subjects with lesions in different cerebellar loci (imprecise consonants and irregular articulatory breakdown absent). The presence of these dimensions varied among different lesion groups with left (left superior paravermal, left anteroinferior), superior vermis and right (right superior paravermal, right posterosuperior and right anterosuperior) cerebellar lesions.

These perceptual findings in ataxic dysarthria due to lesions in different cerebellar areas may have a physiologic basis, as studies on ataxic dysarthria have documented slow movements, errors of direction and range of movements, impaired muscular forces in production of rapid movements, and reduced or exaggerated range of movements in respiratory, phonatory and articulatory systems [6, 11]. These abnormalities may be augmented by the motor symptoms characterizing cerebellar dysfunction, such as hypotonia, broad-based stance and gait, truncal instability; dysmetria, tremor and dysdiadochokinesis [6, 11].

Summary

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Perceptual analysis of narrative sample revealed functional localization of neural correlates underlying dimensions related to vocal quality (breathy voice, harsh voice, voice tremor), loudness (monoloudness, overall loudness), articulation (distorted vowels and prolonged phonemes), prosody (stress and rate of speech, prolonged intervals and phrasing). The results have to be substantiated with more number of subjects with cerebellar lesions in specific areas distributed across the cerebellum and subjects with cerebellar tumours of different sizes.

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Acknowledgements

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Teaching English as an International Language: Implications for Teaching Materials in Pakistani Classrooms

Zahra Ali, M.A. (Master of Applied Linguistics)

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Abstract

The worldwide spread of English has called for a need to shift the paradigm of language education to teaching EIL (English as an International Language), by promoting the pluricentric view of English into the existing ELT curriculum. However, the question of whose culture and which variety of English/es to teach raises several important issues in local teaching contexts. To explore this phenomenon in detail, this paper begins with investigating the status of English as an international language and the need to study/teach it in Pakistan. Based on the data collected from five-day EIL-oriented workshops conducted in a Pakistani university, this paper presents a description of the process and activities whereby varieties of English beyond the normative Inner Circle context can be introduced to students in teaching materials in Pakistan. The paper concludes by offering suggestions and recommendations regarding the teaching of EIL in Pakistan, which should begin with fostering appreciation and legitimacy for students' local variety of English.

Key words: English as an international language, English in Pakistani Classrooms, teaching materials

1. Teaching English as an International Language (TEIL)

The concept of English as an International Language (EIL) developed due to the global expansion of English, leading to the pluralisation of its forms and users, as well as its dominance in various international, economic, political and cultural arenas. The need to study and teach EIL were proposed by scholars like Larry Smith (1976, 1978), and Sandra McKay (2002) in her book *Teaching English as an International Language*, whereby the teaching and learning of English

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needed to move beyond its conceptualisation as a uniform language, spoken only by the so-called native speakers of English.

In 1986 Braj Kachru proposed his model of three concentric circles – Inner Circle, Outer Circle, and Expanding Circle, representing different ways in which English has been acquired and is being used across the world. Statistically, there are approximately one billion fairly competent speakers of English from these circles (Jenkins, 2009). These speakers acquire English within their bi- and multilingual repertoires and use this language to communicate predominantly with other bi-/multilingual speakers of English (Crystal, 1997). Graddol (1999) states the obvious when he proclaimed, "in future [English] will be a language used in multilingual contexts for communication between non-native speakers" (p. 57), meaning that the so-called Inner Circle native speakers of English will more than likely become the minority (Bloch & Starks, 1999; McKay, 2003).

This complexity in the changing landscape of English users has consequently led to the emergence of diverse varieties of English, as this language is being used as a vehicle for users of English to project their cultural identities to those outside their local milieu. Users of English from Outer and Expanding Circle countries may not necessarily communicate using Inner Circle varieties. They are more likely to develop their own varieties of English, which reflects their cultural norms, values and worldviews. This phenomenon has been observed in the Outer Circle context of Pakistan.

1.1. The Changing Landscape of English in Pakistan

English in Pakistan is spreading at a fast pace. Baumgardner (1990) guesstimated that "one to three percent of the Pakistani population is bilingual in English. In raw figures, this translates into about one to three million speakers" (p. 245), whereas Boltan (2008) declared Pakistan as the third largest English using Asian country with 18 million speakers of English. These figures are not entirely dependent on L1 dominated discourse; rather the recent sociolinguistic landscape of English in Pakistan indicates communication with bi-/multilingual users of English from Outer and Expanding Circle countries. Academically, students in Pakistan

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are being exposed to varieties of English beyond the normative Inner Circle context, as they are pursuing their education in Outer and Expanding Circle countries.

According to recent statistics, over 5000 Pakistani medical students are studying in China as of September 2012, and around 100 Pakistani students in the National University of Singapore, studying subjects such as health, engineering, computer science, law etc. (British Council, 2013). Studying in these countries indicates exposure to the localised variety of English spoken in these countries. Besides communication outside the Pakistani border, recent statistics submitted by the interior ministry of Pakistan (2013) to the National Assembly revealed that around 2,673 foreign students from 37 countries are pursuing education in Pakistani seminaries. Countries include France, China, Russia, Turkey, Netherlands, Srilanka and Uganda.

This reality confirms what Clyne and Sharifian (2008) point out that "world Englishes have not remained comfortably within their traditional circles, but have travelled worldwide and have in many cases found new homes in other circles" (p. 6).

Furthermore, communication with people from different cultural backgrounds and therefore exposure to diverse varieties of English is only 'push of a button' away, as there are reportedly over 20 million Internet users and three million bloggers in Pakistan. In light of this usage of English in Pakistan, there lies a strong basis for creating awareness of the linguistic and cultural diversity of English language used today, thereby harnessing this conception in the form of teaching EIL in Pakistan.

2. Principles and Practices for Teaching EIL in a Pakistani Classroom

The paradigm of EIL can be regarded as an epistemological lens for educators, scholars and researchers to critically revisit and re-evaluate *educational systems and classroom practices* (Pennycook, 1994); *ELT curriculum* (McKay, 2003; Marlina & Ahn, 2011; Brown, 2012), and *English language pedagogy* (Marlina & Giri, 2014) in light of the newly defined status of English as an international language.

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For the teaching of EIL in Pakistan, two principles have been extracted from various scholarly works, which look at the teaching of EIL, and the materials that can be utilized for teaching this paradigm. The selection of these principles is based on a small-scale research, which was set out to explore the perspectives of Pakistani learners after being introduced to the paradigm of EIL in five-day workshops at a university. The participants were postgraduate students of linguistics and were already aware of the existence of world Englishes. However, they showed limited knowledge regarding the existence of their localised variety of English (Pakistani variety of English - PVE), and after being introduced to PVE during the workshops, they started accepting the legitimacy of this variety of English, which also facilitated the learners in accepting the linguistic diversity of English beyond the normative Standard British English.

Following are the two principles of EIL and the activities that were used to foster recognition and appreciation for world Englishes: (1) Gain awareness of the pluricentricity of English and legitimate recognition of all varieties of English and (2) Developing intercultural awareness and the ability to communicate respectfully across Englishes and cultures.

2.1. Gain Awareness of the Pluricentricity of English and Legitimate Recognition of All Varieties of English

One of the major characteristics of EIL teaching and syllabus materials is striving to incorporate the perspective of English as a dynamic and pluricentric entity, and recognizing as well as legitimizing the existence of multiple varieties of English. This process of learning to use English with an EIL perspective ascended from the awareness that English no longer belongs exclusively to native speakers of English (Widdowson, 1994; Graddol, 1997; McKay, 2002).

This is a new revelation, because in the field of ELT a common assumption reinforced is the promotion of English as the language of the Inner Circle, particularly as that of the UK and the US, and the primary reason for learning English is to communicate and interact with native English speakers only. With syllabus materials adopting this one-dimensional approach, students may likely assume English belonging to the Inner Circle only, and thus "be shocked by different

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varieties of English and may view them as deficient (rather than different); and grow disrespectful to such varieties" (Matsuda, 2002, p. 438).

Besides, plentiful exposure to vast varieties of English may not necessarily guarantee the appreciation of and respect for these varieties of English. Instead, it may overwhelm the students and lead them to confusion or resistance when confronted with different types of English uses or users.

This was observed during the workshops when the students responded with a deficit perspective when introduced to the diversity of the English language beyond the Inner Circle context. In view of this, how can teachers in Pakistan account for the global diversity of English in teaching materials for their classrooms? The solution lies in a step-by-step process, (1) creating a sense of ownership within students for their localised variety of English, and (2) introducing students to a wide array of speakers from Kachru's concentric circle countries, especially those which may serve as future interlocutors with the students while engaged in intercultural communication.

2.1.1. English Belongs to Everyone: Ownership of English

The prevalence of English in Pakistan dates back to the history of Indo-Pak subcontinent where the British first introduced English in the 16th century. The English language had become so ingrained in the social and political structure of the region that even after Pakistan was carved out of the subcontinent as an independent nation in 1947, it was retained as an official language of the country. However, the dominant role of British English gradually dwindled as more locals started teaching English, as there were not enough native speakers of British English left in Pakistan.

According to Mahboob (2009), "for most people, there was relatively little contact with native varieties of English in everyday life, and after independence, this contact was further reduced" (p, 178). Therefore, through teaching of English by the locals, English in Pakistan was nativised (Kachru, 1986) and appropriated (Canagarajah, 1999) to suit the cultural needs of this

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country. This nativised variety of English, which in the case of Pakistan is Pakistani variety of English (PVE), can serve as the starting point to introduce students to the linguistic diversity of English. This can initiate with lesson materials introducing students to the historical advent of English in Pakistan, ultimately leading to the development of PVE. However, teachers might need to supplement these lesson materials through real-life examples of PVE, for example newspapers can serve as useful pedagogical tools.

The following headline taken from a local daily newspaper Dawn Pakistan was used during the EIL-oriented workshops to discuss PVE:

The *tamasha* *in Islamabad* (2014)

The interpretability of this headline relies on understanding the meaning of the mother-tongue lexical item like *tamasha*. However, when introduced to this headline during the workshop some of the students struggled in accepting the legitimacy of the word *tamasha* and regarded it as a "*mistake*" (Student X, observation note). This also relates to the findings by Baumgardner (1987), when he observed that a large number of teachers of English in Pakistan outright reject the classroom use of local English newspapers, because they consider these local usages as "errors" (p. 241). The students were then asked to present their reasons for considering the local usage of *tamasha* as a "*mistake*" (student X). One of the students suggested that words that have been codified in dictionaries are correct. This suggestion was taken on-board to make the case of PVE stronger, when the researcher introduced the presence of *tamasha* in Oxford English dictionary, which means "a grand show, performance or celebration". The students immediately responded with a positive attitude, with one student commenting, "*it's kind of surprising* (with a smile) *to know our English words are found in dictionaries*" (Student Z, observation note).

One element that has served as a marker of distinction between native and non-native-varieties of English is the codification of native English words in dictionaries. However, vast amount of world literature is not only written in the nativised varieties of English, but lexical items from these Englishes have found their way in revered dictionaries, like Oxford English

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dictionary. Therefore, PVE lexical items like *garam masala* (a mixture of ground spices), *paan* (a preparation of betel leaves chewed as a stimulant) and *badmash* (a scoundrel) all traced in Oxford English dictionary can be used by teachers for creating legitimate recognition for PVE within their students.

2.1.2. Inspire Equal and Legitimate Recognition for All Varieties of English

After introduction to the students' local variety of English (PVE), teachers can set the stage for incorporating multiple varieties of English, indicating that the students' variety is one of many, and may differ from the English/es that their future interlocutors might use. However, even in an EIL-oriented lesson, "it is neither possible nor necessary for students to become fluent in multiple varieties of English" (Matsuda, 2012, p. 173). Therefore, the question arises, which varieties of English to introduce in Pakistani classrooms? The answer to this question highly relies on the relationship Pakistan shares with other countries, and how often communication takes place between them.

Pakistan is located in South Asia, on the east it shares a border with India, on the west with Iran and Afghanistan and in the north it shares a border with China. This strategic location has facilitated Pakistan in establishing close ties with all the countries politically, economically, academically, and even in the entertainment industry. Taking into consideration these relationships that Pakistan has maintained since its creation, teachers can utilize the users of English from these countries to introduce students to the linguistic diversity of English.

For example, since establishing political ties in 1951, Pakistan and China have enjoyed a close and mutually beneficial relationship through providing military and economic assistance. Besides this, China is also Pakistan's fourth largest trade provider. The intensity of the relationship signifies the high proportion of communication taking place between the two countries.

There are several approaches that teachers can employ to increase students' awareness of the localised variety of English used and spoken in China, and at the same time create a global

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pedagogical space where students are exposed to their possible future interlocutors. One approach for the teachers is to supplement their teaching materials with textual and audio samples of Chinglish. The most authentic texts exhibiting Chinglish can be their local English newspapers, brochures, and their literature (Baumgardner, 1990). The lexical, grammatical differences, as well as their inclusion of cultural conceptualisations (Sharifian, 2011), will show the students that diversity among varieties of English is not just a matter of pronunciation, but rather they are a complex amalgamation of linguistic and cultural values (Matsuda, 2012). (Note that cultural conceptualisations refer to concepts and knowledge culturally constructed, and arise during interactions between the members of a cultural group). For instance, the students were introduced to the value of face-saving in Chinese culture and its representation in Chinglish during the workshops. The students responded to the concept of face in a personal manner, with one student A sharing an incident, "*Long time back I was going on the stage to give a speech and my dupatta* (a length of material worn on the head and shoulders by women in South Asia) *slipped off my head, I was so embarrassed that I could not show my face to anyone*" (observation note). The data indicates not only the acceptability of Chinglish, but also ownership (Widdowson, 1994) on part of the students for their variety of English (PVE) through providing examples and explanations of face in their culture and English. This confirms Matsuda's (2012) view that inclusion of users of English similar to the learners themselves will allow the leaners to not only accept world Englishes beyond the normative Standard British English, but will also facilitate them in viewing their use of English as being legitimate.

Another approach to teaching world Englishes is for the teachers to take into account students' linguistic and sociocultural knowledge, which they bring to the classrooms. An international approach to teaching English would be to ask for students' perspectives regarding the diversity and differences in varieties of English. For example, referring back to the introduction of Chinglish in Pakistani classrooms, teachers can inspire within students a legitimate recognition for this nativised variety of English through presenting a scenario exhibiting features of Chinglish, and seeking for students' opinion regarding this variety of English. Honna (2000) depicted a scenario of common Chinese way of making request in English, which was utilized during the EIL-oriented workshops (Figure 1).

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There was a quiet knock at the door, and in came a young Chinese police constable. He saluted the British superintendent and stood smartly to attention in front of the large wooden desk.

Superintendent: Yes?

Constable: My mother is not very well, sir.

Superintendent: Yes? (A frown appearing on his brow)

Constable: She has to go into hospital, sir.

Superintendent: So?

Constable: On Thursday, sir.

Superintendent: What is it that you want? (Frown replaced by a look of exasperation)

Constable: Nothing sir. It's all right. (Turned and left the room)

(Honna, et.al, 2000: 16-17)

Figure 1. Activity: Politeness schema in making requests in English across cultures

Rather than asking students who is to blame for the miscommunication between the Chinese constable and British superintendent, the international approach to teaching alternatively suggests asking questions like, "How would you respond to this social expression in your culture? In what context(s) are these expressions used in your culture? Is the act of making request different in your culture, if so, how? (Marlina and Giri, 2013). This activity enabled the students to justify for the Chinese constable's way of making request, as this speech act of request-making is similar in Pakistani culture, as one student E suggested, "*I would do exactly what the Chinese constable did by beginning with an explanation*" (Observation note).

This strategy facilitated the students in understanding how cultures influence the way people use English, resulting in the diversity of the language. It would also allow the students to avoid feeling resistant and having negative attitudes towards world Englishes (Marlina and Giri, 2013). This also brings forth the second principle of teaching EIL, and that is the identification of cultures constructed and reflected in Englishes, and the ability to negotiate and communicate across cultures.

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2.2. Developing Intercultural Awareness and the Ability to Communicate Respectfully across Englishes and Cultures

It is a well-defined concept that language constructs and reflects culture. Therefore, there is an extensive agreement in EIL literature of the inclusion of cultural norms, values, beliefs and attitudes in understanding the diversity in the form and usage of English today. As Matsuda (2012) puts it clearly that "culture holds a legitimate space in language teaching, and consequently, in materials we teach with" (p. 176).

The outcomes of the global expansion of English have expedited the promotion of multiculturalism and development of intercultural awareness in EIL pedagogical materials. Some scholars have argued that this has led to English becoming de-anglicised (Kachru, 1992), but it does not necessarily mean that English has become 'de-culturalised'. Rather, it represents a diversity of socio-cultural norms, values, beliefs, and practices of speakers of English, which prospectively they bring into intercultural communicative encounters. Traditionally, materials in ESL/EFL curricula have their target culture based on British or American cultures. However, EIL syllabus materials need to dispose of this monocultural chauvinism (Trevaskes et al, 2003) and focus on what Cortazzi and Jin (1999) term as, "source culture" and "international target culture" (p. 204-205).

To appreciate the reflection of culture in the varieties of English, EIL teaching should begin with the source culture – which is the students' own culture. Once the students foster appreciation for their own representation of culture in English, this might enable respect and acceptability of the international target cultures – involving a mixture of Inner, Outer and Expanding Circle countries. Practical implementation of this approach was obtained through the activity of compare and contrast between literary texts from two different cultures, and consequently two distinct Englishes. The researcher took an everyday topic like weddings, and presented the students with localized texts from their source culture (Pakistan) and international target culture of Thailand (Figure 2).

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Wedding in the flood (Taufiq Rafat) Source culture – Pakistan	**"The wedding" from My boyhood in Siam (Kumut Chandrung)** International target culture – Thailand
They are taking my girl away forever, sobs the bride's mother, as the procession forms slowly to the whine of the clarinet. She was the shy one. How will she fare in that cold house, among these strangers? This has been a long and difficult day. The rain nearly ruined everything... It is drizzling again as they helped the bride into the *palankeen*. The girl has been licking too many pots. Two sturdy lads carrying the dowry (a cot, a looking-glass, a tin-trunk, beautifully painted in grey and blue).	Here the mother and many neighbour women prepared the food for the guests, laughing and chatting, many of them boasting of their own wedding days. A couple of women who were arranging arecas and tobacco in a corner of the room started a song to tease the bride: *Ting noi noi nay* Don't make him wait, For he may run away... When the lucky hour arrived as the sun rose above the tall palm tree, the crown gave the bridegroom three cheers, "*Ho-hi! Ho-hi! Ho-hi!*" And the procession started to move... When the spirited cavalcade reached the gate of the wedding house, it was halted by two supposed angels, the bride's little brothers, until it should satisfy the conditions they laid down. The mother stood behind the boys, instructing them what to say. "Do you bring the wedding gold with you?"

Figure 2. Activity: Cultural conceptualisation of wedding in Englishes

Students were then asked to critically analyze the linguistic and culturally loaded concepts expressed in the Englishes. For instance, students were asked to describe the culturally

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loaded expression of *the girl licking too many pots* (wedding in the flood), as in the context of Pakistan this is students' source culture and it may aid the teachers in developing a sense of ownership within the students for PVE. The researcher also discussed the differences between the two literary texts by comparing the overall atmosphere of the two weddings, and discussed the difference in the cultural traditions of dowry between Pakistan and Thailand, as expressed in the Englishes of both the countries. The discussion not only allowed the researcher to explicitly teach students about Englishes, but it also facilitated the students in raising awareness about the cultural diversity of English.

Besides recognition of cultural conceptualisations in the diverse varieties of English, teachers can also inspire within students the ability to negotiate differences across Englishes. As Smith (1981) suggests, students must be taught to expect differences, accept them, and not be upset by them. Performing an activity by asking students to place themselves in someone else's shoes can facilitate students in understanding the complex nature of intercultural communication. This was conducted through presentation of a video clip from the movie 'outsourced' (2006) during the workshop (Figure 3).

After his entire department is outsourced, an American novelty products salesman (Todd) heads to India to train his replacement.
Todd: Yes?
Sushmita: I don't understand the purpose of A221?
Todd: A221. That's a burger brand. Americans eat a lot of beef and some people like to burn their initials into their food with a red-hot iron before they eat it.
Sushmita: Why? (Looks confused)
Todd: It's like a cattle brand. You know the thing you used to burn the symbol into a cow with. In America, that's how you keep track of your cows... is... branding.
Sushmita: With a red-hot iron?
Todd: Yeah.
(Gasps in the room, Sushmita holding her face in horror)
Manmit: But, uh (clears throat). Wouldn't the cow run away?
Todd: Uh no. We only do it to baby cows when they are small enough to hold them down.
(Tension in the room, as everyone nods in disdain and sorrow.)
(Asha raises her hand).
Todd: Yes, Asha?
Asha: A suggestion Mr. Todd.
Todd: Go ahead.
Asha: You need to learn about India.

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(Jeffcoat, 2006)

Figure 3. Activity: Negotiating cultural conceptualisations while engaged in intercultural communication

The researcher paused the video just before Asha is about to give her suggestion to Mr. Todd, and asked the students to imagine their role as Asha and decide what they will say to Mr. Todd. The students discussed this activity in pairs and came up with the following suggestions (observation notes):

- *"Mr. Todd you should know that cows are religiously sacred in India and this is highly disrespectful".*
- *"You should clear your facts about India".*
- *"Cow is very sacred to India, how would you feel if someone talks disrespectfully about your religion?"*

This activity not only allowed the students to think about the international target culture of India, but also gave them a chance to think how to communicate in this situation. Discussion for this kind of activity shall facilitate teachers in developing within their students the passive competence to understand and negotiate diverse varieties of English, which Canagarajah (2006) terms as "multidialectal competence" (p. 233). As well as the development of metacultural competence (Sharifian, 2014), which enables the interlocutors to negotiate cultural conceptualisations while engaged in intercultural communication.

3. Conclusion

Since "no one can avoid being part of the current of linguistic change or variation, and avoid bathing in the sea of linguistic variety" (Crystal, 1999, p. 19), English language teachers have been encouraged to re-think and re-examine their teaching methodology (Brown, 2012) and instructional variety and model (Matsuda and Friedrich, 2012) in light of the status of English as a heterogeneous language. Consequently, change is desired within the dynamics of ELT industry of Pakistan to reconsider their ways of conceptualising English. In other words, as a result of global expansion, which has resulted in English undergoing a tremendous change, teacher-

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educators and English language practitioners in Pakistan need to revise their pedagogical strategies of English language education.

This article looked at the possibilities of teaching the paradigm of EIL in Pakistan through developing pedagogical strategies, which shall facilitate teachers to promote the significance of the international functions of English and its use in a variety of cultural and global arenas by speakers of English from diverse linguistic and cultural backgrounds. It began with the suggestion of promoting a sense of ownership within Pakistani learners for their localised variety of English (PVE). Lessons that emphasize on the existence and acknowledgement of localized Englishes can aid in lessening students' obsession with British English as Standard English (Choi, 2007), and can create awareness of and appreciation of world Englishes. Furthermore, it will empower students in using their localised English as a voice to express their cultural identity, and to communicate aspects of their culture to others.

Secondly, following McKay's (2003) point of view that effective pedagogy is suited to the specific goals and needs of the learners in local context, EIL-oriented programs in Pakistan needs to be developed within the framework of a Pakistani model, which can cater to the Pakistani learner needs of learning English. Strategies need to be provided for teaching English for international and intercultural communication, including facilitating students in developing multi-varietal competence - passive competence to understand different varieties of English and to negotiate across differences while engaged in intercultural communication (Sharifian, 2014).

Ultimately, a recognition that English is an international language highlights the status of this language in Pakistan as a re-nationalised language, i.e., English used in Pakistan is reflective of the cultural conceptualisations of its speakers, and is being used to communicate one's ideas and culture to others, rather than learning to communicate with native English speakers only. It is high time that this newly acquired status of English is realized in Pakistan and is used to revise and re-assess the pedagogical strategies for English language education of the country.

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GRAMMATICALIZATION IN THE MORPHOSYNTACTIC STUDY OF MEITEILON - Grammaticalization of the verb *lak* 'come'

Wahengbam Saritarani, Ph.D.Scholar
N. Pramodini, Ph.D.

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Abstract

This paper aims to study the grammaticalization of motion verb /*lak*/ 'come' in Meiteilon, a Tibeto-Burman language. The grammaticalization path of the Meiteilon motion verb /lak/ 'come' has developed into four morphemes, namely, /-lek-, -lu-, -lӘ-, -lӘm-/ indicating different grammatical functions. Verb root /*lak*/ in the position of V2 in a serial verb construction undergoes grammaticalization which takes the path: movement>spatial>temporal.

Key words: grammaticalization, Meiteilon, nonce-concatenation, derivational morphology, morpheme.

I. Introduction

The grammaticalization of deictic suffixes is a common phenomenon in Tibeto-Burman languages. DeLancy (1985) notes that this is a cyclic process, the directive categories being regularly invented in Tibeto-Burman languages, and almost as regularly lost again. This paper is an attempt to investigate the relevance of grammaticalization of the motion verb /*lak*/ 'come' in the morphosyntactic structure of Meiteilon from the view point of current grammaticalization theories (for example, Hopper 1987, Bolinger 1980, Heine et.al 1991, 1992, Hopper and Traugott 1993). Meiteilon, the verb final Tibeto-Burman language, is observed to be taking the agglutinative nature, that is, suffixing many units of morphemes to the verb root to accommodate the grammatical designations and semantic connotations. This phenomenon can be viewed from the angle of grammaticalization of lexical item being deducted to small morphemes to serve grammatical functions.

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Grammaticalization in the Morphosyntactic Study of Meiteilon Grammaticalization of the Verb *lal* 'come'   <367-387>

The structure of the paper is as follows, we will briefly give a review of grammaticalization in section II and then discuss the number of morphemes apparently developed from the lexical verb /lak/ 'come' in section III.The motion verb /lak/ which means 'come' has developed into four grammaticalized morphemes /-lǝk-/,/-lu-/,/-lǝ-/,/-lǝm-/ having different functions. These grammaticalized morphemes /lǝk/,/lu/, /lǝ/, /lǝm/ had developed beyond marking direction into the domain of aspect.

II. **Grammaticalization:**

Grammaticalization is a part of language change which involves the change from a full meaningful lexical element to a grammatical element. It is a part of the study of language change to describe the development of grammatical forms through space and time. This change also takes on semantic level where former meaning of the grammaticalized lexical element is bleached or extended to the meaning of modality or aspect.

At the end of the nineteenth century it was Antoine Meillet who coined the term "grammaticalization" (1912). He was the first to recognize the importance of grammaticalization as a central area of the theory of language change and justified the relevance of grammaticalization studies as one of the major activities in the science of language. Meillet also put forward the concept of the loss of expressivity in frequently used collocations that units undergo on their way to becoming grammatical forms. This loss of expressivity is accompanied by a weakening of phonological form and of concrete meaning (1912). This notion of grammaticalization is found in Sapir's *Language* under the label "thinning-out process." Sapir's primary interest was neither in grammaticalization as a force in historical change (he does not use the term) nor in agglutination theory or evolutive typology; but in establishing a continuum of the different kinds of linguistic concepts as a basis for his synchronic typology, does he actually contribute to both of these issues.

It was Jerzy Kurylowicz ([1965] 1975) who had given the most widely quoted classic definition of the term:

> *"Grammaticalization consists in the increase of the range of a morpheme advancing from a lexical to a grammatical or from a less grammatical to a more grammatical status, e.g. from a derivative formant to an inflectional one"*

Paul Hopper has drawn attention to the incipient, less easily accessible stages of the process, and he proposes the following five principles that are said to underlie the emergence of grammatical forms Hopper, (1991):

a). Layering: When new layers emerge within a functional domain, older layers are not necessarily discarded but may remain to coexist and interact with the new layers.

b). Divergence: This principle refers to the fact that, when some entity undergoes grammaticalization, the result is that there are now "pairs or multiples of forms having a common etymology but diverging functionally."

c). Specialization: This refers to "the narrowing of choices that characterizes an emergent grammatical construction."

d). Persistence: When a grammaticalized meaning B develops, this does not necessarily mean that the earlier meaning A is lost; rather, B is likely to reflect A, at least as long as B has not undergone "morphologization."

e). Decategorilization: Grammaticalization leads to a decrease in cardinal categoriality of the entity concerned. This implies a loss of optional markers of categoriality, such as modifier, on the one hand, and of discourse autonomy on the other.

Since the 1970s, a view has prevailed according to which grammaticalization forms a kind of filtering device, leading to what has been referred to variously as "bleaching" (Givón 1975a; Lord 1976), "semantic depletion" (Lehmann 1982), or "weakening of semantic content" (Bybee and Pagliuca 1985). This view is also shared by Sweetser (1988), who observes that there is in fact a development toward "fleshing out" or "abstracting out" central aspects of meaning and that the only component that remains unaffected in this process is the image-schematic or topological structure of the entities concerned.

A new framework of grammaticalization has emerged in the work of Elizabeth C Traugott. Her major concern is with principles of meaning change in the process of grammaticalization (Traugott 1980). On the basis of the Hallidayan tripartite distinction of language functions, she suggest that the main change involved in the process of grammaticalization is from the propositional/ideational via the textual to the

interpersonal/expressive functional-semantic component: "If there occurs a meaning-shift which, in the process of grammaticalization, entails shifts from one functional-semantic component to another, then such a shift is more likely to be from propositional through textual to expressive than in reverse direction" (Traugott 1982). Reverse changes, she argues, that is, changes from expressive through textual to propositional functions, are "highly unlikely in the history of any one grammatical marker" (Traugott 1987). This process, which is said to lead toward greater pragmaticization of meaning, is also called "subjectification" by Traugott since, over time, "meanings tend to come to referless to objective situations and more to subjective ones (including speaker point of view), less to the described situation and more to the discourse situation" (Traugott 1986a).

Traugott (1982) suggested that there are semantic/pragmatic factors in grammaticalization that lead to unidirectionalities of change, specifically tendencies leading from concrete meanings to more abstract ones, and in particular to ones grounded in the speaker's assessment of connections between propositions.

Among implications for cross-linguistic work on grammaticalization is the claim that· grammatical morphemes or "grams" can be studied not only as language-specific phenomena, but also as "gram-types" that are substantive universal categories analogous to "voiceless dental stop" in phonetics (Bybee, Perkins, and Pagliuca 1994). They tend to be polysemous in similar ways across languages, and to undergo similar paths of development as a result of human discourse and interaction: "they reflect the metaphorical processes that are based on human cognitive make-up, and they reflect the inferences that humans commonly make when they communicate"

III. **Grammaticalization of Meiteilon motion verb root /*lak*/ 'come'**

Verb, in Meiteilon, consists of a verb root and an inflectional suffix at the minimum, derivational morphemes follows the main verb and precedes the inflectional suffixes. The existence of a productive nonce-concatenation construction obviously facilitates the development of grammaticalized verbs, since their development can result from a reanalysis on an already existing surface sequence of verbs and does not necessitate the innovation of a new surface

structure. Frequently, when a word undergoes grammaticalisation, its etymon continues its life in the language as an autonomous lexical unit. As a result, one can speak of **divergence** between the lexical form and the grammaticalising form (Hopper 1991).

Cross-linguistically, one of the most common etymological sources for grammaticalization of verbs is 'come' and 'go'. We find this feature in Meiteiron as well where the verb /*lak*/ 'come' has been grammaticalized to form four different morphemes indicating different grammatical functions. The morphemes /*lək*/, /*lu*/, /*lə*/ /*ləm*/ are apparently derived from the grammaticalization of motion verb /*lak*/ 'come' because the meaning of 'come' still persists in these morphemes. All these morphemes indicate the correlation between the agent, action and the deictic center. This reflects the principle of **Divergence**: when some entity undergoes grammaticalization, the result is that there are now "pairs or multiples of forms having a common etymology but diverging functionally."(Hopper,1991).

The grammaticalization path taken by the Meiteilon verb /*lak*/ 'come' is:

movement>spatial>temporal

III.a. **Morpheme /-*lək*-/**

The verb root /lak/ 'come' at the morphologized stage becomes /*lək*/ with the vowel /a/ shortening to /ə/. According to the principle of phonetic erosion in the process of grammaticalization, the phonetic substance of a grammaticalized form tends to become reduced and/or assimilated to its environment. There are at least two possible factors that have been responsible for erosion. One is described by Givón (1990) as the quantity principle, a principle of iconic coding according to which a larger chunk of information will be given a larger chunk of code: since lexical forms contain more information than grammatical forms, the chunk of code employed for their expression is likely to be reduced when they are grammaticalized. The second factor relates to relative frequency of use: the higher frequency of use of grammatical morphemes favors what Gabelentz ([1891] 1901) has called the *Abnutzung* (abrasion) of their phonetic substance (Heine 1990).

The grammatical function of the morpheme /lək/ denotes a meaning of moving towards the speaker or hearer.The subject/agent performs the action at some place and comes to the place of speech. So, /lək/ always indicates a motion away from the speaker or hearer in some direction.

Examples:

1.1   məhak cak ca-rək-e

          3SG   rice eat-LAK-RE

          'He has taken his food'

He has taken/eaten his food at some place and came to the place of speech event.

  1.2   məhak cak ca-rək-kəni

           3SG   rice eat-LAK-IRE

          'He will take his food'

He will eat his food at some place and will come to the place of speech event.

The reading of the morpheme /lək/ in association with action main verbs indicates movement of the agent towards the deictic center after completing the action at some place.

2.1   tombi-nə   ləi   pu-rək-e

          tombi-NOM flower carry-LAK-RE

          'Tombi brought flower.'

Bringing the flower from someplace to the deictic center is indicated here. If the sentence is with only the main verb /pu/, it will indicate the act of carrying or meaning of taken away.

2.2   tombi-nə   ləi   pu-rək-kəni

          tombi-NOM flower carry-LAK-IRE

           'Tombi will bring flower.'

3.1   caobə-nə   pəisa   pi-rək-e

          chaoba-NOM money give-LAK-RE

          'Chaoba gave money (to me).'

In the above sentence, a person called Chaoba gave money to the speaker (the patient in the sentence, which is optional in Meiteilon) somewhere else; the speaker is at some other place now.

However, it is important to observe that /lək/ does not give the same reading when suffixed to stative verbs or verbs which are similar to English adjectives. This is being illustrated in the examples below:

4.1   əŋaŋ-si   nuŋsi-rək-e

child-DET love-LAK-RE

'I (PRO dropped) started loving the child.'

4.2   əŋaŋ-si   cao-rək-e

child-DET   big-LAK-RE

'The child started growing.'

In the examples 4.1 and 4.2 /lək/ gives an inchoative reading where the stative main verbs imply a change of state. The presence of /lək/ indicates that a process has started or something becoming indicating a progression towards the completion of state.

4.1.1   əŋaŋ-si   nuŋsi-rək-(l)əni

child-DET   love-LAK-IRE

The intended meaning is that the child will become more cute as the child grows. But it does not really mean a plan in future or an emotion to be developed in future. Rather it is an inference of probability that being with the child you will come to love the child. When we talk of human emotions, we cannot conceptualize the idea of definite realization in the future time. What we feel at present can never be guaranteed to remain the same. The stative verb /cao/ 'big' implies change of state and the state of the child will definitely change in the future. The reading of /lək/ also depends on the pragmatic factor.

However, with mental verbs like /k ʰən/ 'think' /həŋ/ 'question' that do not refer purely to concrete action, the meaning of /lək/ has been extended to express a state of affair where there is perception of something or some idea which is difficult to express or bring solution or about a matter which is embarrassing to bring up at that moment. When somebody expresses something (may be solution or question), the idea or the question which is expressed comes to the agent of the sentence. This is illustrated in the examples below.

5.1   əi itʰəntə kʰən-lək-pəni

       1SG alone think-LAK-RE

       'I only thought it.' (It was only an idea which I only thought it)

5.2   əi itʰəntə həŋ-lək-pəni

       1SG alone ask-LAK-RE

        'I only asked it.' (It was an idea or a question which only came to my mine).

However, an important observation to be noted here is that there is no spatial movement. The directional meaning towards or away indicated by /lək/ is extended to non-spatial that is psychological states of the speakers. There are many such examples of metaphorical extention 'going to sleep', 'going into depression', 'falling in love' etc. DeLancey (1991) notes that cognitive states allow themselves to be conceptualized as locations.

III.b   **Morpheme /-lu-/~/-ru-/~/-u-/**

The second morpheme derived from /lak/ 'come' is /lu/. It is possible that in the morpho-phonemic process final consonant /k/ has been dropped and the vowel /a/ has changed to /u/. The morpheme /lu/ indicates the meaning of the subject of the sentence going from the place of speech to perform an act and has to come back to the original place after having performed the act. The movement towards the deictic centre is seen from the subject having to come back from the place of action to the original place of speech. Morpheme /lu/ explicitly expresses the meaning of 'go' and 'come', something like the meaning by English word 'fetch'. According to the understanding of the person pragmatically the person has to come back or some channels of communication are open after performing the action.The following examples are illustrative of it.

 6.1   əy   cak   ca-ru-re
        1SG   rice   eat-LU-RE

        'I had my food'/ 'After having had my food I came back' (literally, I went and had my food and came back).

The sentence indicates that I have gone from the place of speech and have taken my food and then came back again to my original place, i.e., the place of speech. Some meaning of reporting by the subject himself of the action being completed is conveyed after reaching the place of speech.

6.2   əi   cak   ca-ru-gəni

      ISG   rice   eat-LU-IRE

      'I will have my food'

The sentence indicates that I will be going to another place to have my food and will come back again at the deictic centre.

7.1   caobə-nə   pəisa   pi-ru-re

      chaoba-NOM   money   give-LU-RE

      'Chaoba had given the money.'(Literally Chaoba went and gave money and came back.)

He had gone from the deictic centre to the person or place where he had given the money and returned back to the original place.

7.2   caobə-nə   pəisa   pi-ru-gəni

      chaoba-NOM   money   give-LU-IRE

       'Chaoba will go to give money'.

The implication of coming back to the deictic centre after completing the work is provided by /*ru*/.

This coming back to the deictic centre is clearly seen in the sentence,

8.1   əi   məpʰəm-du   cət-lu-re

      1SG   place-DET   go-LU-RE

      'I went to that place and came back'

      I have been to that place. The main verb /cət/ 'go' indicates movement away from the deictic centre. But the report of reaching the place is known from the speaker himself at the deictic centre. The report is given only after coming back from the place is marked by the perfective marker /*re*/.

8.2   əi   məpʰəm-du   cət-lu-gəni

      1SG   place-DET   go-LU-IRE

      'I will go to that place and come back'.

      However, when /*lu*/ occurs with non-motional verbs, they do not literally indicate movement or direction in a physical sense. For example, when it occurs with verbal verbs like

/ŋaŋ/ 'speak', /lao/ 'shout' or mental verbs like /kʰən/ 'think', /niŋsiŋ/ 'recall' etc they express the meaning of a goal the agent has experienced. But it is important to note that the spatial meaning of /lu/ can still be traced.

Morpheme /lu/ in the perfective sense, denotes a meaning of going through or experiencing the instantaneous moment of emotion of the stative verbs.

9.1   pʰurit əŋaŋbə-du   pam-ru-re

       Shirt   red-DET   like-LU-RE

       'I (came to) like the red shirt (only after I saw it).'

   However, the sentence with irrealis marker,

9.2   *pʰurit əŋaŋbə-du   pam-ru-gəni

        Shirt   red-NOM   like-LU-IRE

        'I will like the red shirt (after I saw it).'

/   It is an unacceptable sentence because the feeling that the main verb states, is instantaneous which is realized only at the spur of the moment and cannot have a mental planning to be performed in a future time, like one cannot plan to 'like, feel, desire' etc can be felt only when contacted with the object.

An observation to be made with morpheme /lu/ is that it cannot be attached to stative verbs with adjectival meaning. The meaning of /lu/ as 'go and come back' is very clear as we can observe an interesting phenomenon that when it is attached to stative verbs like /waŋ/ 'tall' and /kʰəŋ/ 'know' the sentences become ill-formed and therefore ungrammatical. This is illustrated in the examples below:

10.   *əŋaŋ-du   waŋ-lu-re

       child-DET tall-LU-RE

There is no contiguity between the main stative verb /waŋ/ and the morpheme /lu/. The child, after becoming taller or changing his size cannot come back to the original height. The stative verb cannot change its state to and fro, which the function of /lu/ denotes.

11.1a əi məhak-ki mə-yum   kʰəŋ-lu-re

   1SG 3SG-GEN 3PRO-home   know-LU-RE

   'I know his home.'(The subject had gone to find where the person lives.)

 11.2a əi   məhak-ki mə-yum   kʰəŋ-lu-gəni

   1SG 3SG-GEN 3PRO-home know-LU-IRE

    'I will find out his home'

              But

 11.1b *əy pəra-si   kʰəŋ-lu-re

         1SG lesson-DET know-LU-RE

11.2b *əy pəra kʰəŋ-lu-gəni

    1SG lesson know-LU-IRE

There is no physical movement when we try to know or learn a lesson. So the morpheme /*lu*/ is not used with the main stative verb /*kʰəŋ*/ 'know' in the context. The attachment of the suffix not only depends on the type of verbs but also to the types of the subject.

The natural process of somebody who has grown tall cannot come back to his shorter height. Likewise somebody who has learnt something cannot come back to his original state of not learning or knowing what has been learnt. As it becomes contradictory with the natural process growing or learning the sentences are rendered unacceptable. However, what is interesting in the use of the verb /*kʰəŋ*/ 'know' in the sentence 11.1.a. seems a perfect sentence which occurs in the natural speech of the speakers. What we should be aware in this context is when we talk of Actionsart of a verb, it is, in fact, very difficult to really specify the basic meaning of any Actionsart verb. It is quite often the case that a verb has developed into two different shades of meanings when it occurs with noun phrases. How the sentence 11.1.a. is acceptable while the sentence 11.1.b. is unacceptable is because of the two different noun phrases which occur in the two sentences. Knowing somebody's home's location obviously implies that the speaker has been to that house (which again implies a movement). Because of the differences of two different aspectual features 11.1.a. becomes an acceptable expression.Verkuyl (1972) states that the co-occurancefeatures of verbs are determined not only by their inherent properties but also by the natureof their noun phrase arguments.

12.1   məhak pulis-nə   pʰa-ru-re

         3SG   police-NOM catch-LU-RE
         He had been in the police custody.

12.2   *məhak pulis-nə   pʰa-ru-gəni

         3SG   police-NOM catch-LU-IRE

There is no guarantee that the person will be released as soon as the police caught him. He may be detained or may be punished if he is guilty. So the definite indication of going and coming back which the morpheme /lu/ indicates is not applicable here.

Morpheme /lu/ can be further tested by attaching verbs like 'sa' (build) which needs a longer period of time. The function cannot be completed within a short span of time; the sentence is unacceptable to the native speakers though it appears to be grammatical. The function of /lu/ becomes much clearer from this example.

13.   *əi   yum   sa-ru-re

         1SG   house   built-LU-RE
         I have built a house somewhere going away from the deictic centre and came back again. The meaning of 'go' and 'come' performing the action taking a short duration is not applicable here.

Another interesting phenomenon which we observe with the verbs like, think, worry, 'sleep' etc. is that they do not necessarily indicate the displacement of place of action but it indicates two different states of mind. The subject of the sentence has been in one state and now he is in his original state. The following three examples are illustrative of it.

14.   əi   wakʰəl əmə kʰəl-lu-re

         1SG thought one   think-LU-RE
         'I thought something' (Literally I have gone to think something).
         It is not the case of me going somewhere to think and coming back. My mind had been engaged in some other thought while staying at same place of speech i.e., shifting from one state to another and returning to the former state.

15.   nəŋ-gi   pʰibʰəm-dudə   əi   wa-ru-re

2SG-GEN condition-DAT   1SG tired- LU – RE

'I was worried at your condition.'

It is not the physical tiredness but the mental state of the subject.

16.   əi   tum-lu-re

1SG sleep-LU-RE.

 'I have gone to sleep'.

It is seen from the example that it is not necessary that I had gone somewhere to sleep and come back. But I had been in a state of sleep and now I am awake at the same place of speech.

Unlike the two different verbs, the verb /*tum*/ 'sleep' behaves in a different way. Depending on the context where the sentence is uttered, for example a person having slept somewhere and met a person and when enquired what he/she has been doing or where he/she has been to, then he may say *tum-mu-re* which indicates a spacial movement and the same sentence is also uttered when the speaker slept for a while at the same place and told his/her friend that he/she slept for a while. In such a context, pragmatic plays a very significant role.

In the above examples, the activities of the verbs do not necessarily involve physical displacement. The actions are only a shift from one state to another state and back to the original state. This is a case of metaphorical extension which signifies grammaticalization at the semantic level, referring to a shift in meaning or an additional use which rests on figurative usage, Schwenter and Traugott discuss the path ways as:

PERSON>OBJECT>ACTIVITY>SPACE>TIME>QUALITY with each category on the right more abstract on the left.

III. c **Morpheme /lə/**

The third morpheme derived from /*lak*/ 'come' is /*lə*/ where /*k*/ has been dropped and /*a*/ has been shorten to /ə/. /*lə*/ denotes a meaning of performing the action at the deictic centre, occupying spatial domain. There is a remote sense that the subject comes to the deictic centre,

i.e., there is still some relics of the spatial verbal sense of 'come' but the physical meaning of movement is bleached to a certain degree that the function of 'movement' is not indicated by the morpheme /lə/. /lə/ has developed an aspect of progression towards completions from its meaning of motion towards the deictic centre. In many examples, we can gloss it as becoming or start (eg. *sao-rə-ni* 'he will become angry', indicating a progression towards the completion of a state).

Examples:

17.1   məhak   cak   ca-rə-re

        3SG   rice   eat-Lə-RE

 He has his food here or he is in the process of having his food here, i.e., at the deictic centre.

17.2   məhak   cak   ca-rə-gəni

        3SG   rice   eat-Lə-IRE

     'He will have his food here.'

18.1   məhak-nə   pəisa   pi-rə-re

        3SG-NOM   money   give-Lə-RE

     'He gave money to the speaker here' (the act of giving is performed at the deictic centre).

19.1   məhak-nə   pəisa   pi-rə-gəni

        3SG-NOM   money   give-Lə-IRE

     'He will give money to the speaker here'.

But the sentence,

20.1   * tombi-nə   ləi   pu-rə-re

        tombi-NOM   flower   carry-Lə-RE

     However, Tombi carried flower here, is not an acceptable sentence to the native speaker as the act of carrying needs movement. And the meaning of physical movement is bleached to only 'at the deictic centre' in the grammaticalized morpheme /lə/ occupying the spatial domain. This is a case of Paul Hopper's principle of specialization, where there is narrowing of choices that characterizes an emergent grammatical construction.

20.2   tombi-nə   ləi   pu-rə-gəni

       tombi-NOM flower carry-Lə-IRE

       'Tombi will carry flower.'

The sentence with irrealis marker which indicates unrealized action is acceptable because a sense of taking away from the deictic centre is indicated (the object to be taken is at the deictic centre as of now). The inherent aspect of the verb /*pu*/ 'carry' provides the meaning of movement. Then the question arises, if the morpheme /*lə*/ has become redundant in the context? The meaning of the sentence does not stop at just 'carry away or taken away'. Some kind of probability is encoded in the sentence by the presence of /*lə*/ that, Tombi must be the person to carry the flower when the action is performed. The reason for this conclusion may be the association which Tombi has with flowers, she usually carry flower on many occasions or any other reason. This association in serial verb construction is contiguity where the two serialized verbs cannot be intervened by any element. And in metonomy, this contiguity is the association of one entity (here word) with another entity that is contiguous in some way to the former entity. The contiguity of 'go' with 'to' in the purposive sense in fact, must have been a major factor in the development of the future meaning in 'be going to' as an auxiliary. The association of /*pu*/ with /lə/ and /gəni/ develops into the meaning of probability of epistemic modality by the inference from earlier experience. Specialization and contiguity are the factors that make the association of /lə/ with stative verbs and verbs with adjectival meaning unacceptable.

21.1   *əŋaŋ-si   nuŋsi-rə-re

        child-DET love-Lə-RE

21.2   əŋaŋ-si nuŋsi-rə-gəni

         child-NOM love-Lə-IRE

        The child will be loved by the subject (pro dropped).

22.1   *əŋaŋ-si   waŋ-rə-re

         child-DET tall-Lə-RE

22.2 əŋaŋ-si waŋ-rə-gəni

child-NOM tall-Lə-IRE

'The child will be tall(his limbs are long)'.

/lə/ has lost the meaning of physical movement and its meaning of 'at the deictic centre' is not contiguous with these verbs (stative and adjectival).

III. d **Morpheme /ləm/**

The fourth morpheme /ləm/ indicates action performed away from the deictic centre, i.e., action is displaced from the place of speech. The sense of movement is still traceable in the meaning of the morpheme /ləm/.

23.1.a məhak cak ca-rəm-me

3SG rice eat-LAM-RE

'He had his food already (when I went there)'.

The subject had already finished the action when the speaker went to the place of action. There is an evidence of displacement of the speaker which indicates the distance between the place of speech or deictic centre and the place of action.

23.1.b məhak jamnə pʰəzə-rəm-me

3SG   very beautiful-LAM-RE

'She was very beautiful (no longer does).'

The above sentence, morpheme /ləm/ suffixed to the stative main verb, shows the change of physical appearance of the subject. As the verb is stative the change is from one state to another state.

It is noticed that a metaphorical extension takes place when used with stative verbs. With stative verbs a sense of finality is attained. This sense of finality is probably derived from its meaning of departure of motion away from the deictic centre. The deictic centre could be a location or a state. Like other grammaticalized morphemes, from its basic meaning of /lak/ 'go' /ləm/ has also developed an aspectual sense beyond that of a displacement from the deictic centre

into the metaphorical notion of 'going ahead' and 'doing something' which in many cases function to give permission or ask for confirmation.

The etymological meaning of 'come' has been bleached in this morpheme and contains only the grammatical meaning of displacement indicating spacial distance between deictic centre and the place of action. The domain of SPACE provides the lexical source of the grammatical domain of TIME (Bybee et al. 1994).Therefore the domain of space develops into the domain of time. This is an obvious extension from more lexical to more grammatical categorization which speakers create by a change from one domain to another and it is therefore a metaphorical extension. In this metaphorical transfer the domain of SPACE provides a model for the domain of TIME. This grammaticalization by metaphorical transfer reduces the speakers' reference from reference to spatial and temporal direction to reference to temporal direction. The semantic reduction strengthens the informativity and relevance of the temporal meaning (Hopper and Traugott 1993).The following example is illustrative of it.

23.2   məhak   cak   ca-rəm-mi

        3SG   rice   eat-LAM-RE(IMP)

       'He was having food (when I went there)'.

This imperfective sentence functions like the Romance Imperfective which conveys the aspectual value 'imperfectivity' and the temporal value 'past', i.e. it conveys both aspectual and temporal information. Morpheme /ləm/ indicates this past aspect for without /ləm/, we get the present imperfect sentence as illustrated below:

23.3   məhak   cak   ca-ri

        3SG   rice   eat-RE (IMP)

        He is having food.

The meaning of /ləm/ which has been discussed can be further substantiated with the help of data from Meiteilon folktales. In every folktale in Meiteiron, the beginning sentence of the stories mandatorily has the morpheme /ləm/ suffixed to the main verb. The following examples illustrate this.

24. tʰainə məmaŋ ŋeidə pebed əmə-kʰək əpikpa məca təret-kʰək-kə

    long ago   time   bird one-only small   child seven-only-CONJ

    loinənə uməŋ əmə-də lei-rəm-mi

    together forest one-LOC stay-TEM-RE(IMPF)

'Once upon a time there lived a bird with her seven small children in a forest.'

(Pebedki wari)

25. tʰainə məmaŋ ŋeidə kʰul əmə-də hənubə hənubi   mətei

    long   ago time   village one-LOC old man old woman husband

    mənao lei-rəm-mi

     wife   stay-TEM-RE(IMPF)

'Once upon a time there lived an old couple in a village.'

(HanubaHanubiPanThaba)

23. tʰainə məmaŋ ŋəidə ləibak əmə-də niŋtʰəu əmə

    long ago   time   country one LOC king one

    pal-ləm-bo-re [pal-ləm-bə-oi-re]

    rule-TEM-exist-RE(IMPF)

   'Once upon a time a king ruled in a kingdom.'

(Sana Thaba)

        The presence of the morpheme /ləm/ with the imperfective aspect suffixed to the main verbs indicates past imperfective. And we understand from the sentence that a beginning of the span of the story during which the events would take place is indicated.

24. məhak   cak ca - rəm - gəni

    3SG   rice   eat - EVI – IRE

    'He may be having his food'.

        Though the sentence has the irrealis marker, it does not indicate an action to be fulfilled in the future time. Rather, distance in time is exploited as a vehicle to conceptualize distance in more abstract domains, the speaker is restraining himself from asserting the statement. The other interpretation is the assumption that the subject must be having his food now. It is inferred from

his usual routine during this time. Example 24 indicates the inferred information which is one of the parameters of evidentiality.

Conclusion:

The investigation of the grammaticalization path of Meiteilon /*lak*/ 'come' has shown the development of four different morphemes indicating different grammatical functions. In addition to having developed into grammaticalized morphemes showing movement>spatial-these morphemes have, in course of time acquired aspectual features. Morphemes /lək/ and /lu/ indicate movement in the grammaticalization cline of /lak/ while morpheme /lə/ stands for spatial. Morpheme /ləm/ develops into a temporal marker which is further grammaticalized into an evidential marker.

Abbreviations:

RE-Realis

IRE-Irrealis

3SG-Third person singular

NOM-Nominative

DET-Determiner

1SG- First person singular

2SG- Second person singular

GEN- Genetive

DAT- Dative

TEM- Temporal

IMP- Imperfective

LOC - Locative

EVI- Evidential marker

CONJ- Conjunctive

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Learning All About Other Communities

Steve Eliason

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Abstract

To truly understand how we want to communicate our message in another culture it would require that we have to ask questions we wouldn't normally need to ask when working among those who are similar to us. In cultures such as the Filippino culture, in situations of conflict, broken relationships and shame had to be avoided at all cost. This made sense because interdependence was critical to survival. Because all of us eventually become comfortable with our own culture, the vast majority of its characteristics are held subconsciously. When we are confronted with someone from another culture who holds different beliefs (also subconsciously), it is not surprising that there is confusion, conflict misunderstanding. As a consequence, we all normally respond with some form of ethnocentrism.

Key words: Cultural anthropology, Filippino, social judgments of languages and dialects.

Knowledge of Cultural Anthropology

Howell and Paris (2011: *Introducing Anthropology - A Christian Perspective*, Baker Publishing, Grand Rapids, MI.) suggest: "Anthropology develops the abilities to ask the right questions, observe more critically, and think more deeply about the differences and similarities we will encounter …" (p.21)

As I consider my own personal life, I feel happy that during a major part of life and my wife's life we have been engaged in cross-cultural service. We know for sure that the importance of understanding the lessons of cultural anthropology cannot be underestimated. Yet, it is not that easy.

Ask Right Questions

To truly understand how we want to communicate our message in another culture it would require that we have to ask questions we wouldn't normally need to ask when working among those who are similar to us. I think the key skill any cross-cultural worker needs to nurture is the ability to ask "the right questions," questions which will enable one to grasp the significance of words and behavior. This will also prevent one from unintended consequences, since being unfamiliar with the implications of words and behavior can be devastating to the intended message. We must be careful not to miscommunicate our intended message.

Cultural Elements Specific to the Communities

During my first term in the Philippines, I quickly realized I had not been taught to ask the right questions or to give the right message. I simply asked the same questions I would have asked any American if I was witnessing or going over a Bible text or any other text. Soon we realized that there was a cultural element specific to the community with whom we were working. There was a more important element which impacted the Filipinos most. In situations of conflict, broken relationships and shame had to be avoided at all cost. This made sense because interdependence was critical to survival, and if you became isolated, you would eventually die. When conflict occurred, a go-between, a "mangbabaet" was employed to do the communication to avoid personal, direct confrontation. This reality helped all of us to communicate our message and work together both in the spiritual realm and in day-to-day transactions.

Meaning of Cultural Differences

"This understanding of culture – as plural, porous, and power-laden – has led anthropologists to reevaluate the meaning of cultural differences. If there is no singular direction to 'progress' – if cultures change in response to historical events, environmental issues, and power dynamics – cultural differences must be evaluated on their own terms…this is the foundational anthropological concept of cultural relativism." (Howell and Paris, 2011, p.30)

Because all of us eventually become comfortable with our own culture, the vast majority of its characteristics are held subconsciously. When we are confronted with someone from another culture who holds different beliefs (also subconsciously), it is not surprising that there is confusion, conflict misunderstanding. As a consequence, we all normally respond with some form of ethnocentrism.

Ethnocentrism

Three types of ethnocentrism are mentioned by Howell and Paris, 2011: **xenophobia**, **cultural superiority** and **tacit ethnocentrism**.

Xenophobia

Because of my deliberate training in my undergraduate classes, I believe I can truly say that I did not demonstrate xenophobia while living in the Philippines, but I know that I did believe in some unmerited American superiority.

One example of this was in the area of honesty. A common reaction by an Ilokano when asked to contribute to a cause or to simply buy something was, "Awan kuartak" ("I have no money"). But I knew this wasn't true, I had just seen them spend money on gambling or junk food or a ride to town. I had begun to view them as habitual liars, even Christians, and prided myself on being more truthful, more honest than they. What I failed to understand was what they meant when they said they had no money. As time went on, I realized that there was an unspoken word critical in this expression. It was the word "extra." They were simply saying that they couldn't afford whatever it was that was demanding money, or that it wasn't important or valuable enough for them to spend their pitifully small savings. Once I realized this, I found it to be a very useful phrase myself!

Time Orientation

Another example of my ethnocentrism had to do with the area of time orientation. As an American, I viewed time as a commodity to be "spent", so we must value everyone's time by coordinating our activities so we don't "waste" anyone's time. When it came to having meetings,

this cultural belief regarding time caused me to once again extol the superiority of the American way. Even our Filipino President seemed to strive to change the village mentality regarding time, although I never really saw him frustrated when church members failed to comply with an 8:00 am starting time for a service. Thoughts like, "They're stealing my time or they're so thoughtless" filled my mind. But I misunderstood them. Their life experience had rarely been dictated by a clock, only by people and events. Such a life demanded flexibility, because people, the events involving people and those relationships were the most important thing. Too many unforeseen circumstances made this a necessary perspective to get through life.

Once I realized this, I chose to live life with them with a similar view and found that I felt better about them and our relationships. It made life so much more enjoyable and the objectives of a church meeting were fulfilled without the angst and frustration caused by my American preoccupation with the clock.

Social Judgments of Languages and Dialects

Howell and Paris (2011) point out "Three issues of importance to sociolinguists include social judgments of languages and dialects, multilingual societies, and language contact." (p.53)

Brian Howell, one of the authors, "spent a summer doing fieldwork in a small mountain village in the northern Philippines, interviewing people and learning about the process of social change following the widespread conversion to Christianity" (p.3). This was understandably interesting for me since he was relatively close to where I worked and mentioned at least one man I knew from his time there.

Tagalog versus Other Languages and Dialects

One of the observations he made while in the Philippines related to the "social judgments of languages and dialects." The Filipino language is based on one of the eight major languages found in this archipelago of over 7000 islands. Tagalog was the language around the capital region of Manila, so as the country was drawing near to independence, the commonwealth government created a "national" language based on Tagalog.

When a Language is Called a Dialect

This was a circumstantial decision, based on geography, not number of language speakers. A far greater number of Filipinos counted Cebuano as their first language, and to this day, many Cebuanos prefer English to Filipino if they don't use Cebuano. The "social judgments" the authors refer to are demonstrated in the way many Filipinos speak of their own language. There is a subtle superiority exhibited when a language is called a dialect. I found this to be true as I improved in Ilokano. Many commented that they were surprised I had learned their "dialect;" very few referred to Ilokano as a language. And even though most of the people we worked among would consider Ilokano their first language, they were also surprised we didn't learn Tagalog/Filipino instead. There was clearly a sense of inferiority attached to the Ilokano language, so as religious and social workers we intentionally promoted Ilokano by translating songs and Bible study helps into their language.

Need for a National Language

I can understand the need for a national language; it brings a sense of cohesion to people who might be very dissimilar, yet count themselves as fellow citizens. The younger people tended to prefer using Tagalog the further along they went in school. During the presidency of Corazon Aquino (1986-1992), laws were put in place for radio stations to limit the number of English songs being played and required that Tagalog songs be included in the playlist. This was all very intentional, as the need to build a sense of nationalism among diverse communities was important especially during the time immediately following the People Power Revolution of 1986.

The lesson for a religious and social worker is to be aware of assumptions regarding the use of language and how one ought to refer to different languages in the country of service. One can affirm a nation by honoring or recognizing the national language, while at the same time giving honor to other languages. Doing this is really honoring people and also better communication and understanding will be achieved. Jesus for example, used the relatively "back

country" language of Aramaic while living on the earth, although he was undoubtedly familiar and used Hebrew, his people's "national" language.

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