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## **Solitude and Isolation as the Inevitable Penalty of Sin and Evil Nathaniel Hawthorne's Short Story World**

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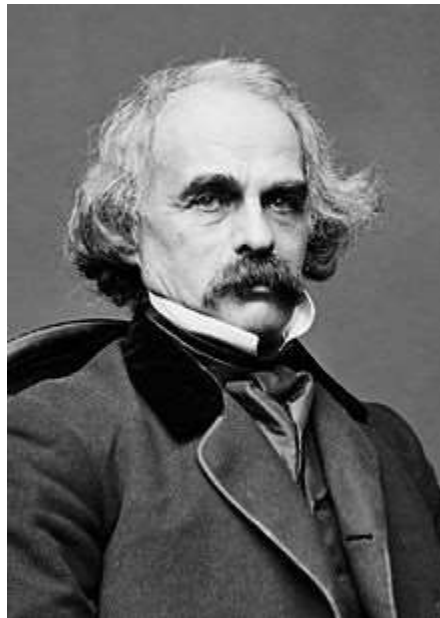
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Nathaniel Hawthorne (1804-1864)

Courtesy: [https://en.wikipedia.org/wiki/Nathaniel\\_Hawthorne](https://en.wikipedia.org/wiki/Nathaniel_Hawthorne)

### **Abstract**

This paper attempts to project Nathaniel Hawthorne as one of the major novelists of America, belonging not only to the tradition of America but also to the tradition of genius playing the dual role of a novelist and a short story writer. The paper will also show how he was preoccupied with the problems of sin, guilt, responsibility, and evil. It neatly portrays the divided self as a major theme with his fictional forte in blending the marvelous and the natural as his romantic theory, bringing home the essential point that there is constant interaction between the actual and the imaginary. The world of Hawthorne is romantic, symbolic, allegoric and

ambiguous projecting the problem of solitude and isolation as the inevitable penalty of sin, guilt and evil.

**Keywords:** Nathaniel Hawthorne, solitude, isolation, sin, guilt, responsibility, tradition, marvelous and natural, actual and imaginary.

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Nathaniel Hawthorne, one of the major novelists of America, belongs not only with the tradition of American writers, but also with the tradition of genius. Almost all his novels and short stories are based on New England setting which are rotten, in his attempt to convey the fundamental meaning and significance of mortal life. His basic reputation was that of a short story writer and sketch-writer till the publication of the *Scarlet Letter* in 1850. *Twice Told Tales* in 1837 reprinted with some enlargement in 1842 and *Mosses from an Old Manse* (1946) had built up his reputation as a writer of fine and delicate craftsmanship. But his best was in the creation of *The Scarlet Letter*, which was his first full-length story, rather superior to any full length story that he ever wrote. Truly speaking, with the publication of *The Scarlet Letter*, the American Novel came of age.

Nathaniel Hawthorne was born on July 4, 1804 in Salem, Massachusetts, of a distinguished puritan family which had played an active role in the history of Massachusetts. His early years were spent as a dependent of his uncles, one of whom had a flourishing stage-coach business. When he was twelve years old, his mother took him to live with another uncle in Raymond, Maine. In 1817, a severe leg injury crippled him, and this forced him to stay mostly at home and develop a habit of reading; however, he went through school and finally joined Bowdon College in New Brunswick, Maine in 1820-21, graduating from there in 1825. One of the results of his stay at Bowdon College was his first book namely *Fanshawe* a gothic romance which came out in 1828. Then, he was encouraged by Halation Bridge to become a full-time writer and he consequently decided to devote himself wholly to this task. From 1825 to 1837, Nathaniel Hawthorne spent his time in seclusion, reading and writing, living at the family home and sending stories to magazines and annuals of Christmas gift books of the time; over a hundred stories poured from his pen between 1830 and 1852 got gathered in three collections namely *Twice Told Tales* (1837), *Mosses from an old Manse* (1846) and *The Snow Image* (1852). Hawthorne married Sophia Peabody in 1842 and on all accounts, led a very happy married life, a part of which got recorded in that wonderful book *Mosses from an old Manse* (1845). Through his literary composition, he merited attention in comparison with the finest that contemporary Europe could produce – Thackeray, Dickens, Balzac, Hugo, Stendhal, George Eliot, Proust, Emile Zola, Dostoevsky and Tolstoy.

Hawthorne was preoccupied with the problems of sin, guilt, responsibility and was primarily concerned with moral issues. As he is said to have descended from Puritan ancestors his writings significantly reflect the elements of Puritanism. The Puritan theory rested primarily upon the doctrine of pre-destination, which preached that an elect few were destined to be saved by god's grace while the vast majority was doomed to damnation. The Puritans also placed great emphasis on the inherent sinfulness of all men. Religion was nothing but morality and objective evidence was replaced by inner assurance. Every facet of behavior of the individual took on a symbolic value. The Puritans of the 17<sup>th</sup> century were blunt men with not much capacity for mysticism and talent for deep thinking. It is crystal clear that Hawthorne recorded the special flavor of the puritan life and culture, highlighting the puritan morality, the crushing authoritarianism among its leaders and the individual consciousness against downright dogma. Hawthorne is found to be exhibiting a marked love of cases of conscience, the taciturn and scornful cast of mind - the habit of seeing sin everywhere and hell gaping open, a nature draped in mourning which prefers the lonely conversation of the imagination with conscience. The readers get exposed to the perpetual torture of the hearts of men close before men and open to God. All the elements of the Puritan character have been passed to Hawthorne through successive generations. In the words of Michael Davits Bell, "Hypocrisy emerges as an even more pervasive characteristic of the narrow Puritans than fanaticism". (P 91)

Nathaniel Hawthorne as a major writer in American literature goes back to the earlier times, to the colonial life of his ancestors. He is, to a great extent, a chip of the old block. His forefathers had been forced to cross the Atlantic for conscience' sake, in order to uphold their faith. And this staunch compelling conscience haunted the imagination of Hawthorne himself.

"Hawthorne's haunted mind viewed a physically visible world as dark and inscrutable. His mind attracted to cemeteries, crypts, caverns and dark forests, displayed a passive sensibility but no active strength". (Coale 2)

To Hawthorne, the world of matter remained impenetrable, devoid of moral and religious values. The appearance of a dark world led Hawthorne on to darker thoughts. He felt imprisoned in a fantastic world that left him isolated and remote. Hawthorne's stories are partly historical and partly fictional. Michael Davit Bell writes:

"Nathaniel Hawthorne was the most historically minded of our major novelists. From his first tales to his final unfinished romance, he turned again and again to history - particularly the early history of his native New England, which provided the material for the greatest novel and for many of his best takes". (P 91)

Though a combination of history and fiction is seen in his works, the recurrent theme is mostly sin and suffering. Hence “the melancholy provides the appropriate mood of the spell”. (P 10)

Hawthorne’s view of life was essentially tragic as one could see his frail erring characters blindly and deliberately choosing a path of evil and staggering beneath a heavy load of gloom and guilt? He was fully convinced of the positiveness and the reality of evil and his attitude to life reflected his important conceptions of sin. He considered sin as a natural product of the human heart which is a ‘foul cavern’. His second conception was ‘the violation of the human heart’, through which man was completely responsible for his evil intentions.

In his introduction to *The Scarlet Letter*, Hawthorne implicitly asserts that the divided self was his major theme. He considers the form of romance suitable to human experience. The romantic approach, according to him, is much more ordered, patterned and less chaotic than the reader’s experience is his daily life. He chose romance to debate about human experience: “The stance of the romance gave Hawthorne a form in which he could experiment with and develop the self-conscious use of artifice”. (Stubbs 7) He is the one who blends the marvelous and the natural in his romantic theory. He effects the balance of the marvelous and the natural existing inherently in New England superstitions, because the New England experience gave him a material base. By exploring the subjective experience of his love of paradox, ambiguity in statements, duplicity in conclusions and symbolism in art, gave essentially a modern twist to the treatment of the themes of his novels and short stories.

*The Scarlet Letter*, which is considered the best of Hawthorne’s novels, fully exploits the concepts of sin. The novel is about the story of the steadfast loyalty of an unfaithful woman, Hester Prynne, who remains faithful to her love through seven years of hardship, social ostracism and isolation. It is a tale of passion and adultery. Hester’s husband, an English scholar, arrives two years later to find his wife in the pillory with a child in her arms and a letter ‘A’ on her breast signifying ‘Adulteress’, as a token of her sin. The husband conceals his identity and determines to discover her paramour. Hester accepts her condition with resignation. Roger Chillingworth, preoccupied with a diabolical principle of revenge, finds that Arthur Dimmesdale, the revered and respected clergyman, who is an example of Christian purity and holiness, is her partner in crime. The minister, for want of courage and because of his pride, suffers seven years with the cancer of hidden guilt. His attempt to escape with Hester is foiled by Chillingworth. After a period of mental agony, Dimmesdale confesses his sin on the pillory and dies in Hester’s arms. Here as elsewhere, Hawthorne was absorbed by the enigmas of evil and of moral responsibility which are interwoven with man’s destiny, in nature and in eternity. Hester’s sin is one of excessive passion. The very passion is responsible for her ruin. The same agony that she

is made to suffer proceeds inevitably from her character. Hester compounds the sin of passion with the sin of pride. She embroiders *The Scarlet Letter* as an expression of defiance and guilt, and she dresses her daughter in equally flamboyant colors:

“Hester is rich in her latent sensuality and peculiarly open to the demands of life instincts” (Kaplan 129)

This is stressed by her relationship with Pearl, a child of excessive, licentious passion. *The Scarlet Letter* is a Romance which means that there is constant interaction between the actual and the imaginary; one of the ways in which the imagery plays an important part is through its symbolism. One of the most important symbols in the story is the scarlet letter itself. It represents the various layers of meaning that Hawthorne wants to convey. The letter “A” changes its meaning with the growth in Hester’s character. It is, apparently, a symbol of her sin. However, it radiates other meanings as Hester becomes a “transformed” person. When Hester becomes the Ambassador of mercy, or the sister of charity, it means “Able” or even an “Angel”. It is also a mask which corners Hester’s real feelings as pictured in chapter XXI of the story. Pearl, the embodiment of the scarlet letter, is another symbol. Like the scarlet letter, she is, apparently, her mother’s “retribution” or “punishment” for her sin. Yet, like the scarlet letter, she protects her mother from persecution. She is the connecting link between Hester and Dimmesdale; She represents in her defiance what Hester was in her youth. She is also the child of Nature, compared with the “red rose” and “birds”, both of which are symbols of freedom and hope in this story of *The Scarlet Letter*. The brook in the forest, which is passing through tall, gloomy trees, is a symbol of the life in the Puritan society. It is sad because it is somber and gloomy. Trees represent the “puritans”.

Chillingworth represents Hawthorne’s idea of the ‘unpardonable sinner’. He represents excess intellect. To Hawthorne, the greatest sin is the violation of another soul and heart, simply for the purpose of finding how it would react. The sin of Arthur Dimmesdale is more of a complex nature. He is tormented by his own awareness of sin and his pride prevents him from confessing his hidden sin. He is the man of spirit caught between the force of intellect and the force of passion and so the deepest suffering of the conflict is reserved for him. Harold Kaplan writes.

“The allegory transcribes divisiveness in human character and action. The divided self was his major theme”. (P 129)

‘Loneliness’ seems to be the curse blighting the lives of most of the characters in *The Scarlet Letter*. The curse of isolation is the direct consequence of the sin of the main characters. Hester and Dimmesdale are isolated by their original sin, Chillingworth by his hatred and his sin,



which violated “the sanctity of the human heart”. In Hester’s case, her isolation is a mark of her social caste. Her “badge of shame”, meaning the scarlet letter which gains her distance from people, but it also assures her intellectual and moral growth. She “transcends her separation from society by good deeds and the companionship of miserable people”. In the minister’s case, his sensitivity to his sin leads to the guilt of his unworthiness. Chillingworth’s isolation is essentially the isolation of a man who has cast out his name off from the book of humanity, his willful defiance of God in violation of “the sanctity of the human heart” against advice, causes his spiritual isolation and death. Even Pearl is isolated from the society of the Puritan children by her mother’s sin. She is a lonely child who plays with inanimate objects or with animals and brooks and flowers - a victim of the sin of her parents and the repressiveness of the Puritan society. Chapter XXII shows Hester, pearl, Dimmesdale and Chillingworth - isolated from each other as well as from the crowd. Thus, *The Scarlet Letter* is an exercise in the theme of alienation and isolation.

The characters are shown as those searching to find the divided segments of their natures. As a Christian, Hawthorne emphasized the moral duality which is at the Centre of man’s being and founded on moral action upon a depraved person’s change of heart. Harold Kaplan comments:

“The introspective mind is darkened by a war of dual selves, though one of the two remains hidden with a permanent veil over its face. This was an image for the unexplored complexity of human character”. (P 129)

More than the torment of the moral isolation which comprises his theme, the concentration is more upon the violation of the anatomy of conscience. The vengeance of Chillingworth against Dimmesdale was diabolical, because it was based on the witness of his secret inner life. This was considered the cruelest punishment - the humiliation of the soul. Hawthorne also relates the ordeal of the private moral life to the growth of the public moral life. Dimmesdale is the public teacher, the standard-bearer of morality. But he is simultaneously the sinner in private. Chillingworth is a doctor and a healer, a man of largest wisdom in the community but wallowing in his private destruction. Hester has the public role of a sinner, but this surface covers her actual sacrificial virtue, pronounced in her service to Dimmesdale, to pearl and to the community at large. The conflict of public and private selves is the dramatic substance of Hawthorne’s tragedy.

The story of “The House of the Seven Gables” Starts with the dispute between Colonel Punctoon and old Maule, over a piece of land. The Colonel, with his great influence brings about the execution of Maule as a wizard. He takes over that piece of land and builds the house

of the seven gables. One of the descendents of Colonel, Jaffrey Punccheon persecutes his kinsmen Clifford and convicts him of murder, which was never committed, in order to become the sole possessor of the cursed property of the Colonel. Firstly, in the manner of death, one can see the germ of evil. Here Hawthorne's treatment of sin suggests social complexity. In those days, when recorded statements were non-existent, the colonel used his hereditary weight and influence to get rid of the poor carpenter, Maule who clung stubbornly to what he considered his right, and died a victim to the terrible delusion which possessed those influential classes who

“took upon themselves to be leaders of the people and who are fully liable to all passionate error characteristic of the maddest mob”. (Matthiessen 325)

The colonel was the most vigorous person to speed the execution of Moule. Hawthorne here recognizes the economic motive which had entered into the charge of witchcraft. The same economic motive which also operated in the case of Judge Punccheon who was very much like his ancestor, possessing the same ambition to enlarge and extend his family estate. Hence Hawthorne again and again stresses the innate depravity of man through the Colonel and the Judge, who inherited not only the “big, heavy solid realities such as gold and hereditary position but the inescapable trait of character”. (P 327) The judge also violated the sanctity of the human heart by trying to crush the already broken heart of his poor cousin Clifford.

Hawthorne's short stories also dealt with the problem of sin and evil. His short story “Young Goodman Brown” is deeply concerned with sin. It brings home in a terrifying manner, the tremendous power of evil, making one feel that ‘evil’ throws its shadow far and wide sparing none. Once a man sins, his sin continues to retain its firm hold on him. The tragedy of Good man Brown is that he is unaware of the power of evil and he is forced to realize the evil impact of sin. He is complacent and too sure of his own ability to resist evil and he exposes himself to the manipulation of the devil by making a pact with it. He promises to go to the meeting of the witches to have a taste of evil. The path through the forest is haunted by the devil himself. The old man who stands for the devil bears a strong resemblance to Good Man Brown, which indicates that evil is his inheritance. The devil reminds him of his ancestors, who are his friends, who had similar trips with him in the forest. Goodman Brown shows interest a scene of lustful orgy and he is forced to realize that not only his father in his time, but also the other respectable neighbors in his own time are participants of that lustful meeting. Goodman Brown once emphatically stated:

“My father never went into the woods on such an errand, nor his father before him. We have been a race of honest men and good Christians since the days of the martyrs”.  
(P 381)

Now he is forced into an accumulation of doubts and takes back his statements. The narration points towards universal evil and its legacy of distrust. To his amazement and wonder, Goodman Brown learns that evil is the ultimate fact of life and everyone is in the brotherhood of sin. Melville, brooding over young Goodman Brown', calls it "the strongest of all the takes" (191) which according to him, is as deep as Dante in its penetration into the mystery of evil. Goodman Brown discovers the instinctive evil behind the conventional goodness of human character. Harold Kaplan avers:

"In young Goodman Brown', we also find the divided consciousness which is the necessary basis for the evolution of moral identity". (P 130)

Good man Brown wanders through the forest to hear the words of welcome to the communion of his race and it is found that the ceremony of unification is the constant preoccupation of Hawthorne.

The short story 'The Minister's Black Veil' centers on hidden sin. Mr. Hooper, a good preacher of a parish church appears on a particular Sabbath day with the black Veil. The subject that he preaches has a reference to the secret in which he wished to hide from his nearest and dearest friends and even from God himself. Everyone feels as if the preacher has crept upon them from behind them in his black veil and had discovered his loaded iniquity. Hawthorne here suggests the University of Sin hidden in the bosom of everyone. No one is able to unravel the mystery behind the veil. To his blighted wife, the minister refers to his sorrows which are dark enough (P27), which necessitated him to wear the veil. Even in his convulsive struggles, he could not part with it. To the people who quaked of his behavior the dying minister poses a question:

"Why do you tremble at me alone? ....  
Tremble also at each other..... I look around me, and to!  
on every visage a black veil" (P 33)

This dying speech of the minister connects his black veil with the hypocritical secret sins of mending. The minister is surely the prototype of Arthur Dimes short stories like *Ethan Brand*, *Dr. Rappaccini's Daughter* and the *Birth Mark* reflect the same theme. The protagonists of these stories strongly bear a resemblance to Chillingworth of *The Scarlet Letter*. *Ethan Brand* is the story of a simple loving and meditative time burner, who begins to contemplate on things above the reach of the ordinary intellect. He comments a nature ceases to keep peace with the growth of his intellect and the result of his life's labors his "unpardonable sin". (P 419) The story like *The Birth Mark* translates the breach between man and nature into a

contest between the imagination and reality. The real images in the brain resist the given dross of the real world. But the dross of the real world includes human relations and persons.

“The imagination itself is human and so the struggle for perfection is merely a kind of civil war unless it is dominated by human valuations”. (P 142)

Hawthorne called his books ‘psychological Romance’ as they depict the psychological effects of sin on the individuals. The central theme of most of his works is not sin alone as a theological problem, but also the psychological effect of the conviction of sin on the lives of people. Like Edgar Allan Poe, Hawthorne was the explorer of the dark recesses of the human soul, rather than solve the dilemma of human destiny. In a sure way, Hawthorne goes on exploring the soul of the young minister in *The Scarlet Letter*, who is unparalleled in all literature for its psychological interest. It may be argued that Hawthorne’s interest is not in sin but in the sense of guilt which follows it. Edward Wagenknecht rightly comments:

“The main theme of *The Scarlet Letter* is not the sin of illicit love but the consequent sins of hypocrisy and their effect on the soul” (P 45).

Another aspect connected with the psychological effect of sin on human beings is the state of solitude and isolation. Hawthorne deals with the loneliness that follows man, once he is cast away by sin. Solitude is the burden and penalty laid upon sinners by the eternal decree for sin and sin is the seeking of self and turning away from the commonalty of the world. Solitary feeling is the worst tragedy in human life. Samuel Chase Cole remarks:

“Hawthorne looked out upon a dark imprisoning world. He also looked within to a soul imprisoned and isolated. The world oppressed the self, which in turn oppressed the soul, the inner spirit”. (P 4)

To conclude, it may be said that the world of Nathaniel Hawthorne is romantic, symbolic, allegoric and ambiguous with a focus on the projection of sin, evil and guilt leading to inevitable loneliness and isolation in life.

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Solitude and Isolation as the Inevitable Penalty of Sin and Evil: Nathaniel Hawthorne's Short Story World

## Perceptions and Effects of Large Classes in Higher Education in India

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### Abstract

Large classes, i.e. classrooms with a large number of students, are becoming the norm at all levels of education. These classes have often been associated with a variety of problems, and this paper aims to examine the impact of large classrooms on higher education in India. The main purpose of this paper is to understand the current system of education, and suggest measures, if necessary, to maximise students' learning in large classes. A survey was conducted, and questions were posed to teachers and students to understand their thoughts and perceptions regarding large classrooms and to identify gaps which could be filled. While smaller classrooms may be beneficial to aspects like attitude towards learning, active participation, and immediate feedback, with some modification, these could be ensured in larger classes as well. These suggestions would help in enabling students to learn better and harness their skills to the maximum potential.

**Keywords:** Large classes, Higher education, Students, Teachers, Education, Learning

### Introduction

In a populous country like India, classrooms with a large number of students are the norm, especially in higher education. This size may be linked with a decrease in cognitive skills like retention and learning. Students may be negatively impacted, and the education imparted to them may not be satisfactory.

The purpose of the present study was to understand whether the class strength affects the process of higher education for students in India, and to determine what changes can be made based on other factors affecting the same. India's population is currently at 1.3 billion and is increasing. For all intents and purposes, it can be assumed that class sizes are only either going to stagnate or even increase in response to higher demand. Hence, this paper does not look at reducing class sizes as a solution to the problems posed.

### Literature Review

Smaller class sizes have generally been linked with better performance, with more individual attention and better student-teacher interaction being cited as one of the key factors for this. A range of problems have been linked with larger class sizes, including lower student

involvement, increased reliance on the lecture method of teaching, lower performance, and a decrease in the level of understanding and retention of the course material (Joe Cuseo, 2007). An argument against smaller classes is that frequent interruptions may lead to disjointed teaching (Amita Gupta, 2004). However, it has been noted that these interactions would allow for a student to have their demands met instantly, thereby making the learning environment more conducive. A bad attitude towards learning may also be the factor for decreased participation in classes and ineffective learning methods (Taofeek Ayotunde Yusuf et al., 2016). However, we cannot quickly conclude that large class sizes as the size may be linked with an increase in student enrolment due to positive factors like economic development and empowerment. This rapid increase in student enrolment has been termed 'massification', and it can be seen as an opportunity to educate more students (Hornsby et al, 2014; James Arvanitakis, 2014).

With a larger class size, teachers may find themselves becoming more dependent on lectures as the sole method of teaching, and this can adversely affect a student's ability to process the information on a deeper level (Joe Cuseo, 2007). Lecture-based teaching isn't to be seen as unnecessary or problematic as they enable real-time interaction with the instructors as well as among like-minded peers (Sarah French and Gregor Kennedy, 2016; Jonathan Wolff, 2013). However, in large classes where this interaction is harder to implement, the retention of the material being taught can be less than 10% (James Arvanitakis, 2014). The noise level in a classroom rise significantly in larger classes, also hindering the instructors' ability to teach effectively (Victor Ajayi et al., 2017).

Methods used in smaller classes to engage students and teach effectively are not easy to be replicated in larger classes. The virtual creation of smaller groups, through activities or online learning, can be implemented to harness the advantages of learning amongst fewer students. Blended learning seems like the ideal path forward to maximize the efficiency of teaching and learning in large classrooms (J.D. Snowball, 2014).

## **Objective**

The primary aim of the study was to identify whether students and teachers felt that large classes were hindering their ability to perform better. In addition, questions were also posed to identify how best to bridge the gap.

## **Research Methodology and Tools**

A survey was conducted, where different questions were posed to a set of 100 students pursuing their undergraduate degree in India, and 80 professors teaching these students. The responses were collected online using via a questionnaire created using Google Forms and the corresponding statistical data visualisations obtained were used for analysis.



## Results

### Defining a Large Class

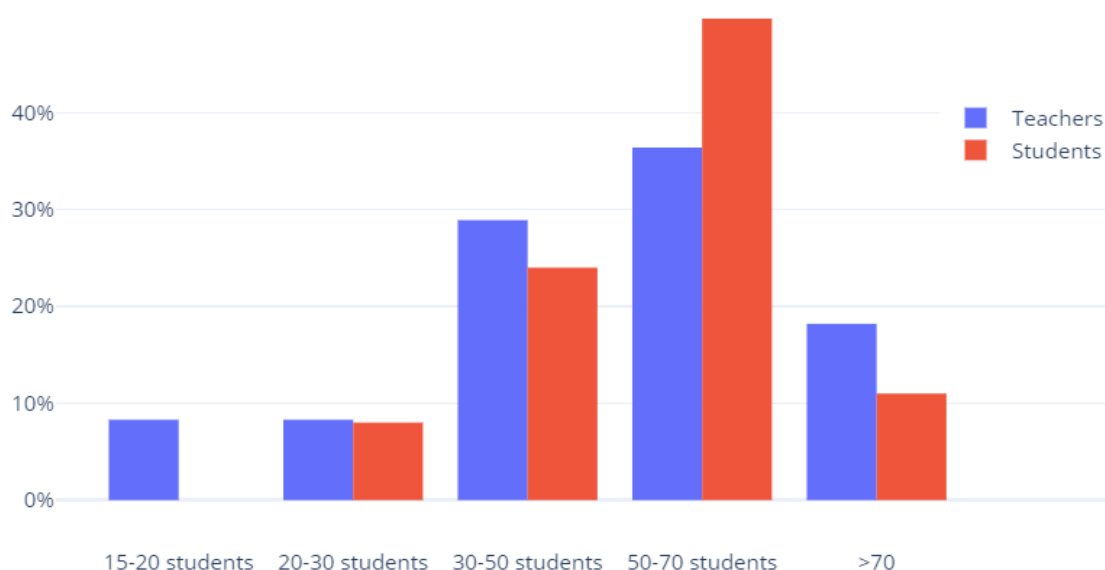


Figure 1: Number of students constituting a large class, according to students and teachers

There is no single definition of a large class, it varies from individual to individual based on various factors like prior experience, economic background, or region of schooling. In general, colleges have a higher number of students in a class, but students who have become accustomed to classes with larger classes at a school level may not find the difference in class size to be significant. This is applicable for teachers as well. More than half of the students stated that a class with 50-70 students could be classified as a large class. Almost half the teachers were also of the same opinion.

All students unanimously agreed that a class with fewer than 20 students would be a small class, however more than 10% of the teachers felt that even classes with 15-20 students could be termed as large. This could be because no student surveyed had studied in a school with fewer than 15 students, and only 1% had studied in a school with fewer than 20 students in a class. Teachers may have a slightly different perception of what constitutes a large class because nearly 90% of them had prior experience teaching smaller classes.

### Rote Learning

The basis of rote learning is based on the memorization of information through repetition. Memory is often used as an indicator of intelligence with more marks being awarded to students who can quote facts verbatim. Newer techniques which emphasize on understanding the concept and deep-learning are more effective for a student to study better, both in terms of performance as well as personal satisfaction.



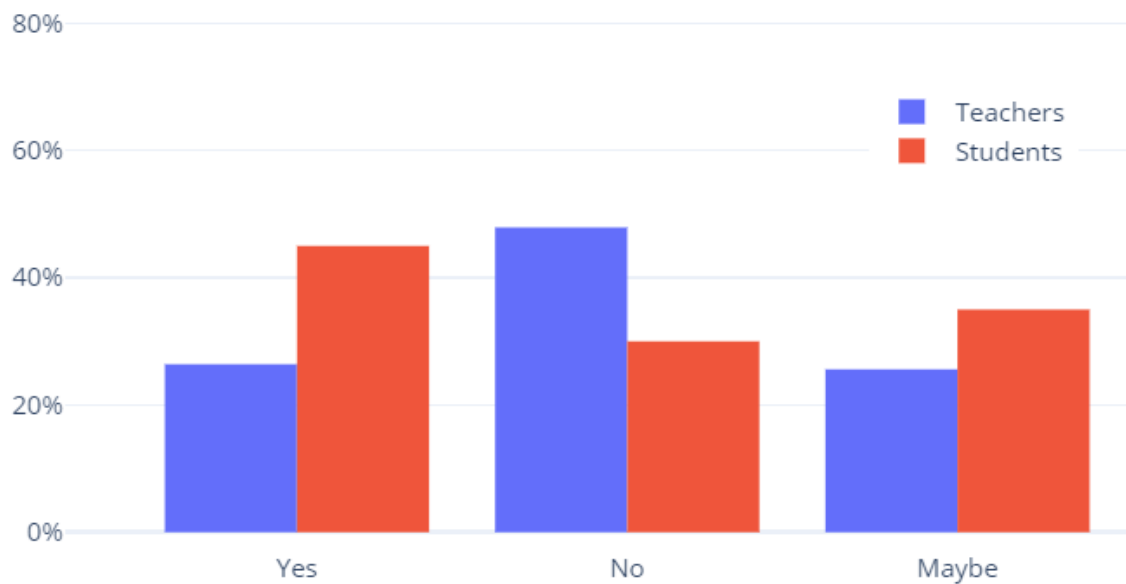


Figure 2: Opinion on whether rote learning is prevalent in colleges

However, in large classes, it can be significantly harder to enable deep learning as individual attention cannot be easily given. Students may find themselves resorting to merely memorizing the material for the sake of scoring better in tests and exams. When asked if the method of teaching in colleges reinforce rote learning, only 30% of the students felt like it did not. On the other hand, nearly half the teachers believe that their students comprehend the material in depth and do not need to memorize unnecessarily.

### Interaction in Large Classes

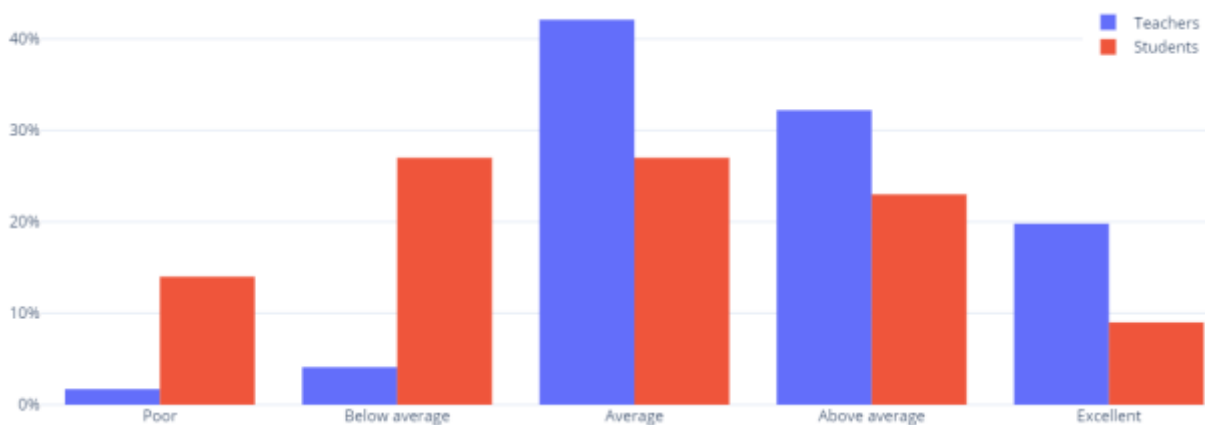


Figure 3: Opinion on level of interaction between teachers and students

The general level of interaction between the teacher and their students were average – not very poor, but not very high either. A higher level of interaction is linked with better understanding of the subject, active listening and engagement enable the student to retain and understand the subject better.

From the survey, it is noted that teachers perceive the level of interaction to be higher than what the students feel. Many students feel that the level of the interaction is poor, or below average, however a very few teachers feel the same way. This can be because teachers are basing their perception of the few students who do participate in class and may not be taking into account the higher number of students who do not interact with them.

Most students believe that they would be able to interact more effectively and participate in classroom discussion in a smaller classroom, which is supported by Cuseo's study (2007). While most teachers are also of the same opinion, nearly 25% of teachers feel that reducing the number of students in a classroom will not change the level of participation. This could be because teachers expect their students to be self-motivated and do think that external factors play a part in how much a student interacts with their instructor; they could believe that if students wanted to participate, they would.

### Discipline in Large Classes

Maintaining discipline in a classroom involves a two-pronged approach: the first would be to ensure discipline by setting in place certain measures, and the second is to make the classroom environment better so that students feel motivated to listen and learn. The amount of noise in a class, the students' attention paid to the teaching and their punctuality are a few factors towards assessing the level of discipline maintained by the students (Yusuf et al., 2016).

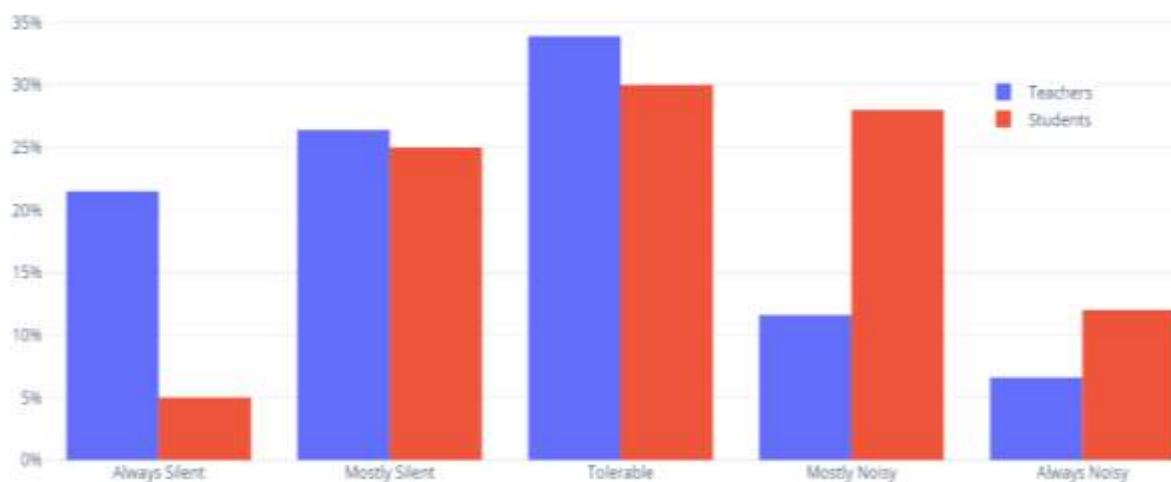
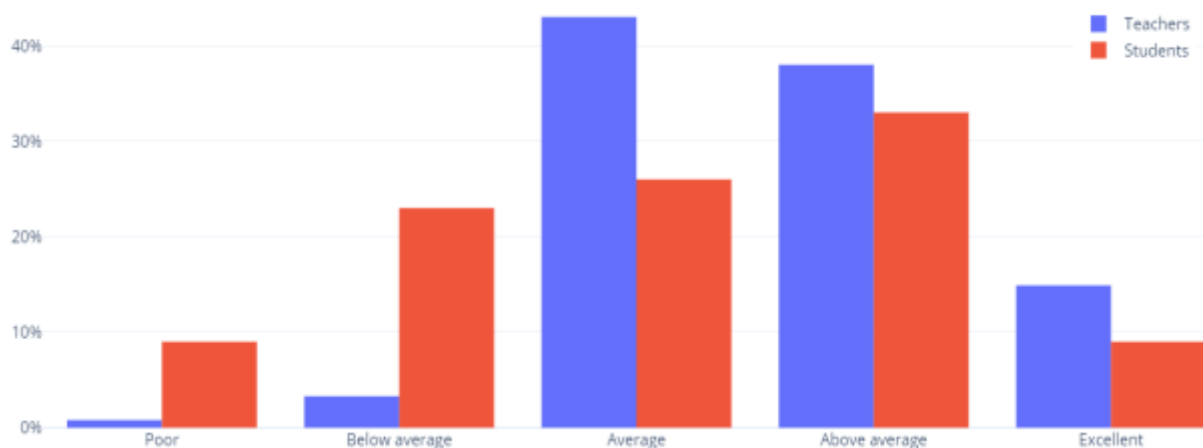


Figure 4: Rating the average level of noise in a class, according to teachers and students

Teachers were asked to rate the level of noise in their classrooms, and almost half of them felt that their students were not very disruptive. However, more than a quarter of the students felt that their classrooms were too noisy. Students may be more aware of the level of noise in the classroom since they are in the midst of it.



*Figure 5: Attention paid by the students in the class*

A lower level of noise is not always an indication of better attention as it is possible for students to not be focussed without indulging in inter-personal conversation. A majority of students paid attention to most of the class, as confirmed by both teachers and students. However, more than 30% of the students stated that they were not very attentive in their classes, while less than 5% of the instructors believed this to be true.

Both students and teachers were asked how these trends might vary in a class with fewer students. Teachers were split in their opinion about the noise level, with half stating that it would decrease in a smaller classroom, while the other half believed that it would not. About 60% of the students believed that the noise level would decrease in smaller classrooms. In a smaller classroom, teachers may be able to point out the source of noise more easily, ensuring that fewer students engage in interpersonal conversations

Students and teachers almost unanimously agreed that smaller classes would provide platform for better learning. Teachers would also be able to give more individual attention to the students, and immediate feedback would be possible.

## Teaching Style

By far, the most important factor affecting learning would be the teaching style implemented by the teacher. This would include the learning environment, the method of teaching, and the approaches towards enabling efficient learning.

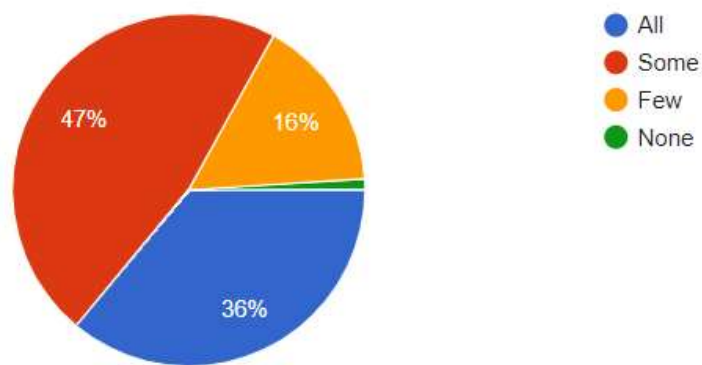


Figure 6: Proportion of classes relying solely on lectures, according to students

The lecture method teaching is the most predominant, with the teacher being a conveyor of information while the students have to listen and understand. Only 30% of the teachers felt that lectures did not occupy most of their teaching time in class. 15% of students stated that very few of their classes did not rely entirely on lectures for imparting information.

Most teachers stated that they supplemented their teaching with technology. When asked about the forms of technology they did use, PowerPoint presentations was the most common response, with 90% of the teachers using slides and presentations to teach in class. Other widely used supplementary teaching methods included videos and digital assignments. However, despite the efforts made by teachers, only 22% of the students felt that these resources were being used effectively.

While presentations do count as involving technology in teaching, they may not necessarily act as a supplement to the existing style. These presentations may merely act as a collection of concise points from the course material, and teachers may tend to read out from these slides as they would from a textbook. By extension, students too would prefer learning from these slides as opposed to notes made in class, textbooks, or online material. Deep learning is hard to achieve.

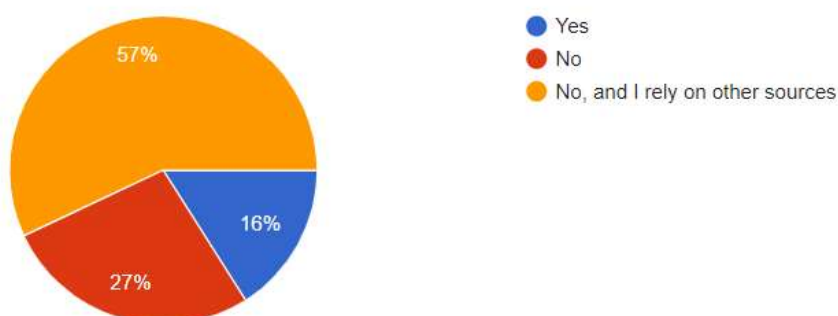


Figure 9: Students' on whether classroom teaching is enough to learn effectively

## Discussions

Educational institutes are failing at providing their students a good learning experience, which can only be detrimental for the country's progress. The country needs well-trained minds to move forward, but if students are not satisfied with their education, their attitude towards learning more, as well as their potential to grow is affected.

When students were asked whether they are satisfied with the teaching in their classes in general, a resounding 70% said that they weren't. Almost 95% of the students feel like they would be able to learn better in classrooms with fewer students. Based on the insights obtained from the survey, it is evident that the qualities students desire from their learning experience are more predominant in smaller classrooms.

Hornsby and Osman (2014) observed a global massification of education. This, coupled with India's mammoth yet ever-increasing population, reducing the number of students in a class is not a viable solution. Increasing the number of classes to allow for fewer students in each would mean having to find capable instructors for the courses, which is a difficult task. An alternative would be to split the number of students under a single teacher into different classes. But, with more classes, teachers would also have less spare time, and will also affect their interest in the subject, consequently that will affect their quality of teaching.

It is observed that a better attitude towards learning at a lower level can benefit the attitude at a higher level of education. While it may be difficult to find accomplished teachers for advanced courses in college, it would be much easier to gather efficient teachers for basic subjects at a lower level of education, like primary and middle school. This would allow for the creation of more classes, with fewer students per class. The drawback to this is that it would require a widespread implementation to be effective with private and public schools.

The techniques used in smaller classes may not be directly utilizable in a large classroom, but they can be simulated using other techniques. Students want more than just lectures from teachers, especially as all the information being conveyed in class could be obtained and learnt more effectively from online. Instead of resigning themselves to this phenomenon, teachers could use this to their advantage. By assigning coursework prior to the class which can be done by the student themselves, teachers can more efficiently use their time in the class on practical activities that can result in better learning. The time spent on lecturing can now be devoted to discussions, practical work, solving related problems with the teacher's guidance, lab work, and interaction.

Interaction with all students and delivering immediate feedback (in the form of answering questions or assessing a student's performance) can be difficult in large classes. What teachers could do is to divide the students into smaller groups among their peers – this would simulate the setting of a smaller classroom, with teachers having to deal with a few

groups instead of a mass of individual students. Students may also feel more comfortable in an atmosphere that is slightly informal and may bring them to participate more.

For basic courses where practical experience may be enough for a student to learn, instead of forcing students to spend time memorizing material that is not beneficial to them, the assessment could be done in the form of activities or assignments. A pass/fail grade could also be awarded based on the student's active participation in class.

Additional training may be required for teachers to be able to adapt with change as it is not easy task to expect the learning methodology of decades to change overnight. It is not the sole responsibility of the teacher; students too need to be open to suggestions and will be expected to put in the effort.

To be truly successful, a constructive feedback system for both teachers and students needs to be initiated. In the present situation, there is a communication gap, with teachers having highly varying perceptions regarding their students. This was observed from the inconsistent statistics when teachers were asked for their beliefs about their students and the students answering the same questions. This gap needs to be bridged, especially if changes are being made to what was previously established. Students need to be able to tell their teachers whether they are able to learn effectively in class, and teachers need to convey to their students what changes they need to make for the teacher to help them understand the course better.

## Conclusions

The education system in place right now has come a long way but is still flawed and is not doing justice to all its students. Students need to be able to enjoy learning, for the sake of conceptual understanding, not for the singular purpose of writing an exam. When students are spending a majority of their day in a classroom, a tangible, satisfactory output needs to be gained.



It is both the teachers' as well as the students' responsibility to make the most out of education, however, as the educators, teachers do need to ensure that their students are able to learn efficiently in the classroom. Large classes are here to stay, and it must be ensured that they do not hinder a student's ability to learn and utilize their skills to their maximum potential.

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## Arun Joshi's Art and Skill: Depicting East and West and Tradition and Modernity

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**Arun Joshi 1939-1993**

Courtesy: [https://en.wikipedia.org/wiki/Arun\\_Joshi](https://en.wikipedia.org/wiki/Arun_Joshi)

### Abstract

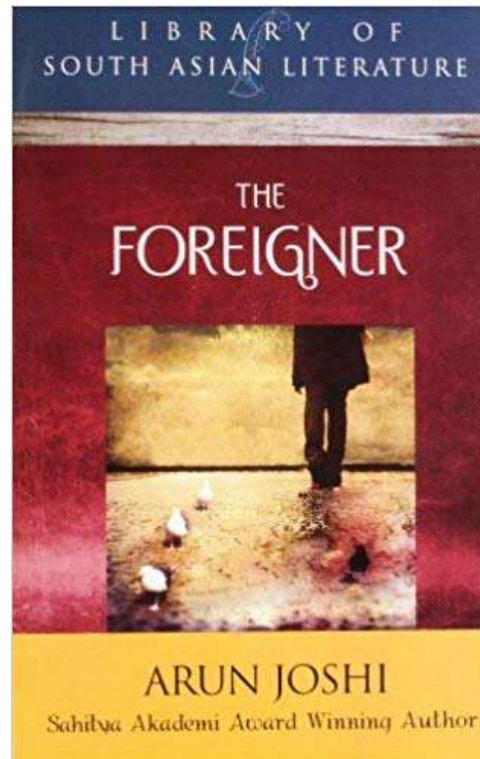
This paper is an attempt to portray Arun Joshi's fictional art and skill as it depicts the blend of East and West, tradition and modernity. This paper brings out Arun Joshi's technique of amalgamating the past and present, the real and mythical and tradition and modernity through his characters. Thus, through various instances, this paper presents Arun Joshi as a novelist gifted with the power of depicting the blend of two extremes at a place.

**Keywords:** Arun Joshi, *The Foreigner*, *The Last Labyrinth*, Depiction of East and West, Tradition and Modernity, Amalgamation

Arun Joshi, one of the leading novelists in Indian English fiction, is seen to have established himself as a prominent Indian English novelist through his consistent commitment to handling the theme of alienation dexterously though he has published only four novels and a collection of short stories. Each novel is an extension of the earlier one with increased maturity, clarity and depth.



Against the individual, civilized and materialistic world, he prefers a life led by the primitive codes of faith, passion and sensuousness. There is an amalgamation of the past and the present, the real and the mythical, unfurling for the reader a new reading experience. While Nayantara Sahgal and Anita Desai's fiction are crises born out of marital discord, arising out of lack of understanding between man and woman, Joshi disentangles the multifarious facets of the crisis in an individual's psychic world. In the words of Mani Meitei, "Joshi is deeply disturbed when he sees the degradation of man as a result of the dominance of sterile intellect over the inner strength of life" (The Quest 12).



Courtesy: [https://www.amazon.com/Foreigner-Arun-](https://www.amazon.com/Foreigner-Arun-Joshi/dp/8122201466/ref=sr_1_1?keywords=The+Foreigner+by+Arun+Joshi&qid=1571266516&s=books&sr=1-1)

[Joshi/dp/8122201466/ref=sr\\_1\\_1?keywords=The+Foreigner+by+Arun+Joshi&qid=1571266516&s=books&sr=1-1](https://www.amazon.com/Foreigner-Arun-Joshi/dp/8122201466/ref=sr_1_1?keywords=The+Foreigner+by+Arun+Joshi&qid=1571266516&s=books&sr=1-1)

Arun Joshi's maiden novel *The Foreigner* published in 1968 is one of the most compelling existentialists' works of Indian English fiction. The novel is the study of an uprooted man Sindi Oberoi who reflects helplessly, the pathos of his meaningless past and equally meaningless future. Joshi is said to have formed a matrix of vision which contours the protagonist's crisis and quest for a meaningful stance of life. The existential agony and the deeper depths of human suffering are voiced through this novel. "In this novel, Joshi is a contemporary sensibility etching out the inner wasteland of the archetypal modern urban everyman" (Prasad 28).

Arun Joshi condemns detachment and inaction to be the inhibitory handicaps which create the problems of rootlessness, isolation and existence. An escapist attitude from one part of life to another would be of no help. One has to identify oneself with the world around, to a certain degree of intimacy, in order to procure self-knowledge and understanding.

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Arun Joshi's Art and Skill: Depicting East and West and Tradition and Modernity

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*The Foreigner* is a story based on the pathetic situation which arises on account of the lack of such coalescence. The protagonist Sindi Oberoi is a foreigner to both the Eastern and the Western cultures between which he is shuttled. He has developed in himself an improper pulsating ratio of both the cultures. At times, he seems close to a certain culture while at the same time he seems to be far removed from it. The novel, according to Hari Mohan Prasad, is “a blend of the western ethos pervading our modern urban life with the tradition and wisdom of India without distorting or superimposing on it” (P 43). The central message of Arun Joshi is to be of use to others. This has been asserted with religious fervour in all his works. Any action which causes destruction or pain to anyone is condemned. And if any inaction would mean pain to someone, it is all the more detested. When the protagonist finally understands this, the novelist concludes the novel with a suggestive note that Sindi is growing and has changed for good.

The novelist has successfully set two different stages for screening his story. While one half of the action is set in America, the latter half takes place in India. Both the countries stand juxtaposed against each other in their nature. While the former symbolizes the western, occident, urban and sophisticated, in a literal sense, the latter is an embodiment of entirely different ingredients. In *The Foreigner* and *The Last Labyrinth*, it so happens that the characters who believe and follow the values of tradition and culture, find their ease sooner or later than those, who prefer modernity. The former remains undisturbed by the waves of modern trends and manage to remain poised. Except for the protagonists in the two novels who try to bring a compromise between tradition and modernity, the other characters who stick on to the western culture are denuded of their certitude leaving them muddled creatures, more dead than alive. The novel could also be termed as a tale of tension between misinterpreted traditional values and modernity.

Just as the arena of action is twofold, one symbolising the traditional and the other modernity, the characters too could be categorized into two groups, one representing the traditional values of love, sincerity, genuineness, sacrifice, passion and empathy and the other guided by the tendency to be calculative, high-headed, self-centered, sensual, immature and blind to their follies and shortcomings India stands for traditional values. When Sindi pays his first visit to Babu's house on his arrival in India, he notices a bronze figure of dancing Shiva behind which Sheila is seated at the head of the table. Sindi is “struck by the intense beauty of the divine dancer” (*The Foreigner* 14), for “America, India, Egypt, all mingled behind him in aeons of increasing rhythm” (*The Foreigner* 14). The ‘divine dancer’ symbolises both destructive fury and creative force. Sindi's eye of wisdom has opened on coming to India. He has undergone transformation and he is now a new man capable of comparing the Indian vision of life, with the death-in-life existence he had led in America. The novelist symbolically informs the readers that Sindi is standing at the threshold of amelioration on reaching India.

Within a year of stay in India, he manages to observe and analyse Indian ethos very closely. Sindi has a keen observant intellect and he is well poised in the perception of his environment. He feels that Indians more or less end in making money. He feels sad for Indian women “who always

had their back arched, stooping to someone's service" (The Foreigner 183). Whatever it may be, Sindi had looked forward to coming to India with more interest than he had felt anywhere else. Though the flip of a coin decides his destination, he is very anxious to visit his ancestral land, which is no better a memory, than a skeletal outline which he carried about in his head, like a "Somnambulist's dream" (The Foreigner 150). But as the novel proceeds, this somnambulist is forced to wake-up to reality only in this land which carries the tradition and culture propagated by saints and sadhus, philosophers and philanthropists and still stands in favour of non-violence and all essential vitalities of moral life.

Joshi has ensured the smooth flow of the novel by making some characters shuttle between tradition and modernity, optimism and pessimism, positive and negative qualities. While some of them manage to shun their demerits and open their eyes towards a florescent future, the vice versa happens to some others. Unlike these two categories, there are those, who maintain a positive attitude irrespective of where and how they live. Sindi Oberoi, the protagonist undergoes a radical change from a negative and devastating attitude to that of a positive, constructive life. The most influential personalities who influence him on account of their own positivity and induce him to such a change are June, Blyth, Sheila and Muthu. Babu is a harmless and good young man but his half-baked nature makes him ship towards a negative path and brings about his death. Deprived of love during childhood, Sindi the protagonist, develops a deep sense of insecurity, unreality and impermanence about everything. He is serious, sensitive, asthmatic and most of the time withdrawn to himself. Being an orphan, he fears mockery and hence stays in his self-constructed cocoon and calls it 'detachment'. Devinder Mohan observes:

"He sees a destructive monster in  
the invariable structures of both American  
and Indian civilizations. In order to face  
this monster, he would rather be indifferent". (P 24)

His memories about Indian tradition, which his uncle and aunt tried to inculcate in him, are mere skeletons and tit bits. He tries to put some flesh on the skeletal frame and bring about some beauty in it but pathetically falls short of it. One could not blame Sindi for what he is. His ontological insecurity could do nothing more than make him a man concerned in preserving himself. He tries to justify and confirm his identity but has an unconscious fear of it being threatened and immediately withdrawn himself. But for a person who has no one to control him, no moral codes to apply and no tradition to stick on to, he is surprisingly a very good personality. He says,

"Look at me, I have no roots. I have no system  
of morality. What does it mean to me if you  
call me an immoral man. I have no reason  
to be one thing or another" (Foreigner 118).

Yet he has in fact, great regard for morality. He feels sorry for others' pain and does his best to pacify them. He readily responds to kindness and is very thankful to Mrs. Blyth for her hospitality and recognizes the streak of paternal affection when Mr. Khemka advises Sindi to be more sociable. The tears of Sheila and June always stir the worst in him. He is light-hearted, jovial and polite. He may not have the ability to communicate whatever little affection he could give but always hopes for more. He keeps wishing that God had given him, "... greater strength for enduring the burdens of friendship" (The Foreigner 18). His ever-cautious and alert mental preoccupation gives him a sad disposition, which escapes many eyes but those of June and Sheila. This gives almost a metaphysical dimension to his countenance. The strain is between the traditional spirit of the unconscious self and the modern attitude of the conscious self. The most influential factors which drive Sindi from alienation to arrival are those of June's death, Sheila's kindness and Muthu's advice.

June and Sheila are no doubt, optimistic and positive in their move. While June is a typically modern American lass, Sheila is a down to earth traditional Indian girl. But what Sindi sees in both of them is strikingly the same. He sees affection, love, tenderness and peace in both of them. The only person for whom Sindi has developed a liking in India is Sheila, who is presented as the embodiment of the essence of Indian womanhood, timid, calm, chaste, loving, devoted and decent in her outlook. Mr. Khemka is a negative character who sticks on to slate customs and obsolete conventions just because they are advantageous to him. Though all that are modern are not detestable, Mr. Khemka draws only the negative qualities of modernity. "When these wealthy Indian young men graduate from the life full of pleasures of sex, the next best thing they do is to look about with hawk-eyes to locate a meaty animal which they may peck at and gobble" (Chandra 102). The world of Mr. Khemka is entirely different from that of Sindi. While Sindi is a man who detests any sort of possession, to Mr. Khemka, even his son is a property which he possessed along with his factories Mr. Khemka is concerned with nothing but money-making Life for him is a calculated success formula. He has the self-confidence of the rich and feels justified in exploiting the poor. Tradition and religion are mere masks for him. Deep inside he is a typically modern man who is prepared to do anything for the sake of status, wealth and power. Babu characterises the typical eastern fantasies regarding the glamour which America provided. If Sindi is drifted, Babu is anchored too strongly. He visualizes the figure of the concept of enjoyment in life of the upper class people with their middle class morality and fears of consequence. His tragedy begins to sprout the moment he is ready to forget the values of his tradition in exchange for the pleasures of the flesh. He has an unmarried elder sister at home but yet he decides to marry June, though he is just twenty. His is an escapist attitude, thinking that marriage would help him improve in studies. He lives in a dream land and sex occupies him somewhere from behind acting as a catalytic agent.

When men like Khemka and Babu fail to relish the essence of our tradition, far from our culture, in a country where broken families are a common sight and people run mad races in pursuit of power and money, there stands a diamond in that dust. June Blyth refuses to succumb to the materialistic attitude of the west. When people around go with little concern for their fellowmen, June is always on a run to help the needy. She is on par with women like Sheila who live primarily to help others. June is an ideal girl who attracts Sindi. She is a typically modern girl and an

exceptionally positive character, free generous, humane and homely. No doubt, June stands for above Sindi and Babu for she practises what they had failed to do. June knows what soothed and solaced people. She is a sort of girl always on the run to help and please people. If vanity is for Sindi, money for Mr. Khemka, foolish innocence for Babu, love and care is for June. Sindi reflects,

“She revealed to me all that I was not  
and couldn’t hope to be” (The Foreigner, 56)

Though a modern girl, her optimism and positive qualities elevate her to a higher traditional plane. June, no doubt gives the image of a traditional wife whose only concern is to stand by her spouse in low and high tides. She is happy at his smile and sad at the squirm of his brow.

Traditional Indian culture and values lie dormant in the corridors of every Indian mind. These embers glow up when confronted with unfamiliar cultures. *The Last Labyrinth* is one such tale of the dilemma faced by an Indian mind in conflict with western orientation and education, on the one hand and native Indian tradition on the other. “Arun Joshi, the novelist of *The Last Labyrinth* reveals himself as a man who is convinced that western values do not provide peace, certitude and sublimity of self-fulfillment” (Prasad 94). A vision of the entire modern life, with awesome reality, bringing to the limelight the gruesome tragedy that industrialization and materialistic civilization have made of a poor soul is depicted.

Som Bhaskar, a young multimillionaire, craves for some substantial proof to know why one should have faith in the mystic concepts of our tradition. He keeps fruitlessly searching for such a proof, arguing that faith could not be ordered but should sprout out of inherent belief, which he pathetically hopes to get sooner or later. *The Last Labyrinth* can be seen as a tale happening in two cities, Benares and Bombay. As Guruprasad Thakur puts it, “one symbolizes the western, rational, industrial and technological world, the other, oriental, occult feudal and treacherous” (P 164). His attempt to bridge both the worlds gets him hopelessly confused. He searches for the purpose of life and believes that he needs to identify some means by which the two worlds could be combined. Joshi feels that men tend to get lost in the labyrinthine alleys of modern life. Disabled by modern civilization, they are unable to find means of getting out. Som, a son of this modern civilization finds himself hopelessly lost and unable to find the means to an end. The ever-roaring complexities of son’s spirit are symbolized by the sea in Bombay which often provides a sense of solace to Som and also to his father. It suits their inner turbulence which seems to be as endless as the sweeping waves of the Bombay sea.

On his traditional root being shaken, Som loses faith in life, for he suffers from a deadly disease. Anuratha successfully prays for Som’s recovery when the doctors had lost their hope during a massive heart attack. Here science had failed but faith had succeeded. Som initially looks at Anuradha as a ruined but handsome monument. Som states, “Hers was a city without a name, a city set in an oasis plundered a thousand times and waiting to be plundered again by men like Aftab and



me who forever lurked in its desert purlieus” (Last Labyrinth 37). They plundered no doubt, yet she loves and cares for them. This she has been able to accomplish after having undergone suffering:

“Her ego has been sublimated by suffering.  
She can cut her wrist and lie composed  
in a bathtub. She can efface herself for  
others. Acute suffering has filled her  
will milk of human kindness and she feels  
for one and all” (Prasad 99).

For her, whatever she does is a sacrifice and more than a sensual satisfaction. She has bridged both the worlds of tradition and modernity, the spirit and the body, her intellect and emotion. This blend of both the worlds has lent her a personality entirely different from anyone whom Som had encountered. This is the greatest victory of Anuradha. Anuradha does identify herself with Krishna, with lepers and beggars. She is a living example of the Gita says of doing one’s duty regardless of the reward. She is a candle burning herself to help others.

Thus, it is seen that Som, the anti-hero of the modern world embodies chaos, being caught in two charms – money and women. He has experienced notions of his own self and also of others. He lacks the moral strength to see things in their proper perspectives. One half of his self has a traditional instinct and the other being a modern impulse. From this, it can be understood that Arun Joshi is a novelist gifted with the power of depicting the blend of two opposing worlds of the East and the West, faith and doubts.

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## Maya Angelou's Works Mapped on to the Writings of Select Journalists for the Voiceless Community

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The discrimination towards the black includes journalism which is a tool for gathering pieces of information and interpreting them in a straight manner but was utilized for sustaining the oppressed community in the society voiceless forever. As a matter of fact, the literature on the history of the black and feminist press shows the absence of the contributions from the black. Though the later part of 1800s and early part of 1900s saw a spate of writings from the black journalists, recent researches unearthed the contributions of the black women journalists-Mary Church Terrel, Ida B. Wells-Barnett, Alice Dunbar-Nelson and Amy Jacques Garvey- through their diaries and autobiographies to confirm the suppression of their voices till then (Intro. Broussard). The white press discouraged their works owing to the racial nature of the content, even though they made sustained effort to reveal the existence of discrimination in their writings. These journalists found without proper reference for their being journalists but identified as a widow and daughter of someone. When deliberate attempt has been made recently to view their career from a literary perspective, their effort to attack racial discrimination for uplifting the lives of the black people through racial rights came to light.

The avoidance of publishing the article of coloured people by the white press was their attempt to suppress their voices only. Moreover, the white press calls their views “controversial” or “propaganda” (Broussard 50). Many of their works including autobiographies got rejected in order to discourage them from including any racial issues or even any reference to them.

The then prevailed practice of suppressing voices gets reinforced with the inclusion of incidents depicted in Maya Angelou's autobiographical novels which reflect on the way of the world in later part of 19<sup>th</sup> and early part of 20<sup>th</sup> century. Maya Angelou's autobiographical novels are a “list of facts about her life from age 3 to 17” (Cox 2). Her thorough knowledge about her environment in the “Deep South, the Midwest and California in the 1920s, 1930s and 1940s” (2) prompted her to proceed to put “places and faces to life” (2). The detailed description of the incidents of discrimination faced by the author cum protagonist accentuates the terrible negative impact of discrimination on the morale of the black people.



The discrimination towards the black in the South finds expression in the novels of Maya Angelou to a noticeable extent. The descriptions carry the bottled-up emotions of the protagonist owing to discrimination to a tee. The change in her demeanour due to her stay in California with her mother after her mutism failed to make an impression on the white people in the vicinity where Maya spent her time back in Arkansas with her grandmother and the segregation continued however much the black became sophisticated in their behaviour. Her outburst in her think-aloud description distinctively pictures her inner desire to be treated on par with the white. Her expectations in her words which boasts of her “still-white though dusty gloves, my starched clothes” and her ability to “walk nearly three miles under a sun on fire and was neither gasping nor panting”(Angelou, Gather Together, Chap 17)with a “missionary zeal” to pick up an order reveal her assumption that she must be respected - despite all the physical hurdles she faces in the village and the warning of Mr. Willie Williams, a shopkeeper of her community against her challenging spirit-for her maintaining “cool decorum of a great lady in the tacky, putrid store”(Angelou, Gather Together, Chap 17). She chose the way to her destination through the area where the houses of the white community stood. Even within the shop, General Merchandise Store, she confronted the white tall saleswoman on the narrow corridor of the shop. When they crisscrossed on their path, the tone of the white woman while she said, “You stand still and I’ll pass you” (Angelou, Gather Together, Chap 17) sounded highly commanding and not a request. The moment she (Maya) commanded her back, she showed her loss of face and made Maya felt “rootless, nameless, pastless” (Angelou, Gather Together, Chap 17) as both the saleswomen teased her for her lack of identification owing to her belonging to the black community. This becoming an object of ridicule enraged Maya to lose her temper to shout back to call them any name like “Miss Idiot, Miss Stupid, Miss Fool or whatever name a luckless fate has dumped upon” (Angelou, Gather Together, Chap 17) those imperious white women.

The response of her grandmother when she received the call from those white women from the store for the sassy behavior of Maya shook her much and she forsook the idea of protesting the domineering attitude of the white. The treatment was so harsh that she “found herself in the soft dust in front of the porch” with the “backhand swing came down” (Angelou, Gather Together, chap 17)on her cheek and she noticed the associated harsh tone of hers in her warning against the possibility of being caught by the white men in revenge of her ill treatment of the white women to violate her or to trouble the family as a result of her resentment towards the white. The harsh manner with which her grandmother tried to inculcate in her the music which she would face for her impudent behavior might have quelled her desire for taking immediate revenge on the white for their overbearing attitude which had been within for centuries and passed through many generations.

However, this insolence is not due to her exposure to sophisticated comforts available in her mother’s place in California though it was expected of her to put on “a few siditty airs” (Angelou, Gather Together, chap 16). She was devoid of any worldly pretensions and was highly satisfied to be her usual self in Arkansas, the village even after visiting San Francisco

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but her elaborated description of the black being free in San Francisco satisfied their expectations.

In addition, the black journalists considered for the present paper were also against the lynching of black men by white men in order to protect the “honour” (Broussard 35) of their white women. Consequent upon white men being law makers and official executives, they advocated and perpetuated lynching and thus, prevented the black from dominating them with their manpower. In the name of quelling the riots due to race, white men indulged in the brutal way of putting an end to the black people’s resistance. Wells-Barnett accused them of being mute spectators of “this wholesale slaughter” (35) and never showed any opposition to this terrorism.

A parallel account of the black being lynched finds a place in Maya Angelou’s autobiographical novels. Maya was reminded of Bailey, the junior’s description of the lynching of a black man and how the incident provoked his thinking and questioning about the plight of the black in Arkansas in 1940, when she recalled the incidents of her life to reason avowal for sending the children back to their parents. Children’s botheration about the untoward happenings like lynching certainly forced her grandmother to pack them off to California where lynchings were never heard of (Angelou, *Gather Together*, Chap 16).

Equally reproachable were these journalists toward people of their own race. Wells-Barnett’s attack on the clergymen in her diary demands our attention here. She found fault with the religious men for being irresponsible towards the society. They failed to uplift the black people from their deplorable state.

An analogous situation which highlights the attack on clergy man playfully but factual is in the first novel of Maya Angelou. Reverend Howard Thomas, an obese, visited their village once in three months to collect the money for the preceding months and spent his time useless and actions unworthy of his stature and unprofitable to improve the welfare of his religious community. They talked about unimportant matter as to who got married, who died and how many children had been born to them since his last visit (Angelou, *I Know*, chap 6).

Moreover, Jacques Garvey held a high view on the talent and front of black women in managing the household economy. Modern women of any race were highly praised for their caliber to become economically independent with their tendency to work hard. Jacques Garvey’s complimentary view that “no line of endeavour” found to be “closed for long to the modern woman” (Broussard 103) testifies to their nature of rising up to the expectations or needs of the family and the society.

Maya Angelou befits the description of a modern black woman who deserves to be praised for her ingenuity on the economic front to survive her herself and her son in the aftermath of economic crisis. She was 17, when she assumed the role of a caretaker of his

son, Guy till then she lived with her mother and grandmother for some months. She liked not to lead parasitic existence but to be self-reliant to support herself and her son. Her hopes of being inducted into the army dashed to the grounds, the moment the recruiters knew about her training at Mission Labor School which was on the list of the House Un-American Activities Committee, HUAC. However, she tried her hand in almost everything in service and entertainment businesses for her and Guy's survival. She was a cafeteria worker, cook, prostitute, dancer, cabaret singer, waitress, restaurant manager and what not. In her words, Great Depression failed to check the black people to make a living with the hard-earned money. Crisis created opportunities to collect more money "in a month than they had seen in their whole lives". She admitted in the prologue of one of her autobiographies, *Mom and Me and Mom* how much growth she had attained with her grandmother's love and how it catapulted her from "immeasurable depths" (Angelou, *Me & Me & Mom*).

Another incident reveals how her penchant for becoming a conductorette on the San Francisco streetcars for her survival came to real after her judicious use of every resource she was familiar with and her decision to confront the receptionist and as a result of her resoluteness, she became the first Negro conductorette successfully. Till then the position was the prerogative of the male members of the Negro Community in San Francisco.

The incidence of colossal economic downturn, the Great Depression (1929-1942) (Kite 12) and the absence of any anti-lynching law during 1882 to 1968 saw people to the tune of 5,000 were lynched or killed (Egan 15) bear witness to the facts culled out from these autobiographical novels.

These writings of journalists and autobiographical works of Maya Angelou from 1970 onwards show, though expressed briefly, how much affected the black women and men were how far their voices were forced to sink to perpetuate the voiceless state of the marginalized and how brilliantly women managed to voice their societal problems later.

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## Archetype of the Bathou Religion: An Analytical Study

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### Abstract

Bathou religion is the traditional religion of the Bodo community with the philosophy of 'sacredness'. It has unique characteristics of specific culture. Bathou religion has played a

significant role in the socio-cultural life of the Bodo people. The socio-culture, custom, traditions and lifestyle of the Bodos are related to this religion. Bodos worship the Bathou as supreme God. The name of the supreme God of Bodos is also known as *bwrai* or *sibrai* (“eldest of all”). The Bathou religion has been practiced since time immemorial. There is no idol worship in Bathou religion. There is no founder and written record of when and where it was founded. Traditionally they had no fixed place for worship like temple or church. Now-a-days they are used to building a fixed place for worship which is called “Thansali” (Bodo word). A Sijou tree (*Euphorbia splendens*) is planted at the middle of the Bathou fencing as a symbol of Bwrai Bathou as Supreme God. Besides ‘Sijou’ a Tulsi tree is planted adjacent to the Sijou at the right side signifying truthfulness and a ‘Jatrasi’ tree is planted on the left side of Sijou, defining wisdom. Bathou is surrounded by a circular fence of split bamboo in five rows. In this analysis, attempt has been made to explore the design or structure of Bathou and the role and meaning of every element of Bathou and its relation to the socio-cultural life of Bodos.

**Keywords:** Bathou religion, Bodo community, Sijuo tree, thulsi plant, jathrasi plant, structure of the Bathou.

## Introduction

The Bodo tribe is the largest among the ethnic groups in the state of Assam. They started to settle in the plains of Assam since the second millennium BC. The Census report of 2011 shows the Bodo population nearly 2 million in Assam and the total Boro speakers of Assam is 4.53%. Bodos are not found only in Assam. They had ruled a kingdom from Cooch Bihar to Naga Hills establishing a capital at Dimapur. They ruled the whole of Assam up to the twelfth century A.D. Linguistically they belong to Tibeto-Burmese group and ethnically they belong to a stock of the Indo-Mongoloids. The Bodo language has got the recognition as one of the recognized Indian languages in the Eighth Schedule of the Indian Constitution.

Bathou is the ethnic religion of the Bodo people. Bathou religion is one of the oldest religions of the world. It is practiced from generation to generation without any priest or sacred literature. Traditionally Bodos had no fixed place for worship like temple or church. A Bathou is a bamboo fenced surrounding by centering Sijou tree, Jatrasi and Tulsi plant. Where there is Bathou, there will be Sijou, Tulsi and Jatrasi. The followers of Bathou religion worship Sijou tree as the symbol of Bwrai-Bathou. Bathou-bwrai is the supreme God of the Bathou religion. The supreme God Bathou-Bwrai is invisible. The Sijou tree is planted in the centre of the bathou as a symbol of God and in the right side of the Sijou, Tulshi (basil) plant is planted as a symbol of purity and in the left side jatrashi (justiceassamia clake) plant is planted as a symbol of Knowledge and wisdom.

Bathou has five elements Ailwng, Agrang, Khwila, Sanja Bwrali and Raj Kunggri attributed as god of earth, water, air, fire and sky respectively. Comprising these five elements Bathou altar presents one supreme God which is called Bathou Bwrai. The Sijou



tree has five knots. Boro community believes in regeneration of life. Believing these five elements of Bwrai Bathou, the followers of Bathou used to worship as the god of Earth, water, air, fire and sky. These represent five basic elements of creation. Bathou Bwrai is the chief of all these elements. The word `Bathou` comes from these -`B` from bar(air), `A` from hah (earth), `T` from dwi (water), `O` from orr and `U` from Okhrang (sky). By combining these sounds, word `BATHOU` is generated as interpreted by Bihuram Boro in `Gibibithai`. He divided the Bathou word into two parts with two meaningful words `BA` and `THOU`. Ba, means `five` and Thou, means `Deep`, or `deep thought`. That means `five deep thought`.

Different scholars have defined differently regarding the religion of the Bodos. Sydney Endel described the worship of Bathou as animist. But some other scholars say Bathou as a traditional religion which means five principles of creation. Edawart Stack also said Bathou religion is animistic. But R.N. Moshahary said Bathou religion is not animistic, it is a Bathouism. Promod Chandra Bhattacharyya also said that Bathou religion is not animistic. But we have to look the meaning of animism. The word ``animism`` derived from the Greek word ``anima`` means `soul` which refers to the belief in the existence of such trans-empirical souls or spirits. Taylor says -``Animism is, in fact, the groundwork of the philosophy of religion, from that of savages up to that of civilized men. Now-a-days, with their flourishing language and culture, the Bodos have been able to get recognized as a developing community. The Bathou religion has taken a unique role in maintaining the distinct identity of Bodos in the world.

### **Aims and Objectives**

The main objectives of the study of archetype of Bathou are: 1. To study the archetype of the `Bathou`. 2.To study how the Bathou religion is related to the lifestyle of the Bodos.

### **Methodology**

Both primary and secondary methods will be applied for the study. Primary method will include the field visit, interviews with senior citizens, with All Bathou Religion Union (ABRU) or other religious organizations related to Bathou religion. Secondary method will include previous research reports, newspapers, magazine and journal content and all other published books, etc.

### **Archetype of Bathou**

The archetype of Bathou is unique in Bathou religion. It is made of several elements. These are (1) one full grown bamboo (2) Sijou plant. (3) Jatrasi. (4) Tulsi.

#### **1. Use of Bamboo for Erecting Bathou**

Among several elements, use of one bamboo plant is most important for fencing Bathou. They use only one bamboo for fencing the Bathou believing the existence of one God in universe. Cutting of bamboo is carefully done for fencing Bathou keeping its purity.

They cut one full grown bamboo from the cluster of bamboo and then the stem part of it is cut into two pieces in the size of three to four feet long and then split it into sixteen pieces. The remaining part of bamboo is prepared for fencing five steps of Bathou. After getting ready all the required parts of bamboo the four pillars are positioned in the north, south, east and west of the **Sijou** at the beginning and then all the remaining pillars are positioned measuring its required position.

Bathou is erected at the north east corner of the courtyard of home. Bathou is fenced like a circle with five rows fence of the bamboo. The base of Bathou circle is called `Bumin` in Boro. The diameter of circle is around two feet at the bottom, and it becomes three to four feet at the top of the fencing. It requires sixteen pair posts of the bamboo for fencing Bathou.

### **Five Rows of Bathou Fencing**

#### **Row-1**

The first step is rounded inside face with three pieces of flat (Rang-rasi, Mwita haji, Bari gongtham) bamboo signifying the meaning that all the creatures - beings, man and animals and plants have to undergo the natural law of birth, growth and death. Nobody can escape from this natural law of God. After death, all have to hug the mother earth.

#### **Row-2**

This step is rounded upside face signifying the meaning that all creatures including human being are born in the earth. Three pieces of flat bamboo signify that on the advice of Bathou, human beings can become parents of child through social system of marriage by leaving the character of heartlessness, untruthfulness and injustice.

#### **Row- 3**

This step is rounded inside face signifying that except human beings all creatures can become parents as they wish. But according to Bathou, human being can become parent by following all the rules of religion and enjoy their wishes on the advice of Bathou only.

#### **Row- 4**

This step is rounded upside face. Setting aside the act of injustice, abhorrence, heartlessness, human beings engage themselves for the betterment of the human beings and leave some adorable advice to the society at the end of their life. It is related to end of life or death of a person.

#### **Row-5**

This step is rounded inside face. It is related to performance of funeral feast after death. After death a funeral feast is performed for the departed soul for its eternal peace. It is



believed that a soul can rest peacefully in heaven if a funeral feast is performed only in the name of its soul after death and the God or Bathou willfully embrace a person's soul in his heart.

### **Sixteen Pairs of Posts of Bathou**

There are sixteen pairs of posts in Bathou. Every pair of post symbolizes male and female and has their own name and role. These are: 1. Ailong-bwrai, 2. Agrang-bwrai, 3. Bwrai-khaji, 4. Bwrai-khwila (barmwdai), 5. Aba-khungur, 6. Raj-khandra, 7. Raj-phutur, 8. Ali-bwrali, 9. Sanja-Bwrali, 10. Sarini-jwmwn (salijomon), 11. Ai-mwnasu (Dibaboli), 12. Basumuthi mainao, 13. Bwrai-sikh-raj, 14. Bwrai bag-raj, 15. Bwrai soudri, 16. Basmuria. But now-a-days some disciples are using eighteen pairs of posts for fencing Bathou. There is no controversy seen in using sixteen or eighteen pairs of post, the difference is that some disciples used to place the position of Songraja-Songrani and Mainao in Ising, a sacred place inside the main dueling house which is always located in the northern side of the courtyard. The place of Songraja-Songrani for one position and Mainao for another position is called Ising.

### **Dhaothu Bikha Hebna (Replica of Dove Hearth)**

The Dhaothu-Bikha (replica of Dove hearth) in front of the bathou is made by folding Ailung position. The post of Ailung is split into sixteen pieces and after dividing into two parts, it is crossed bended down to each other. Among sixteen post of Bathou, Ailung post is a symbol of powerful God who can control ones hideous lust and greed and being a first worshiper ask to follow his disciples to worship Bathou with him.

### **Rangtham or Sili-mala (Bodo term)**

After completing fencing of five rows of Bathou three bamboo sticks are webbed one into another at the top along with row five and this is called Rangtham or sili-mala. All the sixteen posts of Bathou are tied together with this Rangtham and this symbolizes the upholding all god and goddesses, social customs and beliefs and rites with five principles of Bathou.

### **Pherenga Dao Lanjai (Black Drongo Bird Tail)**

After completion of Rangtham, top part of all the posts except Ailung post are cut like a victory sign and this is called Ferenga lanjai. There is a believe that **Pherenga Bird** (Black drongo bird) can indicate any untoward incidence to be occurred by its unusual behavior and people believe it to be savior of misfortune. It is a symbol of to be conscious in day to day life of people.

### **Place of Cotton on Pherenga Lanjai**

Every year during offering of Salami (purification ceremony), small amount of cotton is put in to each Pherenga Lanjai of sixteen pillars. This signifies the symbol of purity and marriage. In the past, the Bathou disciples used to put cotton on the married women's

hooped hair as a symbol of marriage instead of putting Sindur as used by Hindu women. Disciples of Bathou performed marriage ceremony on the advice of Bathou and as a mark of marriage they used cotton on their hooped hair.

### **Extra Post Place with Agrong and Basumathi**

The extra post placed in the name of Goddess Asagi and Bwisagi with Agrong and Basumathi is called Khaoa Gainai (Bodo term).

### **Name and Role of Sixteen Pair Pillar of Bathou**

#### **1. Ailung Bwrai**

This is a first God to worship Bathou Bwrai himself and advised his disciples to follow him to worship Bathou. He protects his disciples from suffering evil deeds and ominous event. He dances with sword in Kherai festival.

#### **2. Agrang Bwrai**

He is a god who offers blessing to his followers for peace and unity. He is a warrior who can fight holding two swords in both hands. He plays a role of strolls in Kherai dance.

#### **3. Bwrai Khaji**

He is a god of purity and truth. He provides guidance to his followers to keep purity and truth in their day to day life.

#### **4. Bwrai Khwila**

He is a God of wind. He got power of whirl wind from Bathou. He can fight in a form of whirl wind against enemy without any weapon in his hand. He is a god who dragged Mainao Burwi from the base of sea and help human being to leave in earth.

#### **5. Abla Khungur**

He is also a god of wind. He is a warrior with whirl wind power and protects his follower from suffering danger in day to day life. He also took major role in dragging Mainao from the pedestal of sea.

#### **6. Raj Khandra**

This god teaches the followers to worship the truth. He asks to control one's lust, hate and anger and advise to treat senior and junior equally. Being a god of culture, he has brought awareness among disciples to preserve their own culture.

#### **7. Raj Phutur**

He teaches the followers to do the best with best desires. He teaches the followers to follow the principle of love begets love. He also encourages people to uphold the culture by displaying his dance near Kham during Kherai.

### **8. Ali Bwrali**

He is a god of cultivation. He teaches the disciples how to cultivate and take care of their crops.

### **9. Shanja Bwrali**

He advises his followers not to harm or kill any animals and birds mercilessly. Even one's enemy is not to be attacked as revenge.

### **10. Sharini Joumwn**

This is a goddess of wisdom. She educates her followers how to earn knowledge and wisdom.

### **11. Aei Mwnasu (Debaoli)**

She is a goddess of natural power. She is the owner of all natural seedlings. She distributes seedlings to human beings for cultivation according to the natural season.

### **12. Basumaty Mainao**

She is a goddess of mother earth and wealth. She teaches the followers the way to survive and to accumulate wealth for running their families in this mother earth.

### **13. Bwrai Shik Raja**

He is the owner of wild animals. He teaches the followers to be obedient and polite to their parents, elders, and teachers. He teaches to be self-restraint from obstinate mind.

### **14. Bwrai Bag Raja**

He teaches the disciples to be self-restraint while dealing with self-esteem. One should not behave aggressive or rude with their possession of wealth, obstinate and anger.

### **15. Bwrai Shoudri:**

He is also a worshipper of Bathou. Human beings should be ready to face any eventualities in life. Human beings may fall and suffering in untoward incidents, but they can be rescued by Bathou if and when they offer prayer for help. He teaches the followers to offer a pair of betel nut and betel leaves near any river when they cross over such river for their safe journey.

### **16. Basmuria**

No man and animal, plants and birds are immortal. Nobody knows the timing of life and death. It is a game of god. Basmuria is a carrier of soul of dead things. He plays a character of horse riding signifying the meaning of taking away the soul of dead things to the heaven.

**Sijou:** (euphorbia splendens)

Bathou Bwrai is the supreme God of the Bathou religion. The Sijou plant is planted at the centre of the Bathousali which is placed at the northeast corner of the courtyard of Bodo family. They plant Sijou plant as the symbol of immortal Bathou-Bwrai. `Sijou` have verse and deep meaning which is planted as the symbol of Bwrai bathou. `Si` means `jiu`, `Atma` `Jou` means supreme, or `paramatma`. He is the ultimate ground of everything.

He is the creator of the universe. Sijou has five stripes. The stripes represent the symbol of five main elements of the creator or Bwrai-bathou - air, earth, sky, fire and water. Sijou has a pair of thorn. It is the symbol of male and female. Sijou tree grows layer by layer spreading five or three branches in every layer systematically. There is a social faith and belief that when the branches and thorn come out from the stem more than three or five and single thorns, a misfortune may occur in the family and for that reason they cut the Sijou tree replacing it with another new one. So, the Bathou followers always used to observe the growing stage of Sijou plant. They change the sijou plant every year during purifying time, which is called `salami`. The leaves of sijou also represent symbol of Baro-birgwn, a class of warriors referred in the Bodo mythology as protectors against bad elements. If a disciple does not follow well, it makes harms to the same disciple by becoming Swima-hangali itself. The leaves also come out with the line of thorn. The taste of leaves also varies within a day. In the morning its taste is sour and a little bitter. It becomes sour and watery at noon and sour and bitter in the evening. The Atma or soul of human is immortal. As the Sijou plant is not mortal, Bathou disciple planted a Sijou plant in the Bathou altar as a symbol of god.

#### **Tulushi (Tulsi plant)**

It is the symbol of `pure` and `truth`. The disciple of Bathou plants Tulsi at the right side of the Sijou plant.

#### **Zathrasi (Justica assamia Clarke)**

Zathrasi is also planted at the Bathou at the left side of the Sijou. It is the symbol of `knowledge` and `wisdom`.

#### **Material Use During Prayer at the Bathou**

Disciples of Bathou generally use some materials during prayer. Betel nut, betel-leaf, one earthen pot for illumination, and handful of rice are used at the time of prayer at Bathou altar. Besides these they use some fruits and flowers and even animals and birds in different occasions of prayers and festival.

#### **Conclusion**

Bathou religion is one of the oldest religions. It played significant role in the socio-cultural life of the Bodo community. Bathou religion has unique characteristics and people are dependent on its activities.

From time immemorial Bathou has been worshiped by Bodos. The religion, custom and traditions, rites and rituals are realized through the teaching of Bathou. The tradition, socio-culture, rites and rituals of Bodos are bonded or reflected through the worship of Bathou. The worship process for Bathou is very unique. The worship of Bathou is never done in public places like temple or Mosque. Worship of Bathou is done in every individual family. It is hoped that through this Bodos can realize Sibrai, the supreme God. In the worship of Bathou, Oja (priest) has been playing a very important role in maintaining the Bathou altar. It is noteworthy to mention that “Kherai” festival related to Bathou religion is performed publicly as well as in the individual family level also. According to the belief of Bathou followers, Bathou descended on earth with his human characteristics of five organs of knowledge and five organs of action. This religion teaches the people how to sacrifice, control the evil thoughts, helping each other, etc. Religion is the backbone of the culture of the Boro community.

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## **Women and Children Glorified in the Poems and Songs of Pattukkottai Kalyanasundaram**

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Pattukkottai Kalyanasundaram (1930-1959)

Courtesy: [https://en.wikipedia.org/wiki/Pattukkottai\\_Kalyanasundaram](https://en.wikipedia.org/wiki/Pattukkottai_Kalyanasundaram)

### **Abstract**

The paper aims at presenting the status of women and children as depicted in the writings of Pattukkottai Kalyanasundaram. The poetry and songs of Kalyanasundaram heighten the status of women as both mothers and wives and highlight them as responsible individuals of the society. Recognizing the threat from the narrow-minded anti-social forces, he adorns woman as a goddess and as the embodiment of chastity. Pattukkottai believed that children chiseled in the proper way are

certain to build up a healthy and progressive nation. The article identifies elements of social reformation in the writings of Pattukkottai Kalyanasundaram.

**Keywords:** Pattukkottai Kalyanasundaram, poetic works, social concerns, women's status, progressive ideas, social reform, cultural revolution, women's rights



Courtesy: <http://www.pattukkottaiyar.com/site/?p=819>

It is said that Pattukkottai Kalyanasundaram was born with poetry in his blood. He may be said to have lisped in notes before musical notes came to him, for his father himself was a poet given to the composition of folk songs. His poetic caliber coupled with his love of dramaturgy, went a long way in portraying the plight and predicament of the masses. Kalyanasundaram has been a Jack of all trades for he experienced all the ordeals through which he had to pass before he became a poet of the Tamil masses. His close association with the day-to-day affairs of the society is said to have planted a seed deep in his mind out of which spouted the best fruits of poetry. He had first-hand knowledge of the living and laboring conditions of the tillers and toilers exposed to unrelieved pangs of hunger and exploited by the inhuman landlords. Endowed with a social awareness, not only did he sing about the indignity, injustice and ill-treatment meted out to the weaker sections of the society, but also expressed rather excellently his views on women and children.

Kalyanasundaram thought and considered women and children as the important organs of a nation. Acting as a poet-philosopher, he has said that when a woman is the great source of a man's life, a child at the same time is the good citizen of a country and went a step further in personifying woman as Goddess Sakthi – the embodiment of strength. Truly speaking, woman as both mother and wife has a greater responsibility of making her life more beneficial to the individual and more useful to the society. According to him, if the society is to prosper, both the women and children should be taken care of. Poet Bharati, as it is known to one and all, was the only one in Tamil Nadu who more beautifully sang about the elevation of women in the social strata. He did obviously emphasize the



point that women, like men, should be given equal opportunities to represent grievances and also to take part in various competitions and works. Truthfully speaking, Pattukkottai Kalyanasundaram more or less became one with Bharati in expressing his views on women and children. Creating a favourable response in the minds of the people of Tamil Nadu regarding the legitimate claims of the women and the people at the lowest strata of society, he chose poetry as the best medium. The blackest part in the India history is that both Sultana Russia and Mrs. Indira Gandhi, who took charge of their posts in Delhi, in various times, had to face the same end at the hands of men. All over the world, as it is in India only women have been pushed down to the secondary position, rather than Africa. Such is the worst scenario in India, especially for women and that is why the poet sings:

(Pandian 81)

[Man originates in woman  
after dancing at all levels  
he retires into the soil].

No doubt, poet Kalyanasundaram is a philosopher – poet as is well-known to all, all human beings invariably originate in the womb of woman. They begin to opt for all kinds of professions only after women give birth to them. If women do not do so, then it is highly unimaginable to think of a real human world in which we all live. Even if men put themselves in various positions, both physically and mentally carried out, at the final stage, the same men, after their death, have to enjoy the eternal peace only under the soil.

Great men like Raja Ram Mohan Rai, Jothi Babu, Swami Vivekananda, Rabindranath Tagore, Bharati, Bharatidasan and others have expressed very powerfully their strong views about the elevation of women. They even led different movements for this purpose. The same old antiquated customs which are still alive in the form of superstitions, had once completely shut the eyes of all toward the position of women in India. The position of women in Tamil Nadu has been much worse than in other parts of India, for the women had been subjected to innumerable tortuous traditions and the suffering that followed. Of course, the women were able to breathe their independent air in the current days because of the highly elevated thematic poems of Bharati about women. Next to him comes our Pattukkottai Kalyanasundaram who wrote poems in a simple style. There is no denying the fact that cinema was considered to be the best mass media through which the poet Pattukkottai could very effectively project his major ideas into the minds of the people. Those who branded women variously as evil, ghosts, devils, wicked and so on, were completely browbeaten before Pattukkottai Kalyanasundaram. There is not even a single trace of colloquialism and vulgarity in any of his poems. In his opinion, enjoyment, strength, achievement, success, celebration are all possible only with the help of women. Strength, which means Sakti is more suitable and applicable to women only. When it is so, the woman seems to be the main source of strength to man. Success and failure, in the present day life situations, are mostly caused by the women only. There seems to be no alternative to it, but it must be accepted as it is. He sings:

(P 87)

Woman provides  
boldness to even a coward  
A woman is someone  
Who remains un-plucked

A woman plays various roles in a man's life. She, as a wife, can even change a coward into a soldier. In the past no one ever dared to speak about the elevation of women. Now the time has completely changed. Such old brutalities and cruelties imposed on women have been absolutely uprooted from the mainstream of the society. The unwanted stories about women are slowly stopped. The poet writes:

(P 87)

After wife's death, even the old grandpa  
has the right for remarriage;  
The widow though extremely beautiful,  
has only 'the right to die at the end'  
In that, the people would come together  
To spread Scandalous stories

The women are, according to the poet, found to be ignorant of many things, especially the capriciousness of this world:

Women with both beauty and wisdom,  
though born genius, narrow-minded  
men never cease to destroy.

Even if women are in many ways useful to the economic building of this nation, the antisocial elements with their narrow-mindedness plot a number of evil designs to disturb the peaceful life of women. This is very well explained by the poet in the above quoted poetic lines. The poet portrays the character of a village girl as the main source of inspiration to a farmer. A farmer who becomes very tired after his hard work in the field is very happy, at the sight of his wife. Here in the following lines, the poet beautifully describes the arrival of a village girl;

(Pandian 81).

You will come with porridge, pleasure  
You will give in the pot.

In the poet's words, women are considered to minister comfort to their husbands. Truly speaking, there is no life at all without women for men. Even India is pictured not as our father but only as mother called "Bharathamatha". Woman is considered the embodiment of beauty and happiness. Philosophically speaking, woman according to the Hindu Puranic tradition, is being

adored as ‘Sakthi’ which means strength. For illustrating these points, the poet Pattukkottai portrays woman as the goddess and also as the embodiment of chastity:

(P 91)

Woman is the foundation of chastity  
the Vermilion without impurity;  
Light is the symbol of woman the goddess.

He not only glorifies women in all respects, but also talks high of children who are considered the great national properties. Just like women, children are instrumental in promoting national growth and progress. The poet wants the children to be:

(P 11)

Oh boy! It is enough to grow  
as a good boy with strength.

He stresses the point that the children should be disciplined and bold in their character. It is only then they can be well assured of their self-confidence in building up their personality and the society as well. His poetic lines here are quoted almost as a boost of advice to young boys:

(Balakrishnan 281)

Don’t seal don’t steal, Oh child!  
Never be scared of poverty;  
Forget not the potential within you.

This particular poetic stanza by the poet indeed serves as the best morale booster for the entire population of children in society as a whole. It can be concluded that the poet Pattukkottai Kalyanasundaram was not only a poet but also a great social reformer for he glorifies both children and women as two eyes of a well-disciplined human society and a well-developed nation.

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## Using 5e's Instructional Model to Study the Concept of Magnetic Hysteresis Curve in Physics

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### Abstract

Using a learning cycle approach namely 5E's Instructional Model in the classroom or laboratory helps to improve science subject learning at each level because learning cycles work on the constructivist approach. Although there are many kinds of learning cycles, here we use the inquiry-based teaching and learning of the 5E Instructional Model (Bybee & Landes, 1990).

The study explores the effects of 5E Instructional Model on the students' understanding of concepts related to magnetic hysteresis curve or loop. A sample 120 students participating in answering questions on the concept of magnetic hysteresis curve were selected from two higher secondary schools of district Mardan. The nature of the study was experimental in which concept formation method of teaching was compared with traditional method of teaching. An achievement test was arranged. Pretest and posttest were used for the collection of data. Each of the experimental and controlled group was taught with concept formation and traditional method of teaching for six weeks. Pre-test was arranged in the beginning of the experiments. After six weeks post-test is taken in order to know the effectiveness of concept formation method and traditional method.

After analyzing the response of the students, most of the students had the alternative conception on the concepts related to magnetic hysteresis curve as given in part first before the treatment. But in part second after the treatment, maximum number of students achieved the scientific understanding of the magnetic hysteresis curve or loop while some of the students still had their previous or traditional conceptions. Hence the results of the study indicated that concept formation methodology of teaching was more effective as compared to traditional method.

**Keywords:** 5E's, magnetic hysteresis curve, Concept formation, traditional approach, K-12 students.

## Introduction

Science education actually describes and explains the ability of students to identify scientific issues, explains scientific phenomenon using scientific evidence and observation, deduces, analyses, solves and makes decisions about all the life situations involving science and technology, “such that an individual in order to participate fully in today’s global economy, needs to be able to solve scientific ideas, scientific experiment, clearly and persuasively” (OECD, 2007, p. 33).

According to PISA 2015, scientific literacy is divided into three domains. First domain is the ability of an individual to study and explain a natural and technological phenomenon scientifically and evaluating explanations for these phenomena. Second one is to study and design a scientific enquiry that is evaluating and finding scientific investigations and raises questions scientifically on the understudy phenomenon. The third and last domain is to study and construct the data and all suggestions scientifically, that is, analyzing and evaluating data and then deriving appropriate scientific results (OECD, 2013, p. 7).

According to DeBoer (1991, p. 240), science education produces in an individual independence, self-activity, question creativity, and empowers the ability in an individual to think and to act, observe and create new ideas, to produce the investigative skills that contribute to self-regulation, self-esteem, personal satisfaction, and social responsibility in a society, interconnected experimental and theoretical knowledge, and the internal ability and skills due to which an individual works with what is known, and cognizance of the contexts due to which that knowledge and those skills apply.

To develop the science education, the National Science Foundation stressed that science education should be given more emphasis as compared to other subjects and rethought with more interest. According to it more and more concentration and emphasize may be given on science and technology education (Hurd, 1998, p. 409).

To enhance science education there is an approach of “Science for All”. This approach stresses that there is a need that all students should be scientifically literate for a socially sound society. So, this approach is important for an individual or society to adopt science education so that they will face the future challenges and issues. (DeBoer, 1991, p. 174).

According to European Commission, scientific literacy provided by science education does not mean that each and every one is expert in science education and literacy. But it is important

and necessary to know about their environment. Knowledge of science is important for a human being personality, social, moral, and well professional life. Thus, the role of scientific literacy is central to prepare a young person for life. (OECD, 2013, p. 28).

Thus, science education has a great contribution in society and also in the reflective approach to science as well. Scientific literacy is the main purpose and achievement of science education and this helps students worldwide. So, science education is a major part of the curriculum for the purpose of enhancing scientific literacy (American Association for the Advancement of Science, 1993. p. 323).

### **Inquiry and the Learning Cycle**

Inquiry based learning is actually the construction or discovering of information about an evidence, experiment, or scientific inquiry. It encourages and motivates students in the field of learning instead of teachers directly lecturing or suggesting the information about the topic (Uno, 1999).

Before 1900, most of the educators and instructors viewed that science education meant students learning through memorization, reading, and through direct instruction. But this concept is not followed now. By the 1950's and 60's, an inquiry-based learning became more and more visible and applicable (National Research Council, 2000).

However, the shift from textbook and memorization in a classroom to hands-on approach is more result-oriented and the student-centered not the teacher-centered. Teacher is only a guide. Recent research findings showed that inquiry-based learning approach is beneficial to students to learn more as compared to memorization in the classroom (Etheredge & Rudnitsky, 2003).

According to the National Research Council (2000) "Inquiry based learning in a classroom in which students use scientific inquiry and experiments to learn is most effective learning for understanding as compared to traditional classroom" (p. 124).

A learning cycle model consistent with modern theories about how individuals learn, new experiments used for a scientific phenomenon, constructivist ideas of the nature of science, data collection and conclusions, and the developmental theory of Jean Piaget (Piaget, 1970).

The transfer and application of inquiry-based learning in the classroom or laboratory can be developed by using experiments, practical tools for explanation of the research activity. So, the most popular and result oriented strategy is that which can be helpful to teachers and instructor, as the use of the development of inquiry-based lessons which involves the use of a learning cycle approach in the classroom (Abraham, 1997).

Bybee links the goals of science education to society, social ideas, recognition of the socio-historical development, moral values, ethical aspects, cultural dimension, society development, and social responsibility of science. A small group of individual and students had concentrated on science education in schools and colleges; that is, at lower level of education and higher level of education, these groups prepared students and individual future developing with science. (Bybee, 2002, p. 24).

Roger Bybee was the first who developed the 5 E model of learning under the Biological Science Curriculum Study and explain the five level of a research inquiry starting from word E that is **Engage, Explore, Explain, Elaborate, and Evaluate**.

Here in this model Science teachers, science instructor and curriculum developers may use and apply the model at several levels of learning. The constructivists' learning model can be used and developed for a sequence of daily lessons in schools and colleges, individual units, monthly plans, or yearly plans (Bybee, 1997).

### **5E Instructional Model**

The lessons in this 5Es model promote active learning in students in a classroom. Students are involved practically in the activity as compared to listening and reading an activity. They are developing skills experimentally and practically, analyzing their practical work, and evaluating evidence, experiencing and discussing with other students, and talking to their teachers about their own understanding. To solve problems, students work collaboratively with other students and plan investigations. Research shows that students find it better to learn when they work with others in a collaborative study environment as compared to work alone in a competitive study environment. It is observed and found that, in collaborative learning, students succeed in making their own discoveries and experiment. Here students ask questions about the scientific inquiry, observe, analyze, explain, and also draw results and conclusions. These inquiry-based experiences involve students in direct experimentation and also students develop explanations through critical thinking.

Constructivist view of learning of a scientific inquiry identifies that students need time to

- Express and elaborate their current thinking
- Interact and familiar with scientific apparatus, with objects, substances, and equipment due to which students develop a range of experiences on which their thinking based.
- Comparing their thinking with other students
- In the 5E model of learning students have the opportunity to construct their thinking and understanding of a concept formation over time. This model leads students through five consecutive phases of learning that begin with the letter E: Engage, Explore, Explain, Elaborate, and Evaluate.



The following paragraphs shows with explanation that how the five E's are implemented across the research activity or scientific inquiry.

- **Engage:** The Engage lesson which is called the first phase of learning cycle provides the opportunity for teachers to find out what students already know or think about the scientific inquiry or topic and about the concepts to be developed. This phase also gives the opportunity to learner to consider what his or her current ideas and thoughts about the topic or scientific thinking. The Engage phase should also capture students' interest about the topic and concepts learning. Students come to learning situations with previous knowledge. Here the teacher finds the students' prior knowledge and identify and explain any knowledge gaps. In this phase teachers might task students and encourage students with asking opening questions or writing down something about the topic what they already know about that topic.

#### **Points of Engage Lesson are Given Below;**

- Determine students' current understanding about subject given that is magnetic hysteresis loop.
- Motivate students to raise and discuss their own questions about the process of scientific inquiry.
- Encourage students to compare their ideas with those of others' work done on same subject.
- Create interest and stimulate curiosity in the scientific inquiry in the subject of experiment.
- Make a connection between past and present learning experiences of the students in activity.

#### **Explore**

In this second phase of learning working with questions, students attempt to investigate the nature of scientifically testable questions. Students engage and generate their own set of testable and reasonable questions. This lesson provides a common set of experiences within which students can begin to construct their own understanding and thinking.

#### **Characteristics or Points of Second Lesson *Explore* are Given Below**

- Students discussed different ways to solve a problem or frame a question.
- Students gain a common set of experiences so that they can compare results and ideas with others.
- Students here describe, record, compare, and share their ideas and experiences with their classmates.
- Students express their thinking, developing understanding of testable questions and scientific inquiry

- Students explore the new concept and ideas through concrete learning and observing experiences.

### **Explain**

This is a teacher-led phase that explains and helps the students to synthesize new knowledge. Here teachers should ask students to share their learning and concepts with others. Teachers utilize video, lectures, computer software, or other aides to enhance the understanding capacity of the students. Here students developed their conceptual understanding and skills behaviors. For *explanation* in this phase, teachers can use formal terms, definitions, and explanations for concepts formation, processes, skills, or behaviors.

### **Characteristics or Points of Third Lesson Explain are Given Below**

- The *Explain* lesson encourages students and motivates the students to explain concept and idea about experimental topic.
- Teachers must listen to students in revising their ideas and current understanding.
- Teachers use simple words form, use labels, terminology, and formal language.
- Encourage and motivate students to use their common experiences, skills and data from the Engage and Explore lessons to develop explanations.
- Teachers must introduce terminology and alternative simple explanations after students express their ideas

### **Elaborate**

This *Elaborate* phase helps the students to develop a deeper understanding about topic or concept. Teachers may ask students to conduct additional investigations about the topic to reinforce new skills and procedures. This phase allows students to strengthen and reinforce their knowledge before evaluation. In this phase of the 5 E's Model practice skills and behaviors are developed. Through new experiences and scientific inquiry, students obtain more information about areas of interest, and work.

### **Characteristics or Points of Fourth Lesson Elaborate are Given Below**

- Connect ideas of students, solve problems, and apply their understanding to a new situation.
- Deepen their understanding of concepts and processes developing.
- Encourage and motivate students to use what they have learned to explain a new idea.
- Encourage students to use scientific terms and descriptions previously introduced
- Ask questions that help students to sketch, draw reasonable conclusions from evidence and data

## Evaluate

The Last phase is called the evaluation of what students know and can do, and it is called the summative assessment of the whole scientific inquiry. The 5E Model of inquiry allows for both formal and informal assessment. During this lesson teachers can observe their students and see whether they have a complete hold of the fundamental concepts. The Evaluate phase helps students in self-assessment, peer-assessment, observing, data assessment, writing assignments, and exams. This phase of the 5 E's encourages and motivates the learners to assess their understanding and abilities and here teachers evaluate students' understanding of key concepts of scientific inquiry and skill development.

### Characteristics or Points of Fifth Lesson Evaluate are Given Below

- Demonstrate what students understand about a given scientific inquiry and in the light of that knowledge how they investigate and evaluate.
- Share their current thinking with other classmates and friends.
- Observe and record the concepts and skill performance of students.
- Provide time for students to compare their ideas with classmates and perhaps to revise their thinking.
- Interview students for assessing their developing understanding.

### Methodology and Procedure

1. To study the concept of magnet hysteresis loop, the procedure or methodology used is quasi-experimental design, that is, pretest and posttest for concept treatment and comparison group. 2. Apply the pretest and posttest on the second year students of physics of two higher secondary schools of district Mardan having 120 (60 and 60 group wise) students. Both secondary school teachers had same degree in teaching physics. Thus, pretest and posttest are used for the concept explanation of magnetic hysteresis loop with ten questions related with magnetic hysteresis loop.

The purpose of both the tests was to study and determine the student's misconception about the concept of magnetic hysteresis loop. Two approaches were applied upon students on the subject. The first approach was the use of cycle learning through 5Es while the second approach was the usual lecture method. Both approaches had same content but completely different in terms of instructional activities.

The 5Es learning cycle were used for experimental group and the lecture method was used for the control group. First, we applied a pretest on both the groups of students to check the physics concept. Then both experimental and control groups were given treatment of the concept of magnetic hysteresis loop using 5Es and lecture method respectively. Both groups were given treatment for a time of 45 minutes, five times in a week for six weeks. The experimental group

was taught using 5Es learning model, that is, through engage, explore, explain, elaborate and evaluate. The presentation was done in two parts. In Part I there is student's conception about magnetic hysteresis loop before the instruction began, while part II is conception after the instruction. At the final stage the analysis of subjects was carried out qualitatively.

**First part:** Concepts of students about magnetic hysteresis loop before treatment

Q.1 Define Magnetic Field.

Experimental group: The region around a current carrying wire or a conductor where its effect can be felt on a testing magnetic materials or substances is called magnetic field.

Control group: Magnetic field is actually a vector field ( $B$ ) that present the magnetic influence on a region of electric charges in state of motion on magnetized materials

Q.2 Define Magnetic Hysteresis Loop or what do you means by magnetization curve?

Experimental group: When an alternating magnetic field is applied to the material or a conductor, its magnetization will produces a loop called a hysteresis loop.

Control group: The flux density " $B$ " or magnetic induction always lags behind the magnetizing force " $H$ " thus a loop produced called Magnetic hysteresis loop or hysteresis curve.

Q.3 what do you means by magnetic saturation?

Experimental group: Saturation is the state reached when an increase in applied external magnetic field " $H$ " cannot further increase the magnetization of the materials. It is the characteristics of ferromagnetic materials such as iron, nickel and cobalt.

Control group: Saturation is actually a point of diminishing returns at which attempting more externally applied magnetic field ( $H$ ) will give rise to no additional magnetic induction ( $B$ ).

Q.4. Define Magnetic Retintivity.

Experimental group: The ability of a materials to retain the generated magnetization when the magnetizing force is removed is called the magnetic resistivity of the given material.

Control group: The power which keep the state of residual magnetism same is called retintivity of the material.

#### Q.5 Explain Magnetic Coercivity

Experimental group: Coercivity of a material is actually the measure of reverse magnetizing field require to destroy the residual magnetism of the material.

Control group: That values of the magnetizing force which require to wipe out or clear the residual magnetism is called magnetic coercivity.

#### Q.6 Define Residual Magnetism or Residual flux

Experimental group: The magnetic flux density  $B$  which remains in a material when the magnetizing force is zero or removed.

Control group: The value of the flux density  $B$  keep by the magnetic material is called residual magnetism.

#### Q.7 What do you mean by Paramagnetism?

Experimental group: It is a form of magnetism where the material attracted by magnetic field and form internal induced magnetic field along the direction of applied magnetic field.

Control group: When magnetic field is applied to a material such as Aluminum or platinum and become magnetized it temporarily, but when field is removed a magnetic field is.

#### Q.8 Define Ferromagnetism

Experimental group: A process in which permanent magnetism is produces in some certain materials (such as iron) or are attracted to magnetics.

Control group: Phenomenon possess by the materials like iron (nickel or cobalt) that become magnetized in a magnetic field and retain their magnetism forever when the field is removed.

#### Q.9 Define Diamagnetism

Experimental group: that process in which materials like copper or bismuth that become magnetized in a magnetic field having a polarity opposite to the magnetic force applied to it. Its property is different as that of ferromagnetism unlike iron they are slightly repelled by a magnet.

Control group: That property of a material has negative magnetic susceptibility means by substances which magnetized in opposite to that of the applied magnetic field. The property of the

material has a magnetic permeability less than 1 and is repelled when placed near a permanent magnet as well.

## **Second Part:** Concepts of students about magnetic hysteresis loop after the treatment

### Q.1 Define Magnetic Field

Experimental group: Those atoms having unpaired electrons and having same spin so magnetic field is produced, example is iron, so to make a strong magnetic field iron is used.

Control group: Magnetic field is a vector field  $B$  which produces due to different means that is a permanent magnet, electric current, or changing electric field.

### Q.2 Define Magnetic Hysteresis Loop or what do you mean by magnetization curve

Experimental group: By plotting values of flux density, ( $B$ ) against the values of field strength, ( $H$ ) we can achieve a set of curves called magnetization loop or magnetic hysteresis curve or also called commonly B-H curve.

Control group: A magnetization curve or B-H loop is actually the relationship between the induced magnetic flux density ( $B$ ) and the magnetization force ( $H$ ).

### Q.3 What do you mean by magnetic saturation?

Experimental group: There is a limit at which there is no more sharp increase occurs of flux density  $B$  in the magnetic substance with more increase of the magnetic field.

Control group: The region beyond which magnetic flux density ( $B$ ) in a magnetic does not increase further sharply with increase of magnetic field.

### Q.4. Define Magnetic Retentivity

Experimental group: The ability of a conducting substance to oppose and resist magnetization, frequently measured as the strength induced field.

Control group: The capacity or the ability of a conducting substance to remain magnetized after the magnetizing field has ceased.

### Q.5 Explain magnetic Coercivity

Experimental group: That resistance of a magnetic material which is equivalent to the field intensity necessary to demagnetize the fully magnetized material.

Control group: The magnitude of magnetic intensity decreases to zero the magnetic flux density of a fully magnetized magnetic substance.

#### Q.6 Define Residual Magnetism or Residual flux

Experimental group: Magnetism left behind in a ferromagnetic conducting substance after the removal of magnetic field.

Control group: When the power is switched off to an electric magnet or a source it will preserves some magnetic power or field behind it, and then the retained magnetic power ability is called residual magnetism.

#### Q.7 What do you mean by Paramagnetism?

Experimental group: The effect is due to the alignment of unpaired spins of electrons in atoms of the materials.

Control group: When a substance placed in an external the induced magnetic field produces such that direction of applied and induced field are the same ,but when applied field is removed, the materials lose their magnetism that it is not then become a permanent magnet as due to thermal motion randomizes the electron spin and orientation orientations.

#### Q.8 Define Ferromagnetism

Experimental group: The phenomenon possess by a conducting substances, such as iron, which possess a property of relative permeability greater than one. And due to the application of external magnetic field its induced magnetic field increases, and retain their magnetization when the applied field removed.

Control group: A property possessed by certain conducting materials, below a certain temperature called the Curie temperature, the atomic magnetic moments tend to line up in one direction along the applied field.

#### Q.9 Define Diamagnetism



Experimental group: It is due to the change in the orbital motion of electrons due to an applied magnetic field. Its magnitude is very weak and small and in reverse direction to the applied field. Its relative permeability is less than 1 and its magnetic susceptibility is negative.

Control group: A materials contain no unpaired electrons not t attracted by a magnetic field  
Examples wood, water, organic molecules, copper, etc.

## Discussion

The study was to examine the effectiveness of Bybee's 5Es learning cycle model on students understanding of the concepts of magnetic hysteresis loop. From the results this study the application of the learning cycle model enhances student's understanding concepts and that of concepts involved in magnetic hysteresis loop.

In 5Es learning cycle model students understand their own hand-on-activities due to the self-involvement in the learning of magnetic hysteresis loop. Due to self-activity, students explored new ideas and materials that encourage them. Students collected data and then analyzed them by testing different concepts about the concept of magnetic hysteresis loop. The students of the experimental group understand from the activities the misconception about the subject due to the self-hand-on-actives and how to correct them. Thus, the 5Es learning cycle model has a teaching methodology in which experimental group of students will have more opportunity to identify, explain, and express their previous-conceptions of understanding and enhance the new concepts and ideas through learning cycle. But in control group total focus were given to learn the subject traditionally.

Frank (1997) finds out that the homework score of the students extremely increases when they performed in experiment related as compared to those students in a control class. Dickie (2004) tested the conceptual effects of seven experiments on the curriculum of Test of Understanding in College Economics by using three classes having 50 students each such that among the classes one of which was a control group class. According to him a significantly larger improvement was found in scores by the experimental group.

Similarly, instruction of qualified teachers affects some concepts and aspects of magnetic hysteresis loop to different degree. So, after instruction students can easily change their views about some points of magnetic hysteresis loop as compare to other students. But in some cases, it is very difficult to change some aspects about the subject, such as those involving the concepts of applied magnetic field and induced magnetic field. So, due to 5Es learning cycle model one can easily understand the difference between them. Thus, this research article showed that the effect of learning cycle model on learning magnetic hysteresis loop was found to be significant on such type of teaching. From the learning and activities of students it was clear

that teacher's role of inquiry based teaching is not negotiable in learning science activities or magnetic hysteresis loop. So it is needed that to promote and increase future physics teacher's tendency toward using inquiry based learning are of great importance and due to which they may result in effective physics instruction in each physics activities, and affecting large numbers of future physics learners in schools and colleges.

## Conclusion

Based on the application of the two methodologies of pretest and posttest, following conclusions were derived:

- Results of the study suggested that most students possess alternative conceptions of the subject magnetic hysteresis loop concepts.
- Some of the conceptions are dropped by the experimental and control groups after teaching.
- Most students of the control group still had difficulty to change their alternative conceptions.
- It is due to the reason that the physics teachers did not teach through activity wise teaching, due to which the students' alternative ideas in magnetic hysteresis loop was not easy to change.
- When teaching about concepts of magnetic hysteresis loop is through activity based teaching, it provided enough time and opportunity to students to construct their own conceptual model and the properties of magnetic hysteresis loop that were in accordance with scientific conceptions.
- Teachers teaching physics must facilitate conceptual change and become aware of the alternative concept of the subject magnetic hysteresis loop in the classroom.
- The students of the experimental group clearly understand the differentiation between applied magnetic field and induced magnetic field due to self-activity learning.
- The students of controlled group did not differentiate the difference between two magnetic fields after the posttest because due to the lecture or traditional method their concept was not developed.
- Due to concept formation method, students understand the concept of retintivity and coercivity in magnetic hysteresis loop.
- But due to traditional and lecture methodology of teaching controlled groups of students are confused with the terms retintivity and coercivity.
- Due to 5Es learning cycle, most students of the experimental group developed their learning about the concept of magnetic hysteresis loop.
- But due to traditional method, most students learned the definitions terminology but only some students gained the concept about the subject magnetic hysteresis loop.
- The performance of the experimental group of students on the topic concept of magnetic hysteresis loop was better in their posttest than in their pretest.

- The effects of the concept formation method on magnetic hysteresis loop were satisfactory and better for the entire experimental group.
- Students should work together in groups for the purpose to solution of problems, devise strategies and concepts formation.
- Students should predict that up to what extent changing the experiment will change the outcomes.
- Students should compare the experimental results with traditional classroom theories results for promoting science concept about the subject.

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**Draft National Education Policy 2019**  
**&**  
**Language Policy for Education in India**  
**[A Critical Appraisal]**

**Prof. B.Mallikarjun\***

*“Choice in language like choice in other areas offers no guarantee of success. Success, as usual, depends on good fortune, our own ingenuity and the intensity of our commitment to freedom, equality, and justice within and between the communities to which we perceive we belong.”*

*-Brian Weinstein #*

Anand T Hingorani collected and published the writings of Mahatma Gandhi on various subjects. He gave the title ‘*Our Language Problem*’ for Mahatma’s thoughts on languages in India. The title pertinently summarises the language scenario of the country during pre-independence days. This legacy continued during early decades of the independent India. To solve the language problems of the Union, States and Union Territories in various domains of language use, language choices were made in the Constitution for their use in administration, parliament, assembly, judiciary etc.

The question of choice of language/s for learning in the schools and the choice of medium of education did not find place in the Constitution at the time of its acceptance. After the reorganisation of the states on linguistic lines in 1956 protection of language rights in the field of education of the linguistic minorities was found necessary. The *States Reorganization Commission* had asked the Union Government to elucidate a policy outline for education in mother tongue at the Secondary stage. Through the Seventh Constitution Amendment in 1956, Article 350A was made part of the Constitution of India. In the facilities for instruction in mother-tongue at primary stage, it said that “It shall be the endeavour of every State and of every local authority within the State to provide adequate facilities for instruction in the mother-tongue at the primary stage of education to children belonging to linguistic minority groups; and the President may issue such directions to any State as he considers necessary or proper for securing the provision of such facilities.” It has to be noted that this ensures education in mother tongue for the linguistic minority groups. But it does not say anything about the linguistic majority. So today Hindi or Kannada mother tongue student is not bound to have his education through his mother tongue. He can opt or get it through English.

With this, choice of language/s in education and medium of instruction were left to the discretion of the union and state government/s. Several attempts have been made to arrive at a suitable policy for the domain of language education in India. Since it is contextually needed, I will be citing some of them here.

The Ministry of Human Resource Development, Government of India has formulated the backbone of the nation’s development - a draft of *National Education Policy 2019* [NEP-2019] and placed it before the public for their comments, suggestions and such other inputs before it is finalised and implemented. The language education part of this document needs to be critically examined by the linguists, language teachers and teachers of both modern and classical literature. This paper intends to critically examine the language policy for education elucidated in this policy document from a linguist and language teacher’s point of view.

Language education includes - language(s) to be taught and the language medium through which various subjects are taught at different stages of education-preschool to post graduation.

### **Language/s as Subject/s in Education**

The NEP-2019 states that “The three language formula, followed since the adoption of the National Policy on Education 1968, and endorsed in the National Policy on Education 1986/1992 as well as the NCF 2005, will be continued, keeping in mind the Constitutional provisions and aspirations of the people, regions, and the Union.” The NEP-2019 proposes that the “The three-language formula will need to be implemented in its spirit throughout the country, promoting multilingual communicative abilities for a multilingual country. However, it must be better implemented in certain States, particularly Hindi speaking States; for purposes of national integration, schools in Hindi speaking areas should also offer and teach Indian languages from other parts of India.”<sup>1</sup> It goes one step ahead and states that “...all students from pre school and Grade I onwards will be exposed to three or more languages with the aim of developing speaking proficiency and interaction, and the ability to recognise scripts and read basic text, in all three languages by Grade3.”<sup>2</sup>

This is an omnibus statement wishful thinking on Three Language Formula [TLF]. It is not of much help without relating to what was really stated in the earlier policy documents about TLF cited here. So first we can look at the historical background and various formulations [avataars] of it including the reviews that were officially conducted by the government and the institutions about implementation of it.

The TLF as envisaged by its proponents in the beginning till date has undergone a metamorphosis. There is no one version of it but there are many versions. Along with the version of the TLF, the content of it has also changed. It is not easy to explain all the versions here, but important versions are cited and discussed here. The 2019 document seems to speak of many versions. The historical background and some versions of it and reviews of the same at different points of time are here.

#### **1952**

In 1952 at the secondary stage, the *Secondary Education Commission* recommended the study of four languages: (i) Mother tongue (ii) Regional language (iii) link language – Hindi and (iv) one of the classical languages-Sanskrit, Pali, Prakrit, Arabic and Persian.

#### **1956**

The *All India Council for Education* recommended the adoption of the TLF in September 1956. The reorganisation of the states on linguistic lines had thrown up states and union territories with majority and minority language speakers. The language education had to be devised for such a heterogeneous linguistic population.

#### **1957**

The *Central Advisory Board of Education* [CABE] suggested the adoption of three language formula.

#### **1961**

The meeting of the *Chief Ministers of States and Central Ministers* held in 1961 arrived at the following version of the three-language formula. According to it:

- a. The regional language and the mother tongue when the latter are different from the regional language;

- b. Hindi, or, in Hindi speaking areas, another Indian language; and
- c. English or any other modern European language.

### 1966

The *Education Commission* (1964-66) recommended a modified or graduated three language formula. It was as follows:

- a. The mother tongue or the regional language;
- b. The official language of the Union or the associate official language of the Union so long as it exists; and
- c. A modern Indian or Foreign language not covered under (a) and (b) and other than used as the medium of instruction.

It is to be noted that these 1952 to 1966 formulas were recommendations and not the policies to be adopted for implantation.

### 1968 NPE

The nation after twenty years of exploration of various options and recommendations of different committees / commissions announced the National *Policy on Education* in 1968. The main focus of this language policy was *nation centric*. About language education it recommended that: “At the secondary stage, the State Governments should adopt, and vigorously implement, the three language formula which includes the study of modern Indian languages preferably one of the southern languages, apart from Hindi and English in the Hindi-speaking States and of Hindi with the regional language and English in the non-Hindi speaking States. Suitable courses in Hindi and/or English should also be available in Universities and colleges with a view to improving the proficiency of students in these languages up to the prescribed university standards.”<sup>3</sup>

After NPE 1968 came into existence, a study was conducted by the NCERT - *Position of Languages in School Curriculum in India* published in 1976 lists 67 subject languages in Indian school education. They are: Angami, Ao, Arabic, Ardhamagadhi, Aasan Urdu, Assamese, Avesta Pahlvi, Bengali, Bodo, Chakhasang, Chang Naga, Dogri, English, French, Garo, German, Gujarati, Greek, Hebrew, Hindi, Hmar, Ho, Iranian, Italian, Kannada, Karen, Kashmiri, Kharia, Khasi, Khiemnungar, Konkani, Konyak, Kuki, Ladakhi, Latin, Lotha, Lushai, Maithili, Malayalam, Manipuri, Marathi, Mizo, Modern Tibetan, Mundari, Nicobaree, Nepali, Oreon, Oriya, Pali, Persian, Phom, Portuguese, Punjabi, Rengma, Sadani, Sangtam, Sanskrit, Santali, Sema, Sindhi, Spanish, Syriac, Tamil, Telugu, Urdu, Yeimchungere and Zeliang. It has to be noted that not all mother tongues or languages of India were subject languages in the schools at that time.

### 1986 NPE

The National Policy on Education -1986 had stated that: LANGUAGES “The Education Policy of 1968 had examined the question of the development of languages in great detail; its essential provisions can hardly be improved upon and are as relevant today as before. The implementation of this part of the 1968 Policy has, however, been uneven. The Policy will be implemented more energetically and purposefully.”<sup>4</sup> This was also adopted in the *Programme of Action* by the Parliament in 1992.

Acharya Ramamurti Committee which had reviewed the NPE-1986 and prepared a report had said that “Whatever be the difficulties or unevenness in the implementation of the three-language formula, it has stood the test of time. It is not desirable or prudent to reopen the



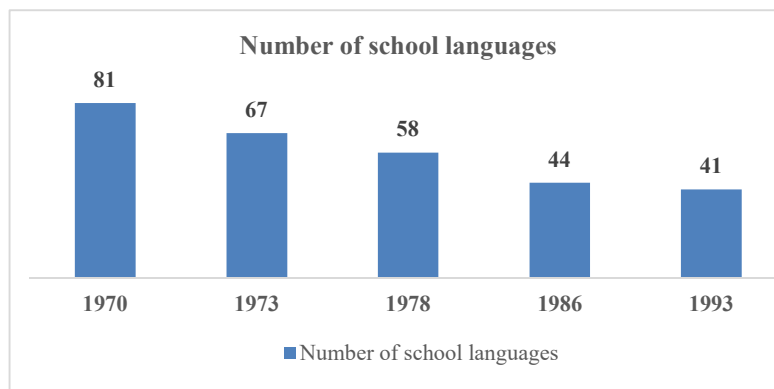
formula.”<sup>5</sup> Another committee for Review of National Policy on Education-1986 in its final report on December 26, 1990 had said that at the formula level itself “The three-language formula does not speak of the mother tongue but only of the use of regional language along with Hindi/Modern Indian Languages and/English.”<sup>6</sup> The TLF “... is restricted only to the secondary stage. Consequently, each State decides how many languages and to what degree fewer or more languages should be taught at other stages of education. The result is that different States have different policies at the primary level and at the higher secondary level.”<sup>7</sup> Also at implementation level it had said that “often, the states offer, in the first, second and third languages more optional than stipulated in the three-language formula, Even though the number of languages taught is three, the languages are not those in the formula. The preferred third language in the Hindi state is often Sanskrit and not a modern Indian language- a southern language-though classical languages like Sanskrit do not find place in the three-language formula...There are differences in the motivation for learning of the third language. While there is economic motivation for learning Hindi, in non-Hindi states, the motivation for learning southern languages in Hindi States is largely cultural. This results in lack of uniformity in learning objectives and competence levels in the third language.”<sup>8</sup>

The *All India School Education Survey* and other studies indicate that the number of languages used in the schools have decreased from 81 in 1970 to 41 in 1993. The table – 1 illustrates this decline. Just within 23 years 40 languages dropped out as subjects from the domain of schools. The warning to the educationists and the government to take steps to reverse the process was available at that time itself. But no remedial measures seems to have been taken.

Table = 1

Year	Number of school languages
1970	81
1973	67
1978	58
1986	44
1993	41

[Source: AISES]



This is the symptom/indication that the TLF had miserably failed long ago in helping Indian languages to become school languages and also failed to retain them in the schools. Instead it has forced school languages to disappear from school system.

### January 2000 NCFSE (DD)

Exactly after ten years, this TLF went through another review in the *National Curriculum Framework for School Education: A Discussion Document* of January 1, 2000. While reviewing the implementation of the Three Language Formula, it was stated that “In a number of states/organizations/ boards, however, the spirit of the formula has not been followed and the mother tongue of the people has been denied the status of the first language ... because of the changed socio-economic scenario, the difference between the second and the third languages has dwindled. Thus, in reality, there may be two-second languages for all

purposes and functions. Some states follow only a two-language formula whereas in some others classical languages like Sanskrit and Arabic are being studied in lieu of a modern Indian language. Some boards/institutions permit even European languages like French and German in place of Hindi. In this scenario, the three-language formula exists only in our curriculum documents and other policy statements. From this it is evident that for school education the Three Language Formula is the strategy and goal for Indian multilingual situation but not practicable. It may be recalled that Tamil Nadu and Pondicherry are following the two-language formula of teaching Tamil and English.”<sup>9</sup>

### November 2000 NCFSE

The final *National Curriculum Framework for School Education* was released in November 2000 by the NCERT. It had said that “Even about four decades after the formulation of ‘Three Language Formula’, it is yet to be effectively implemented in true in true spirit. Despite all the changes in the socio-economic scenario, market pressures and the behaviour pattern of the Indian youth, the three-language formula still remains relevant.” And suggested a modified TLF based on the review. According to this:

1. The First language to be studied must be the mother tongue or the regional language
2. The second language -
  - a. in Hindi speaking states will be some other modern Indian language or English, and
  - b. in non-Hindi speaking states will be Hindi or English.
    - i. The Third language -
3. in Hindi speaking states will be English or a modern Indian language not studied as the second language, and
4. in non-Hindi speaking states will be English or a modern Indian language not studied as the second language.”<sup>10</sup>

### 2005 NCF

The *National Curriculum Framework 2005* is the result of circulation of the draft, debate and finalisation. The final version in reiteration of TLF says that “The three-language formula is an attempt to address the challenges and opportunities of the linguistic situation in India. It is a strategy that should really serve as a launching pad for learning more languages. It needs to be followed both in letter and spirit. Its primary aim is to promote multilingualism and national harmony.”<sup>11</sup>

This again repeated that “The three-language formula needs to be implemented in its spirit, promoting multilingual communicative abilities for a multilingual country. In the non-Hindi-speaking states, children learn Hindi. In the case of Hindi speaking states, children learn a language not spoken in their area. Sanskrit may also be studied as a Modern Indian Language (MIL) in addition to these languages. At later stages, study of classical and foreign languages may be introduced.”<sup>11</sup> It is more than ten years of NCF 2005, the multilingualism through schools a dream of TLF, has remained unrealised.

Major benefit of TLF is English becoming compulsory language as one of the school subjects in India. This has contributed for the spread of English education in the country. The TLF is Macaulay’s Education Minute for post-independence India. Another benefit accrues to Hindi, since most of the states and union territories have made Hindi as language of the school system.

We saw from 1956 to 2005 versions of the TLF, we do not understand, which one the NEP 2019 wants to accept and implement. Though it explains using different terminologies, there is no transparency in the policy document. And looks like beating around the bush with terminologies.

### Many Faces of Medium of Education

The draft of the National Education Policy 2019 currently being discussed, recommends on the medium of instruction that “When possible, the medium of instruction - at least until Grade 5 but preferably till at least Grade 8 - will be the home language/mother tongue/local language.” In this context let us look at what was said about this issue in the previous policy documents and the current status of medium of instruction in the country.

#### 1968 NEP

Regarding the medium of instruction, it had stated that “The regional languages are already in use as media of education at the primary and secondary stages. Urgent steps should now be taken to adopt them as media of education at the university stage.” This has remained as a dream only. It has not happened even today. University education is largely through English medium. Some attempts to teach social sciences at the university level in the regional languages were made by some of the universities. But they seem to have remained as tokens. The technical and medical education is only through English medium in India.

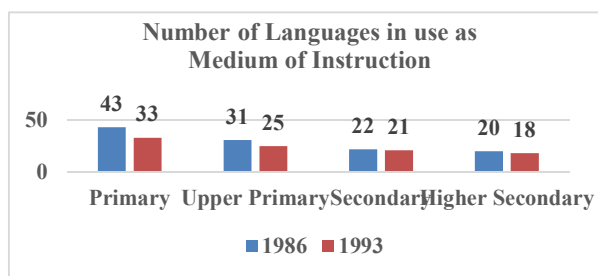
#### 1986 NEP

Did not say anything new. What it said is already cited earlier in this paper. But what was happening on the ground is something different. The table given below provides the information on number of languages used as medium of instruction in India as reported by the All India Education Survey of 1986 and 1993.

Table – 2  
Medium of Instruction in Schools

Educational Level	1986	1993
Primary	43	33
Upper Primary	31	25
Secondary	22	21
Higher Secondary	20	18

[Source: AISES]



Between 1986 and 1993 at all levels of the school education the number of languages being used as medium of instruction gradually decreased at all levels. The students were going away from the languages they were taught towards some other language/s. The statistics of the survey remained as statistics and did not open the eyes of educational/language planners. Concerted efforts to investigate the reasons for this attrition and steps to prevent this, seems to have not been taken.

#### 2000 January NCF SE (DD)

The NCFSE states that “As such it is widely recognised that the first language is the learner’s most natural medium of communication, and therefore, of instruction. In the case of learners whose first language is also standard school language/regional language, the medium of instruction at least up to the elementary stage should be the regional language. Thereafter

...English in the present national scenario could be accepted as the medium because by the end of the elementary stage the learners are expected to have acquired fairly satisfactory level of receptive and expressive skills in this language.

However, in the case of those pupils whose home language/first language is different from the regional language, the regional language may be adopted as a medium only from the third standard onward. In the first two years the pupil's home language/first language should be used as the medium in such manner that a smooth transition from the pupil's operations in the home language to those in the school/regional language naturally takes place."

### **2000 November NCF SE**

The final version of the NCFSE-2000 recommends that "The mother tongue is the most vital factor for the children's intellectual, emotional and spiritual growth. The mother tongue is the 'mother tongue' not because it is the mother's tongue but because, like the mother, it is central factor behind the nurturance of the children's mental and emotional make up. Their perceptions, comprehension, responses, creative expressions thinking and analysis - all are maximally developed, therefore, through the medium of the mother tongue. The medium of instruction ideally, therefore, ought to be the mother tongue at all the stages of school education.

In the case of learners whose mother tongue is also the regional language or state language, it must continue as the medium of instruction ideally at all the levels of schooling or at least up to the end of the elementary stage. However, in the case of those students whose mother tongue is different from the state language or regional language, the regional language may be adopted as a medium only from the third standard onward. In the earlier years the students' mother tongue ought to be used in such a manner that a smooth transition from the students' operations in the mother tongue to those in the regional language naturally takes place at the earliest."

### **2005 NCF**

The widely debated document on multilingualism and multilingual education recommended that "Home language(s) of children, should be the medium of learning in schools. [home language(s) or mother tongue(s), it subsumes the languages of home, larger kinship group, street and neighbourhood, i.e. languages(s) that a child acquires naturally from her/his home and societal environment. If a school does not have provisions for teaching in the child's home language(s) at the higher levels, primary school education must still be covered through the home language(s)."

### **2019 NEP**

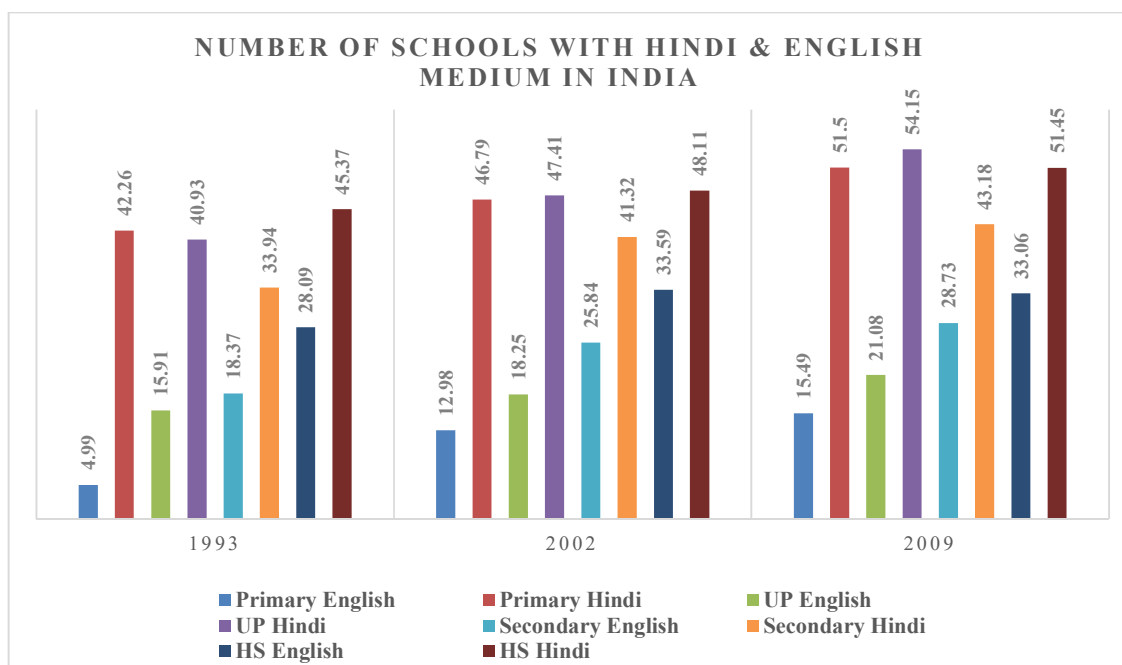
The present draft policy document recommends home language/mother tongue as medium of instruction. It states that "When possible, the medium of instruction - at least until Grade 5 but preferably till at least Grade 8 - will be the home language/mother tongue/local language. Thereafter, the home/local language shall continue to be taught as a language wherever possible." This may not make much difference to the ground situation. In the absence of availability of updated statistics for all languages as medium of instruction in India and all the years of instruction, we can discuss with the information available in public domain. Now we can look at what is happening in the schools in India about medium of instruction.

The table-3, speaks about the status of number of schools with Hindi and English medium in India from 1993 to 2009.

Table – 3  
Number of schools with Hindi and English medium in India

Level	Primary		Upper Primary		Secondary		Higher Secondary	
Year	English	Hindi	English	Hindi	English	Hindi	English	Hindi
1993	4.99	42.26	15.91	40.93	18.37	33.94	28.09	45.37
2002	12.98	46.79	18.25	47.41	25.84	41.32	33.59	48.11
2009	15.49	51.50	21.08	54.15	28.73	43.18	33.06	51.45

[Source: AISES]



Irrespective of the level of education - primary, upper primary, secondary and higher secondary the percentage of number of schools in Hindi and English medium has gone up between 1993 and 2009 in the country. Though there is some variation in number of Hindi schools at some levels, number of English medium schools is increasing unabatedly at all levels of education. In the absence of information about the number of student's enrolment in these years we cannot come to any meaningful conclusion. However, we have the statistics of enrolment of students in different medium of instruction in Karnataka. It is possible to make some generalisations. Information about the enrolment of students into different medium of instruction in Karnataka is given in the table – 4.

Table – 4  
Enrolment of students in different medium of instruction  
at different levels of education in Karnataka

Year	2010-11			2012-13		
Medium	LP	UP	SP	LP	UP	SP
Kannada	89.83	53.90	71.06	76.25	70.38	69.58
English	0.34	40.63	23.00	16.19	22.58	25.42

Urdu	7.34	4.01	3.54	5.85	5.16	3.08
Tamil	0.08	0.18	0.01	0.16	0.15	0.02
Telugu	0.12	0.10	0.11	0.09	0.07	0.04
Marathi	2.25	0.72	2.00	1.38	1.57	1.74
Hindi	0.01	0.19	0.21	0.09	0.09	0.12

[Source: DISE-Karnataka]

The entry to the schooling is from the primary stage. The above statistics reveal that in case of English the enrolment is fast increasing and the enrolment in all medium of instruction is decreasing.

The enrolment of students from 1<sup>st</sup> to 10<sup>th</sup> standards in different medium of instruction in Karnataka during 2013-14 and 2015-16 is given in the table-5. It shows that except in case of Telugu and English medium the enrolment of students has decreased in other mediums. There is an abnormal increase in the enrolment of students in English medium 20.179% to 24.789%.

Table = 5  
Enrolment of students from 1<sup>st</sup> to 10<sup>th</sup> in different  
Medium of instruction in Karnataka

Year	2013-14	2015-16
Kannada	73.210	60.210
English	20.179	24.789
Urdu	4.877	4.566
Marathi	1.454	1.318
Tamil	0.096	0.082
Telugu	0.046	0.058
Hindi	0.134	0.070

[Source: DISE-Karnataka]

At the same time there is an abnormal decrease in the enrolment of students in the Kannada medium 73.210% to 60.210%. It has to be noted that during 2013/14 - 1,00,00,138 students enrolled for 1<sup>st</sup> to 10<sup>th</sup> standards. During 2015/16 - 1,01,10,326 students enrolled for 1<sup>st</sup> to 10<sup>th</sup> standards. From year to year there is an increase in number of students enrolling from 1<sup>st</sup> to 10<sup>th</sup> standards. But the percentage of students enrolling for Kannada medium is consistently decreasing and English medium is steadily increasing. This proves that year by year more percentage of students are enrolling for the English medium and not for other medium of instruction in Karnataka.

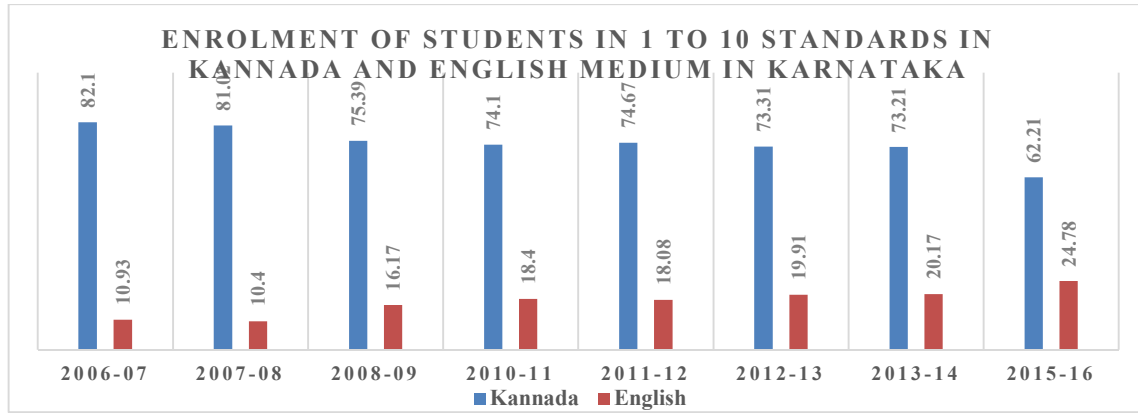
The table – 6 provides the details of the enrolment of students from 1<sup>st</sup> to 10<sup>th</sup> standards in the Kannada and English medium of instruction.

Table – 6  
Enrolment of students from 1<sup>st</sup> to 10<sup>th</sup> standards in Kannada and English  
Medium of instruction in Karnataka

	Year	Kannada	English
1	2006-07	82.10	10.93
2	2007-08	81.02	10.40
3	2008-09	75.39	16.17

4	2010-11	74.10	18.40
5	2011-12	74.67	18.08
6	2012-13	73.31	19.91
7	2013-14	73.21	20.17
8	2015-16	62.21	24.78

[Source: DISE-Karnataka]



This information of nearly one decade or so enlightens us as how the students are moving away from Kannada medium [2006-07, 82.10% to 2015-16, 62.21%] and moving towards English medium [2006-07, 10.93% to 2015-16, 24.78%] in Karnataka.

The same could be the scenario in all most all the states of India but intensities only may vary. Immediate curative measures are essential and no meaning in reiterating earlier policies.

So far, we got acquainted with attempts to arrive at a language policy for education and the ground reality in its implementation. Since education is in the concurrent list of the Seventh Schedule of the Constitution, the language policy formulation for education and its implementation is left to the State governments under the Constitutional safeguards and broad guidelines. So far, the states have opted only for what satisfies them. The result of it is visible.

### Need of the Day

Now, more than seventy years after independence of the country and fifty years of first *National Policy on Education 1968*, after reiterating the same thing in every policy document, we have to understand that our languages are no longer problems but valuable resources to be nourished and properly utilized.

I do not want to blame the union government for the language policy proposed in the draft NEP 2019. It is sad to know that the creators of this document did not think outside their baggage box and hanged on to the failed attempts and tried to remain safe by sticking to NEP 1968. They did not look at the challenging opportunities to change the existing unsuccessful system. The need of this century is a holistic approach and not a patch work approach. Language policy cannot be cut and paste work. It has to be linguistically sound, acceptable to the people and implementable by the government machinery.

It can be seen from the above policy directions that the discipline of language education is burdened with terminologies for the sake of terminologies-home language, local language, mother tongue, first language second language, third language, regional language etc. Before



further discussion let us retain only the terminologies that are needed and transparent to understand and follow. The following terminologies are sufficient for our discussion: mother tongue, regional language, first-second-third language. I would like to clarify that the first-second-third language refers to the chronological order of the introduction of a language in the school education, and nothing less and nothing more.

A golden opportunity to restructure policy of language education after nearly 50 failed years is being lost by the current document *Draft National Educational Policy 2019*. Since at present it is only a draft and it has to be finalised before acceptance for implementation, the issue of language education could be looked afresh, hence these comments and suggestions. Language policy in education has to be linked to people's participation in both knowledge creation/dissemination and their economic welfare. It has to be inclusive policy to include all mother tongues.

The social and political context in which this non-working [TLF] language policy for education was evolved is different from the one that exists in the schools today after 50 years. At that time both Hindi and non-Hindi speaking population was to be kept in good humour and exhibited that they are treated on par and Hindi speakers learn another language and non-Hindi speakers learn Hindi. The first version of NEP 1968 ignored the mother tongue and gave roles for regional languages Hindi and English. This has proved to be grand blunder, in ignoring mother tongue and glamorising English and to certain extent - Hindi. This gave over riding power to English and people started to crave for it in education. The TLF through schooling has helped in the spread of Hindi in the non-Hindi speaking states. It has failed to spread non-Hindi languages in the Hindi speaking states. This affected language learning as well as learning through the language. Due to the constitutional provisions most of the regional languages got declared as official languages of the states and union territories and made efforts to become languages of administration wherever possible. Most unfortunately all regional languages failed to become medium of instruction at all levels, English continues to rule the field. If the regional languages are not made languages of education at all levels for all even now, their growth is bound to suffer.

Continued over emphasis on the TLF has ruined the language education scenario in the country. Slowly rootless students are being produced by the system and they are hanging on to the branches of English. Instead of glamorizing a formula as strategy that eludes effective implementation for the past 50 or more years, a formula that has proven to be non-practicable has to be abandoned. A viable alternative to the TLF for language education in the school curriculum should be worked out.

Regarding the medium of instruction, we have done very little more than parroting the statement that mother tongue medium is the best medium. Is it a correct statement and understanding in all the social and linguistic contexts? Even in cases where there are competing tongues and the contexts in which mother tongue is an un-definable concept? Language taught as a subject and the medium of instruction have lost their inter-link. Teaching of languages from the beginning of the student's career and medium through which the instruction is imparted to him have lost linkages. In most of the cases they have moved in different directions. A student may be learning Kannada as first language but his medium of instruction need not be Kannada, it can be Hindi or English. It is essential to re-establish the relation between first language and medium of instruction for better educational outcomes. Strategies have to be devised in our Indian contexts to switch over from the mother tongue medium to the regional language or English medium in the subsequent stages, since the same medium of instruction is not available at higher levels of education.

Mother tongue is not merely a communication tool, it is a repository of socio-cultural traits, traditional knowledge systems. A mother tongue can survive and develop only if it is learnt at home and as part of the schooling of the child. Earlier policy of language education, as already said was *national integration centric* and was aimed at spread of Hindi, English and development of the regional languages. It is necessary to note that Hindi too is one of the regional languages.

The need of the hour of the language education policy is to be mother tongue/language centric which protects and promotes the mother tongue of the child. In the context of Indian linguistic scenario where all languages are mother tongues but all mother tongues are not languages, one of the suggestions based on the experience of the implementation of previous NPEs is a holistic approach towards language education. This includes: Grade I to V- Mother tongue of the student is the subject as well as medium of education. Grade VI to VIII – Mother tongue or Regional language is subject as well as medium of education. Grade IX and X - the student is at liberty to choose the subject language and medium of education. Here the question is which mother tongue medium? The answer is simple-all the mother tongues listed by the Census of India-2011 are to be allowed to be part of Indian school system.

The *Right of Children to Free and Compulsory Education Act, 2009* says that “medium of instructions shall, as far as practicable, be in child's mother tongue.” The word ‘*as far as practicable*’ has provided ample scope for the states, schools, parents and others to dispense with mother tongue medium and embrace the English or some other medium. We are not aware of any mechanism available to verify the implementation of this section of the Act. This act needs to be amended immediately. In amendment to this Act, these four words ‘*as far as practicable*’ should be deleted and the Act made stronger for implementation. The NPE 2019 promises that RTE “...will be extended downwards to include up to three years of early childhood education prior to Grade 1, and upwards to include Grades 11 and 12.” This is really a welcome extension. The NCERT has announced on Oct 14, 2019 in its pre-school curriculum that “Children between the ages of three and six years should be taught in their own mother tongues, with a focus on learning through play instead of being subjected to rote learning...”<sup>12</sup> It is fine, but who monitors the implementation of this excellent recommendation?

This shift of focus from idealistic *nation centric* to down to earth *mother tongue centric* inclusive language education policy is the need of the 21<sup>st</sup> century India.

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## Plant Life and Richard Powers' *The Overstory*

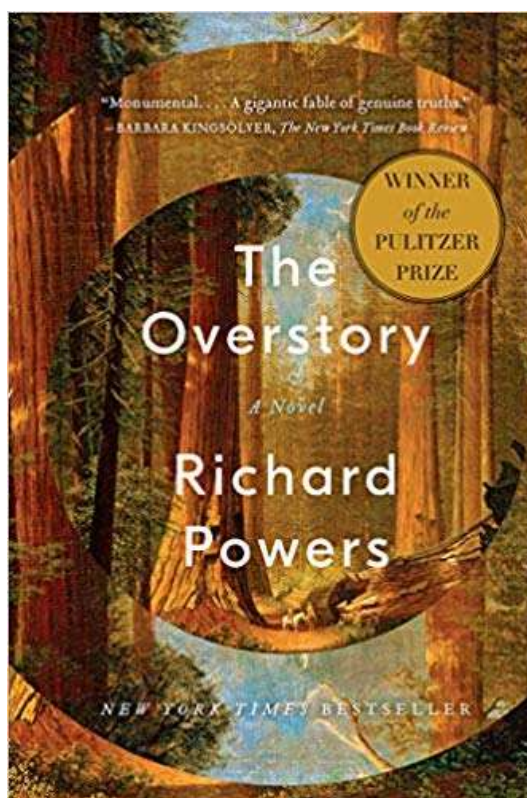
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Courtesy: [https://www.amazon.com/Overstory-Novel-Richard-Powers/dp/039335668X/ref=sr\\_1\\_1?keywords=Richard+Powers&qid=1570738785&s=books&sr=1-1](https://www.amazon.com/Overstory-Novel-Richard-Powers/dp/039335668X/ref=sr_1_1?keywords=Richard+Powers&qid=1570738785&s=books&sr=1-1)

### Abstract

The paper looks at the contribution of Richard Powers as a novelist who blends genres and disciplines with the consummate ease of an artist combining various colours and shades to lend magical touches to landscapes. An abiding strength and theme running through Power's novels is the delicate mixing and inter-mixing of disciplines and the inevitable

overlapping of science with arts, imagination with scientific temperament and artificial intelligence with natural. In one of his novels, he lends his surreal touch by combining the natural sciences with environmentalism and the bigger issues of our time – racism, sexism, gender disparity, discrimination against women in scientific establishments, etc. and shows himself as another Rachel Carson, whose spring of ideas is not silent this time.

**Keywords:** Richard Powers, *The Overstory*, fiction, plant life, eco criticism, ecology, science

## Introduction

Perhaps few writers/novelists are as under rated as Richard Powers whose novels span a whole gamut of genres from eco criticism to quantum physics to computers science. A physicist by profession, Powers is nevertheless the proverbial jack of all trades and master of all that he writes as he wields that pen with the finesse of an astrophysicist working on partial differential equations detailing the fate of the universe and beyond.

Powers is in many ways the Einstein of science fiction with his abstract and sensuous themes. straddling a landscape that only those who are as academically brilliant as he is, would find relevant or even comprehensible.

In fact, in *The Over story*, environmentalism manifests itself as a powerful narrative. The narrative focuses on

“... the interconnected lives trees lead. Their behaviour – the ways they help and provide for each other, and other living things too numerous to count – is a direct rebuke to the way we live today. It would be easy, watching him identify the plants, fungi and mosses around him, to think he had been a botanist all his life, as opposed to a man who spent a frustrating 12 months learning to tell oak from ash” (16 June 2018, Emma John in an interview with Powers for *The Guardian* newspaper).

The novel deals sympathetically with the lives of plants and trees and the feelings they exhibit just as humans do. This is captured so well in the chapter that has a very imaginative and lively character Patricia Westerford. In fact, this is where the novelist brings about the grand alliance of science, spirituality, environmentalism and eco criticism. In every sentence and paragraph, the lines come alive with the spirit of humanism and concern for Nature, making Powers a spokesperson for ecology and eco system.

One of the protagonists of the novel, Patricia Westerford, her precocity brimming through, wonders thus:

Which is more numerous- the stars in the Milky Way or the chloroplasts on a single leaf of corn? Which tress flower before they leaf and which flower after? Why are the leaves at the top of the trees often smaller than those at the bottom? If you carved

your name four feet high in the bark of a beech tree, how high would it be after half a century? (p.115, 2018)

This is symptomatic of how well the writer knows his environment and of how he wants every human to appreciate life around him, which he believes is not restricted to just humans but all living things which humanity too often ignores or chooses to turn a blind eye to because of their own restricted definition of what constitutes life.

As Westerford grows under the caring and compassionate eyes and ears of her father, she learns to appreciate the environment much better than anyone in the neighbourhood. She appositely observes: "... human wisdom counts less than the shimmer of beeches in the breeze," echoing very hauntingly the words of Wordsworth:

To see a World in a Grain of Sand  
And a Heaven in a Wild Flower  
Hold Infinity in the palm of your hand  
And Eternity in an hour  
A Robin Red breast in a Cage  
Puts all Heaven in a Rage  
A Dove house filld with Doves & Pigeons  
Shudders Hell thr' all its regions  
A dog starvd at his Masters Gate  
Predicts the ruin of the State (Auguries of innocence)

Patricia is fed on a diet of Greek and Roman myths and legends about trees, angels, fairies, and of man's intimate relations with Mother Nature. As botany major, she quite sees the disconnect between what her science professors tell her and what she has actually observed: the professor wants deadwood removed while she sees the necessity of their presence for keeping the forest alive.

A healthy forest must need dead trees. They have been around since the beginning. Birds turn them to use, and small mammals and more forms of insect lodge and dine on them than science has ever counted (pp.121-122).

While researching the behaviour of trees, she stumbles on a truth that one of India's foremost scientist had discovered nearly a century ago – that plants and trees indeed have "emotions", and process in their own way threats, pain, loss and joy.

Jagadish Chandra Bose was very famous for his experiments with plants which he believed had the same capacity for experiencing pain and pleasure as humans.

Sanchari Paul (2016) suggests that Bose strongly believed that plants had a sensitive nervous system, not unlike that of animals, and that their responses to external stimuli could

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be measured and recorded. His belief was strengthened by the results of his experiments. For instance, in one of his experiments, the plant was dipped in bromide (a poison). The pulse beat of the plant, shown as a light spot on the smoked plate, became unsteady once the plant started taking in the poison, proving that plants have life.

Westerford invests her theories with anthropomorphic thrust which her fellow students apparently won't believe or regard with respect. Yet she persists in what she does and in using very scientific methods to probe deeper into plant life. She comes up with revelations that trees have a social life and that they warn each other of impending threats to their existence and that they communicate through release of chemicals and gases.

She achieves this using the very scientific methods that her professors used. However, her professors ended up botching her attempts to bring these facts to light to humanity.

Westerford employs "gas chromatography – mass spectrometers" (p. 124) to carry out her experiments. She discovers that trees protect each other and warn other trees of any imminent threats like humans in a colony do.

The trees under attack pump out insecticides to save their lives. That much is uncontroversial. But something else in the data makes her flesh pucker: trees a little way off, untouched by the invading swarms, ramp up their own defenses when their neighbour is attacked. Something alerts them. They get wind of the disaster, and they prepare. She controls for everything she can, and the results are always the same. Only one conclusion makes any sense: The wounded trees send out alarms that other trees smell. Her maples are *signaling*. They're linked together in an airborne network, sharing an immune system across acres of woodland. These brainless stationary trunks are protecting each other. (p. 126)

Westerford proves through rational and very logical means that trees indeed are living beings blessed with the same capacity for pleasure and pain as humans and that one cannot take their presence for granted or view them as lifeless automatons with little or no ability to appreciate what is happening around them.

It is here that Powers shows how science and religion intermingle: Hindus have always worshipped trees as beings with special powers. In the Bhagavad Gita, Lord Krishna declares that among trees he is the fig (asvattha) tree.

*asvatthah sarva-vrksanam/devarsinam ca naradah  
gandharvanam citrarathah/siddhanam kapilo munih*

"Of all trees I am the holy fig tree, and amongst sages and demigods I am Narada. Of the singers of the gods [Gandharvas] I am Citraratha, and among perfected beings I am the sage Kapila." (Bhagavad Gita, chapter 10, verse 26)

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This is how in chapter after chapter and story after story, Powers brings to bear his love of nature while also simultaneously showing how scientifically one may attest to the presence of life and humanity in all beings, plants and trees included.

Powers wants humans to respect Nature and preserve her against depredations and mindless slaughter in the name of technological advancements.

Westerford knows fully well that her study has far-reaching implications for science and human existence. Yet, as it often happens in academia and institutions of higher learning, her conclusions are dismissed contemptuously as the conclusions of a dreamer even though no scientist makes an effort to replicate her study or even try to establish if the conclusions have a valid scientific footing.

The fate that befalls Westerford is akin to that of scientists and environmentalists whose warning bells to climate change deniers and global warming deniers have gone unnoticed and ridiculed. Westerford is the unlucky victim of a double whammy – being a scientist and being a woman in a male dominated and dictated profession. She finds it very hard to even gain a respectable job or career after publishing the results of her study. Powers thus alludes very subtly to how while trees and plants try to protect each other and warn each other of a possible calamity, humans distrust each other and try to pull each other down for the flimsiest of reasons, be it in terms of race, gender, caste or competition.

Eventually, Westerford's career has parallels with that of a famous Israeli materials engineer and scientist Dan Shechtman who was considered a charlatan by the scientific establishment which derided his discovery as that of a pseudo scientist. Dan Shechtman had discovered the existence of quasi crystals, a phenomenon thought impossible by scientists until then because that would go against some of the dearly held beliefs about the nature of matter and crystals.

A Nobel laureate himself, Linus Pauling is reported to have said – “Danny Shechtman is talking nonsense, there are no quasi-crystals, just quasi-scientists.” Dan Shechtman was in the wilderness for over 30 years until he won the Nobel prize for exactly his momentous discovery of long ago. Westerford finds herself staring at the bottom of the barrel and wins the battle while losing the war.

Powers finds enough fire power to fire such shots at the Establishment for being cynical and ruthlessly prejudiced in its approach, ironically, to matters concerning science and scientific discoveries. He also makes a point of subtly hinting that science needs evolving from being strictly soulless to having a soul breathed into it by looking at sources other than science alone.

Powers also points to how science is yet to grapple with issues of a metaphysical nature which instruments and devices, equations and assumptions are simply too underwhelmed to handle. Einstein is reported to have said: “Science without religion is lame, religion without science is blind.” Powers reinforces this albeit with a different focus: science needs literature and humanities while humanities need scientific approach.

As a student of literature and later a student of physics, Powers only knows too well the pitfalls of subjecting everything to scientific scrutiny while ignoring the moral, ethical and emotional dimensions to research.

The novel *The Overstory* is a rich and fitting tribute to the genius of Powers who is at home dealing with themes and thematic concerns as disparate as religion, literature and science.

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**Portrayal of Women Characters in Selected African Writing  
in English**

**Md. Minhazul Islam**

**A Thesis**

**submitted in partial fulfillment of the requirements for the  
degree of Master of Arts in English**



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**March 2015**

# **Portrayal of Women Characters in Selected African Writing in English**

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**March 2015**

## Declaration

I hereby declare the thesis titled “The portrayal of women characters in selected African writing in English” was commenced by me in partial fulfillment of the requirements for MA in English Literature degree at Southeast University. I would like to confirm that this thesis has not been previously submitted for any other degree and has been made for the first time. I also acknowledge that I have duly cited all the references I have taken from different sources.

**Name of the Candidate:** Md. Minhazul Islam

**ID:** 2013220201006

**Name of the Degree:** Master of Arts

**Title of the Dissertation:** “Portrayal of Women Characters in Selected African Writing in English”

**Course Code:** ENG- 5239(1)

**Field of Study/ Department:** English (Literature)

**Candidate’s Signature:** \_\_\_\_\_

**Date:** \_\_\_\_\_

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## Abstract

A whole lot of works have been carried out on portraying female characters in African Writings. The characters in African Literature have taken numerous forms possessing all the qualities a character could have. Female characters in African Literature show dissimilarities compared to the characters in other literatures because of Africa's diverse cultures and religions. To uphold female characters and to critique an African literary work some theories have been used by critics and researchers. Among them traditionalist theory, functionalist theory, feminist theory or womanist theory are noteworthy and widely used. As these are gender-oriented theories, they are used for the virile comprehension and exact interpretation of women characters. Regarding feminism, interpretations of the Western World are different from those of Third World countries and thus the discourse black feminism has appeared to inspect if colonizers had laid any effects on men's attitudes and behaviors toward women and no theories other than postcolonial feminism will serve this purpose. Hence an attempt to investigate the matter at stake has been made, using Black and Post-colonial feminism in some of the selected African Writings in English. This thesis will cover *The Lion and the Jewel* by Wole Soyinka, and *Things Fall Apart* by Chinua Achebe.



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## Introduction

Like other established Literature, African Literature in English has emerged as an equally recognized and accepted form of literature prolifically excelling in all genres. The characters in African Writing are vividly portrayed reflecting traditions and cultures of African societies. This thesis is entitled to find out the women's conditions in African societies and to explore the causes of their plights as found in some of the selected African Writing. From multifarious African Writings a novel and a play have been selected to investigate and evaluate the portrayal of women characters from the perspectives of post-colonial and black feminism. The novel is *Things Fall Apart* by Chinua Achebe. The only play selected in this study is *The Lion and the Jewel* by Wole Soyinka. These texts have been selected because of its regional aptness and the division of African societies in myriad clans. The characterization of women in different parts of Africa and the characterization of women in other parts of the World are not the same. To portray and interpret the characters of women in any writing from feminist perspectives certain things are ignored if done on western notion of feminism which later on gave birth to the discourse black Feminism. To check if colonizers had brought about any changes to people's attitudes and perceptions, post-colonial feminist approach has been applied. Therefore, to portray the characters of women in selected African Writing in English postcolonial and black Feminist approaches have been used as theoretical frameworks. I will investigate the following questions in this research—

How have the women characters in these writings been portrayed?

Did the writers use any masculinist view in portraying the female characters in their writings? These and a lot more were looked at carefully in this paper.

## Methodology:

In carrying out this study, *The Lion and the Jewel* and *Things Fall Apart* have been used as primary sources and the secondary sources consist of critiques of these two African Writings, scholarly journals, web portals, e-books and websites. To analyze the texts the methods of coding and decoding were followed along with discourse analysis. An attempt to clarify everything clearly and easily has been made from the very first chapter of this thesis paper.

## Chapter One: Literature Review

In this chapter, a review of the published literature in this area has been provided. Reviewing the published literature, the answer to why further study is needed in this area has been given in this chapter.

### Literature Review

Women in African writings have been portrayed by many critics. While criticizing any African literary work, most of the writers or the critics have taken up the help of different theories and have discussed respective texts in various contexts. Porter (n.d.) in his article on Ideology and the Image of women brings on the issue whether writer's ideology rather than his biological identity works behind portraying female characters in his writing.

Adeyemi & Ajibade (2009) in their write-up have investigated the portrayal of female characters in two ways-one women portrayed as bad and the other women portrayed with good qualities as loving, hard-working and serious minded. (p-1). In doing so they used feminine approaches.

Kenalemang (2013) in his research paper analyzed the pre and post-colonial Igbo society to direct misleading European novels that depicted Africans as savages and examined the effects of European colonialism on Igbo society. Strong-leek (2001) also in her paper Reading as a woman used the theory of feminism.

So many theses have been written about African literature but no criticism was done by juxtaposing theories, which would address the issues pertaining to the portrayal of female characters in any writing. That is why in this thesis an attempt has been made to portray the female characters in some of the selected African writing in English by using post-colonial and black feminist theories.

This chapter has outlined a literature review in the area of female characters in African literature. In next chapter, related theories will be discussed.

## Chapter Two: Theory in Use

This chapter will provide a theoretical overview of the various aspects related to the portrayal of women characters and in doing so the concept of character, post-colonial and black feminism theories have been discussed for getting the better picture of women in African society.

### Concept of Character

In ancient Greece the idea of character was depicted in Aristotle's *Poetics* (as in Butcher 2010) that 'characters are the men in action and these men must be either of a higher or lower type. Moral character mainly answers these divisions, goodness and badness being the distinguishing marks of moral differences. It follows that we must represent characters either as better than in real life, or as worse, or as they are. Polygnotus depicted men as nobler than they are, Pauson as less noble, Dionysius drew them true to life. In respect of Character there are four things to be aimed at. First, and most important, it must be good. Now any speech or action that manifests moral purpose of any kind will be expressive of character: the character will be good if the purpose is good. This rule is relative to each class. Even a woman may be good, and also a slave; though the woman may be said to be an inferior being, and the slave quite worthless. The second thing to aim at is propriety. There is a type of manly valor; but valor in a woman, or unscrupulous cleverness is inappropriate. Thirdly, character must be true to life: for this is a distinct thing from goodness and propriety, as here described. The fourth point is consistency: for though the subject of the imitation, who suggested the type, be inconsistent, still he must be consistently inconsistent. As an example of motiveless degradation of character, we have Menelaus in the *Orestes*; of character indecorous and inappropriate, the lament of Odysseus in the *Scylla*, and the

speech of Melanippe; of inconsistency, the Iphigenia at Aulis — for Iphigenia the suppliant in no way resembles her later self' (i & xv).

But the idea of character in Elizabethan period is somewhat different from the Greek notion of character. Everybody in our lives plays a character. As Shakespeare would say:

‘All the World’s a Stage

And all the men and women are merely players’ (Shakespeare, 1599).

Character in real life and a character in a written work are different. It may sometimes be identical as real life situation as characters in any written work is the reflection of our society.

Characters are the persons represented in a dramatic or narrative work who are interpreted by the readers as possessing particular moral, intellectual and emotional qualities by inferences from what the persons say and their distinctive ways of saying it- the dialogue and from what they do-the action. The grounds in the characters, temperament, desires and moral nature for their speech and actions are called their motivation. (Abrams, 2007).

Characters among various tribes, religions and nations often vary. Also, characters of gender do bear peculiarity, essentially because of variations and disparity between cultures, custom and traditional affiliations. (Adeyemi & Ajibade, 2001).

The characters in *The Lion and the Jewel* and the *Things Fall Apart* are bestowed with the aforementioned qualities. Both Chinua Achebe and Wole Soyinka flawlessly portray the characters in their respective writings.

### **Post-colonial Feminism**

Before elaborating on post-colonial feminism, a brief discussion on feminism and post- colonialism is given here.



Feminism is of crucial interest to post-colonial discourse for two major reasons. First, both patriarchy and imperialism can be seen to exert analogous forms of domination over those they render subordinate. Hence the experiences of women in patriarchy and those of colonized subjects can be paralleled in a number of respects, and both feminist and post-colonial politics oppose such dominance. Second, there have been vigorous debates in a number of colonized societies over whether gender or colonial oppression is the more important political factor in women's lives. This has sometimes led to division between Western feminists and political activists from impoverished and oppressed countries; or, alternatively, the two are inextricably entwined, in which case the condition of colonial dominance affects, in material ways, the position of women within their societies. This has led to calls for a greater consideration of the construction and employment of gender in the practices of imperialism and colonialism. Feminism, like post-colonialism, has often been concerned with the ways and extent to which representation and language are crucial to identity formation and to the construction of subjectivity. For both groups, language has been a vehicle for subverting patriarchal and imperial power, and both discourses have invoked essentialist arguments in positing more authentic forms of language against those imposed on them. Both discourses share a sense of disarticulation from an inherited language and have thus attempted to recover a linguistic authenticity via a pre-colonial language or a primal feminine tongue. However, both feminists and colonized peoples, like other subordinate groups, have also used appropriation to subvert and adapt dominant languages and signifying practices. ( in Ashcroft, Griffiths & Tiffin,2007).

The texts of feminist theory and those of post-colonialism concur on many aspects of the theory of identity, of difference and of the interpellation of the subject by a

dominant discourse, as well as offering to each other various strategies of resistance to such controls. Similarities between ‘writing the body’ in feminism and ‘writing place’ in post-colonialism; similarities between the strategies of bisexuality and cultural syncretism; and similar appeals to nationalism may be detected (Ashcroft 1989). In the 1980s, many feminist critics (Carby 1982; Mohanty 1984; Suleri 1992), began to argue that Western feminism, which had assumed that gender overrode cultural differences to create a universal category of the womanly or the feminine, was operating from hidden, universalist assumptions with a middle-class, Euro-centric bias. Feminism was therefore charged with failing to account for or deal adequately with the experiences of Third World women. In this respect, the issues concerning gender face similar problems to those concerned with class. Mohanty, for instance, criticizes the assumption that all of us of the same gender, across classes and cultures, are somehow socially constituted as a homogeneous group identified prior to the process of analysis. . . . Thus, the discursively consensual homogeneity of ‘women’ as a group is mistaken for the historically specific material reality of groups of women. (Mohanty 1984: 338) Domatila Barrios de Chungara’s *Let Me Speak* demonstrates how the material reality of different groups of women can lead to very different perceptions of the nature of political struggle. When she was invited to the International Women’s Year Tribunal in Mexico City in 1974, the difference between the feminist agenda of the tribunal and her own political struggle against oppression in the Bolivian tin mines became very clear. In her view, the meeting’s World Plan of Action ‘didn’t touch on the problems that are basic for Latin American women’ (Barrios de Chungara 1977: 201).

The overlap between patriarchal, economic and racial oppression has always been difficult to negotiate, and the differences between the political priorities of First and

Third World women have persisted to the present. Such differences appear to be those of emphasis and strategy rather than those of principle, since the interconnection of various forms of social oppression materially affects the lives of all women. More recently, feminism has been concerned that categories like gender may sometimes be ignored within the larger formation of the colonial, and that post-colonial theory has tended to elide gender differences in constructing a single category of the colonized. These critics argue that colonialism operated very differently for women and for men, and the ‘double colonization’ that resulted when women were subject both to general discrimination as colonial subjects and specific discrimination as women need to be taken into account in any analysis of colonial oppression (Spivak 1985a, 1985b, 1985c and 1986; Mohanty 1984; Suleri 1992). Even post-independence practices of anti-colonial nationalism are not free from this kind of gender bias, and constructions of the traditional or pre-colonial are often heavily inflected by a contemporary masculinist bias that falsely represents native women as quietist and subordinate. One illuminating account of the connections between race and gender as a consequence of imperial expansion is Sander L. Gilman’s ‘Black bodies, white bodies’ (1985), which shows how the representation of the African in nineteenth-century European art, medicine and literature, reinforced the construction of the sexualized female body. The presence of male or female black servants was regularly included in paintings, plays and operas as a sign of illicit sexual activity. ‘By the nineteenth century the sexuality of the black, both male and female, becomes an icon for deviant sexuality in general’ (228).

Furthermore, the ‘relationship between the sexuality of the black woman and that of the sexualized white woman enters a new dimension when contemporary scientific discourse concerning the nature of black female sexuality is examined’ (231).

Notorious examples of prurient exoticism, such as the Hottentot Venus displayed on tour in England, provide material examples of the ways in which signs of racial otherness became instrumental in the construction of a (transgressive) female sexuality. In settler colonies, although women's bodies were not directly constructed as part of a transgressive sexuality, their bodies were frequently the site of a power discourse of a different kind. As critics like Whitlock have argued, they were perceived reductively not as sexual but as reproductive subjects, as literal 'wombs of empire' whose function was limited to the population of the new colonies with white settlers. (in Ashcroft, Griffiths & Tiffin, 2007).

Postcolonial feminism is a relatively new stream of thought, developing primarily out of the work of the postcolonial theorists who concern themselves with evaluating how different colonial and imperial relations throughout the nineteenth century have impacted the way particular cultures view themselves. This particular strain of feminism promotes a wider viewpoint of the complex layers of oppression that exist within any given society.

Postcolonial feminism began simply as a critique of both Western feminism and postcolonial theory, but later became a burgeoning method of analysis to address key issues within both fields. Unlike mainstream postcolonial theory, which focuses on the lingering impacts that colonialism has had on the current economic and political institutions of countries, postcolonial feminist theorists are interested in analyzing why postcolonial theory fails to address issues of gender. Postcolonial feminism also seeks to illuminate the tendency of Western feminist thought to apply its claims to all women around the world, when in reality the scope of feminist theory is limited. In this way, postcolonial feminism attempts to account for perceived weaknesses within both postcolonial theory and within Western feminism. The concept of colonization

occupies many different spaces within postcolonial feminist theory; it can refer to the literal act of acquiring lands or to forms of social, political, and economic enslavement in a society. (post-colonial feminism,2015)

### **Black Feminism**

The Black Feminist Movement was formed to address the ways sexism, racism, and classism influences the lives of black women whose needs were ignored by the black men of the Black Liberation Movement and white women in the Women's Movement. The movement has spawned several important organizations which are committed to the struggle against all forms of oppression. They have created a unique model for cross-class organization in which the needs of the poor are not usurped by the needs of the middle-class and the wealthy.

The effectiveness of the movement has not been uniformed in the white feminist and black communities. Many white women in the feminist movement have acknowledged their racism and made attempts to address it in anti-racist training seminars. Feminist theory now includes an analysis of the way race, class, sexuality, as well as gender influence women's lives. The women's studies departments of many prominent universities and colleges now have courses which focus on black women's writings and history, in the United States and in other countries. However, in the black community, the movement has not been as effective. The rhetoric of current black liberation movements still fails to adequately address issues which affect black women. Awareness of sexism has increased within the black academic community but the popular culture (especially that which primarily involves black men, such as the rap music industry) continues to be extremely sexist and misogynist. There are several challenges facing the Black Feminist Movement. Most importantly, the

movement must find a way to broaden support among black and Third World women.

(Black feminism, n.d.)

Education about the true nature and goal of the movement as well as resources and strategies for change must reach the women who have little or no access to the movement. There is a need for the development of mentor relationships between black women scholar/activists and young black students, both female and male. Individual struggle must be connected with a larger feminist movement to effect change, and so that new black feminists need not reinvent theory or search again for history that was never recorded. There is also a need to develop black female subjectivity to address black women as the primary audience of theoretical and critical black feminism. Black women and men need to develop a critical style which encourages further dialogue and development of ideas rather than merely 'trashing' and silencing new black feminist voices. Respect for fellow black women must be developed and guarded in spite of the sexist, racist, and classist 'cultural baggage' with which all Americans are weighed down. Differences among black women must be acknowledged and affirmed, rather than ignored. Finally, alliances must be strengthened between the black feminist movement and its parent movements. The black feminist movement must hold the current male-dominated black liberation movement accountable for its sexism and at the same time work with the movement to end the oppression of black people. As well, there must be a working dialogue between the white-dominated feminist movement and the black feminist movement to continue to develop theory and action which strives toward the end of sexism (Black feminism, n.d.).

In fine this chapter has sufficiently elaborated on the theories which address all the issues pertaining to the portrayal of women characters in selected African Writing in

English and their whereabouts in those societies. The next chapter will provide the plot summaries of *the Lion and the Jewel* and *Things Fall Apart*.



## Chapter Three: Plot Summary

Chapter three concerns itself with the plot summaries of *the Lion and the Jewel* and the *Things Fall Apart*. The summaries have been provided in short.

### *The Lion and the Jewel*

The play has three episodes: Morning, Noon and Night. The action of the play is confined to a single day. The play starts with the appearance of Sidi, the true village belle, a slim girl with plaited hair in the vicinity of bush school at the outskirt of Ilujinle. The young, iconoclast and outwardly westernized schoolteacher, Lakunle being overwhelmed by Sidi's charm and beauty has been wooing her for quite some time now. While teaching arithmetic table to his students, Sidi is seen with a pail on her head from the school window. Lakunle comes out and offers to take the pail from Sidi showing concern that carrying loads on her head may ruin her neck and also objects her clothing. Sidi being unable to understand any of his big loud words about western manner of dressing and love wants to pulp his brain which Lakunle finds natural as women possess less brain than men. When Sidi wants her pail back, Lakunle tells her that he will turn the whole village upside down starting with crafty rouse Baroka and he wants her by his side in doing this. Sidi insists on her bride-price to be paid first which Lakunle finds an archaic outdated and savage custom. Sidi, on the other hand, finds the custom of kissing strange and unhealthy. The village girls come giving out that the city photographer has come back with the pictures of Sidi and Baroka on a glossy magazine. Sidi is thrilled to see her beauty on the magazine while Bale Baroka's picture is at the corner beside the village latrine. The morning episode finishes with a mime where Lakunle is forced to play the part of a drunkard. They also deride Baroka who is seen at the end of the episode staring at his copy of magazine, particularly at Sidi's photograph nodding and murmuring 'yes, yes...it is five full

months since last I took a wife'. In noon episode Sadiku, head of Baroka's wife, brings a message from the Bale asking Sidi to become his wife. Sidi refuses Sadiku's proposal and even declines the invitation to sup with Baroka. Being rejected by Sidi he impersonates of lost manhood and tells Sadiku not to reveal his shame to anyone which he knew Sadiku will not do and that will eventually bring Sidi to his Bush palace. In last and the longest episode of the play Sidi having knowledge of Bale's impotence decides to go to sup with him and ridicule his lost manhood. When she goes to bush palace, she is impressed with Baroka's prowess and virility. After winning all the bouts of wrestling in order to lure Sidi Baroka tells his plan to modernize the village, beginning with printing stamps with Sidi's photograph for postal and legal documentation purposes. Now that Baroka is sage is clear to Sidi and every word he speaks seem wise to her that helped the Bale to execute his plan. When Sidi is late, Lakunle and Sadiku are worried. Sidi coming back from the bush palace tells Sadiku that the lost manhood was a trick and wishes to get married soon. Though Lakunle becomes happy hearing that, Sidi then tells that she is going to marry Baroka. Lakunle, at this being heartbroken, get over with soon and chases a girl with skirt.

### ***Things Fall Apart***

*Things Fall Apart* is a classic novel by Chinua Achebe. The name has been taken from W. B. Yeats, The 'second coming'. *Things Fall Apart*, a story centered on the life of the protagonist Okonkwo, tells us how an African tribe falls apart by the colonial imposition. As the novel develops Okonkwo accidentally kills a fellow tribe's man which is a sinister act according to the earth goddess and it must be paid with an exemplary punishment. So, he and his family are banished from Umuofia for seven years. During his banishment white missionaries come to Umuofia and change the village. After serving the seven-year punishment in exile in his motherland Onokwo

when returns to Umuofia, his own village, he finds that everything has undergone massive change. Being unhappy with the change brought about by the white missionaries Okonkwo and other villagers coalesce together to drive out the bringer of change from their land. The endeavor goes fruitless as the missionaries send their messengers to abort the meeting. Okonkwo being furious kills one of the messengers and in shock at his action the villagers let the other messengers escape. The messengers report back to the missionaries and they leave for him to bring him to justice. But Oknokwo upon realizing that the villagers are not with him to fight against white missionaries hangs himself.

At this point of this write-up, this chapter has provided plot summaries in essence to accomplish better textual analysis in the following chapter.

## Chapter Four: Portrayal of Women Characters

In this chapter textual analysis of *the Lion and the Jewel* and the novel *Things Fall Apart* has been carried out using the theories discussed in chapter two to point out the women's conditions in Africa.

Beyond any doubt, definitely, there are various perspectives with regard to the issue of women in society. Indeed, there are huge works on the issues that have to do with women character generally in life. Women had been portrayed as wicked, heartless, prostitute, mother, wife, sister, deceit, partner and confidant. (Adeyemi, & Ajibade, 2001)

Women have been portrayed by many writers across the world both as bad and good. In this study an attempt to review the subject matter; portrayal of women characters in selected African Writing in English has been made.

### *The Lion and the Jewel*

The play *The Lion and the Jewel* is the quintessence of typical traditional African women's characterization. The entire play revolves round the character of Sidi. The play has two major female characters. Each has been portrayed in different ways. In this play the characterization of female characters reflects the inclination to cultural beliefs and traditions. The play opens with Lakunle talking to Sidi 'the village belle' to marry whom both crafty, self-indulgent and tradition loving Baroka and xenophile Lakunle are seen keep trying throughout the play. Here major characters in the novel in relation to their disposition with a resistance for the protagonist Sidi will be shown from a feminist point of view. The protagonist is an African village belle who agrees to marry westernized schoolteacher Lakunle provided the bride-price is paid first after his continuous endeavor of courtship. She says:

‘I’ve told you, and I say it again

I shall marry you today, next week

or any day you name

But my bride-price first be paid.' (Soyinka, 1963: 7)

Here bride-price though is a traditional African practice, yet it carries a deeper meaning for women in African Yoruba society. Bride-price is the symbol of a girl's chastity without which a girl is not treated with honor and dignity in Yoruba society. Here it is very much evident that Sidi is well aware of her pride and dignity which she shows stubbornly clinging to the demand of her bride-price to be paid first. The other issue to be addressed in this play is the fact that chastity is being the determinant of African society's women's dignity and honor. Sidi, while talking with Lakunle, says 'will you make me the laughing-stock? Well, do as you please. But Sidi will not make herself a cheap bowl for the village spit' (Soyinka, 1963: 7). This suggests that women of Nigerian Yoruba society are constantly in male domination in every walks of their lives. Whereas male can have as many as sexual partners, the females are kept away from having sexual relationships before marriage. At the very first scene of the play female characters have been stereotyped saying 'weaker sex'. The playwright nicely portrayed the feminist aspect through the dialogue of Sidi and Lakunle. One stereotyped woman saying weaker sex latter came with instant protest saying 'The weaker sex is it? Is it a weaker breed who pounds the yam or bends all day to plant the millet with a child strapped to her back?' (Soyinka, 1963: 4).

The writer was very much conscious in portraying female characters in this play which he proves portraying the women characters through both lenses of feminism. Through Lakunle's dialogue 'I do not seek a wife to fetch and carry, to cook and scrub. To bring forth children by the gross...' (ibid, 7). It is conspicuous that Lakunle reflects

the attitude towards women which he got from the western colonizer who left many of the native Nigerians ambivalent and xenophile.

As Kumar says, 'he appears to be a champion of feminism in course of the play' (p.8) which is the representation of western feminism. Through this dialogue a vivid picture of African women is upheld to the readers. In male dominated polygamous African society women are denied equal rights and merely used as object of male satisfaction. If we further have a look at what Lakunle says to Sidi at the morning scene, we can easily realize the conditions an African wife has to go through at her husband's house. He says, 'I will not have you wait on me till I have dined...no wife of mine, no lawful wedded wife shall eat the leavings off my plate' (ibid, 8).

Women as wives are deprived much more of their rights than unmarried girls. This play not only embodies that African women are the victim of all sort of oppressions of male dominated society but also shows how women are themselves involved in degrading their status by helping their male partners in choosing wives for them. Women in their own society are facing discriminations even in their own houses. While favorite gets to live with Baroka, others have to live at outhouses. Sadiku, being the senior wife of the village Bale, is working as a go-between and soliciting brides for him. Kumar (2011) said 'the female characters like Sidi and Sadiku are the representation of the doubly oppressed in the society where female members are highly marginalized by the males. They are the symbol of marginality, particularly Sidi. She never allows any rational ideas into her mind which is advised by Lakunle...greatly supports and argues for her society and its tradition. She does not want to come out of the conventional ideologies. She does not know that she is marginalizing herself for the ideologies of the society.' (p. 8). Baroka, stunned by the beauty of Sidi after seeing her picture on the magazine, expresses his desire to take

her as a wife and sends for Sadiku on that account. While Sadiku proposes Sidi of being Bale's last wife and tries to persuade her, Sidi says that she is not so gullible and says why the Bale doesn't propose her before her photo being exposed to the whole wide world. She says to Sadiku 'You waste your breath...can you see? Because he sees my worth increased and multiplied above his own; because he can already hear the ballad-makers and their songs in praise of Sidi, the incomparable, while the Lion is forgotten. He seeks to have me as his property where I must fade beneath his jealous hold'. (ibid, 21)

Sidi herself, though described in the opening stage directions as a true village belle, here readily adopts Lakunle's modern terminology to protest Baroka's regarding her as his property and convinces her self-worth through the fame afforded her by Western photography, a fame she then uses to advance her local status. (Batra, 2010).

Here social status is another fact which has to be taken in consideration which in case of Sidi went above the village Bale Baroka that he cannot tolerate. That's why to lower her status and to uplift his own he wants Sidi as his wife which is very much clear in Sidi's dialogue. She says, 'He seeks new fame as the one man who has possessed the jewel of Ilujinle' (ibid, 21). In playwright's discussed society women are suppressed and no way have they been given any chance to equal their status with men. If opportunity comes to anyone, attempts have been made to scotch that through taking her as a wife or concubine. In male dominated African society women are forlorn the moment the male partner pleases. We see it while the Favorite was plucking hair from the Bale's armpit and he was telling her the art of plucking armpit's hair which the current favorite could not master yet, but she tells him that she will learn. Baroka in reply tells her that she is going to take a new wife that night. He says 'You have no time, my dear. Tonight, I hope to take another wife and the honor of this task, you



know belongs by right to my latest choice' (ibid, 27) Favorite at this being furious gives a sudden, sharp and vicious pull at Bale's hair of armpit as she had no other way to protest his taking another wife. Women have been portrayed helpless, powerless and devoid of fundamental rights. Sidi declines the marriage proposal of Sadiku of being Bale's last wife. Baroka freaks out at this and tells Sadiku giving the role of confidant which he knew she would not be able to perform that his manhood ended about a week ago to get Sidi in his palace which was his tactic. Sadiku though mourn the loss of Bale's manhood which he pretends to loss makes her happy inside. She readily celebrates that with dance and rituals and shares the incident with Sidi which she was verboten. The duo celebrates the loss of manhood dancing and Sidi plans to mock his manhood going to sup with Baroka nevertheless Lakunle's inhibition which causes her at the long run to loss chastity and be the Bale's Favorite without bride-price. In this episode of the play when Sidi went to the bush palace to goof on Baroka She said if his current favorite, Ailtau, in any way was dissatisfied with her lord and husband to lampoon his lost manhood.

In reply to Sidi's asking, Baroka said 'Do you think the lion has such leisure that he asks the whys and wherefores of a woman's squint?' This dialogue of Baroka suggests that women are objects of male satisfaction. It is no concern to him if his partner is satisfied or not.

### ***Things Fall Apart***

The novel introduces a female character in the second chapter where a daughter of Umuofia has been killed by a man of Mbaino village. For murdering of a girl of Umuofia, the murderer gave his son and a girl as compensation fearing the dire ramifications of getting into a war with Umuofia. Ikemefuna was the boy given to Okonkwo but why he did not know. He said 'He could not understand what was

happening to him or what he had done. How could he know that his father had taken a hand in killing a daughter of Umuofia? All he...And so the stranger had brought him, and a girl, a long, long way from home, through lonely forest paths. He did not know who the girl was, and he never saw her again'. (Achebe, 1958: 10). From this it can easily be understood that how was the conditions of girls in that society. A girl not even the murderer's own was given to as compensation to what she had no connection with.

In this novel only the portrayal of major female characters will be explored from the feminist point of view. Ojiugo, the youngest wife of Oknokwo, went to plait her hair without cooking meal for his children and husband. At this Oknokwo being angry beat her heavily. Though he has beaten other wives several times, nobody showed concern. They only raised their voices against the beating of Ojiugo as it was the sacred week. Breaking peace in the sacred week is an offence. Just before the New Yam Festival Oknokwo's second wife Ekwefi had merely cut a few leaves off to wrap some food. On this trivial reason Oknokwo gave her a sound beating. This time nobody came to say anything. After beating when he was going for hunting with his gun, Ekwefi who just got beaten murmured something about guns that never shot. Unfortunately for her Oknokwo heard it and ran madly at her with the loaded gun. He pressed the trigger and there was a loud noise accompanied by the wail of the wives and the children. He almost killed her for nothing. Ekwefi, the second wife of Okonkwo, loved him so dearly. She was fond of wrestling. When he threw the cat on great wrestling match, he could not marry her as he was too impoverished to pay her bride-price. Few years later, she ran away from her husband and came to live with Oknokwo. But she gets beaten every now and then without any reasonable cause. This is what she gets for her love. Strong Leek (2001) says investing the aforementioned portrayal of women that

particularly in reference to women, the unanimity of patriarchy is the main priority of the community rather than the physical safety of its women. Furthermore, there is no regard from elders about Ojiugo's condition, to the contrary, one elder boldly asserts that she is at fault and thus the beating itself is not the point of contention. Moreover, because Ekwefi is beaten after this week is no outrage beyond the intercession of the other two wives who dare say in support of their wounded sister, 'It is enough'. Communal events merely continue as normal. The great fight is fought, and new wrestling heroes are born. One may also wonder if while reflecting upon her life, Ekwefi is pondering the life of another young woman who has just decided that the new wrestling hero will be her husband and the possible ramifications of such decision. However, since Ojiugo is battered during the sacred week, Okonkwo must make a sacrifice to earth goddess to recompense for himself and the community which may be punished because of his dishonorable deed. (p. 2).

At the tenth chapter of the novel, we see that in settling the dispute between Ozowulu and Odukwe centering the woman Mgbafo, the charges brought up against Ozowulu were that he used to beat his wife Mgbafo every day. When presenting the case before all the Egwugwe Odukwe continued that 'Two years ago, when she was pregnant, he beat her until she miscarried.' (Achebe, 1958: 65).

Another noticeable character is Ezinma, the only alive child of Ekwefi. Though is the Obanje child, her character has a strong stance in the novel. Ezinma was growing up as a woman having all the strength and disposition. Unlike other children and like her father she used to call her mother by name. Yet they had a relationship of love and respect as her mother would give her eggs to eat secretly at her bedroom. From here it is also noticeable that the understanding of each other, the sympathy, co-operation and love the female characters have for themselves is not seen while a female

character is brought and compared against a male character. The female characters do care for each other as they are being the victim of male dominated society's suppression and oppression. Their caring for each other is evident from Ezima and Ekwefi's secret affairs and also when Ojiugo, the youngest wife of Okonkwo, went to plait her hair without cooking food for her husband and children, he asked his senior wife, seeing Ojiugo's children eating with his first wife's children, if she asked her to feed them before she went. In reply she said, 'Yes, lied Nwoye's mother trying to minimize Ojiugo's thoughtlessness.' (Achebe, 1958: 21). She actually covered for her telling a lie.

When Ezima is taken away at night by the priestess, Ekwefi runs after the priestess to follow her ignoring her husband's possible flogging which also substantiate that they care for each other. Again, Ezinma being a girl of ten had enough qualities to impress her father Okonkwo. Instead of appreciating it, he tells Obierika, his friend, that 'If Ezinma had been a boy I would have been happier. She has the right spirit.' (Achebe, 1958: 46). Strong-leek (2001) suggests that 'One must acknowledge as well that male and female roles are societal constructs, and thus, the entire female identity is based more upon societal constraints rather than physiological realities. Women are taught to mother, while men are conditioned to dominate and control. Hence, we know that men may also read as women, if they are willing to rethink their positions, as well as women's positions within patriarchal constructs.'(p5). In the society described in *Things Fall Apart* the conditions of women are wretched, and they have not been given any rights but at the same time if we see at the religious aspect of the society, women are the goddess and priestess. To avoid the wrath and curses of these female goddesses' people perform rituals and sacrifice things even human beings. When for killing a fellow clansman, Okonkwo went to exile to his motherland and told the story

to Uchendu, he said ‘It is a female ochu.’ (Achebe, 1958: 91). Even the responsibility of a man’s misfortune or evil deed is to be blamed on woman. This is how the women of African Igbo tribe have been portrayed in this novel. Though women in this society holds some important positions like goddesses and priestesses, it does not mean the society has given women veneration too as the action they do to avoid the curses and wrath of these deities goes out of the favor of general women folks.

This chapter has adequately analyzed the portrayal of women in African societies by carefully investigating the two famous writings of African literature and the result of this analysis will be offered in the subsequent chapter.

## Chapter Five: Findings

In this final chapter, an attempt to highlight the result of what has been analyzed in the preceding chapter has been made.

After careful investigation of *The Lion and the Jewel* by Wole Soyinka and *Things Fall Apart* by Chinua Achebe it is seen that the portrayal of female characters is aptly done. Characters reflect the real picture of the African Societies. In *the Lion and the Jewel* female character, Sidi at first was portrayed in a way that she was aware of her pride and dignity. Though women have been stereotyped in that society, they articulate against stereotyping giving examples. The writer in *the Lion and the Jewel* through a male character, Lakunle manifests feminist aspects but which was the western version of feminism that does not address the issues of the black or third world women. Women are the victims of patriarchy. In polygamous male dominated Nigerian Yoruba society though Sidi could have been a free girl who marginalized herself by sticking to the traditional practices of the society. Even other female characters like Sadiku were engaged in marginalizing their conditions helping their male partners choosing new brides for them. The women of the Yoruba Society are doubly oppressed firstly by the societal structure and secondly by the male partners of the society. In this society women are portrayed as helpless. They are thrown away the moment their necessity vanishes. The writer being an African tried his best to bring on the feminist aspect along with Yoruba tradition in portraying female characters in his writing.

In *Things Fall Apart* the portrayal of women's character from feminist point of view is that in this novel female characters are victims of physical, economic and political oppressions. In male dominated Igbo society women are being tortured emotionally and physically every day. We see in this novel woman are getting flogged by their

husbands. In Igbo society women even do not have the right to get justice as long as male intervention is there. Though some women are feared as they are the priestesses of the oracle, it is not because they respect women. It is because the fear of their curse. Here in this novel also the societal structure is the main constrain to women's insurrection. In this post-colonial novel, we see that the African societies were being penetrated by White missionaries. They were converting people into Christianity and annexing different regions to establish their colony. The desperate missionaries and the patriarchal African society both contributed in the unending women's plight. In African both the societies Yoruba and Igbo, women had no formal education. Women are only taught to mother. In *The Lion and the Jewel*, the playwright dares to bring the issue of education for all specially women through Lakunle's vision of woman. This play adequately addresses the issues of women but through western glass, which makes the attempt blatant. Whereas the novel *Things Fall Apart* does not show any positive sign of women's emancipation, but rather in this novel we see women characters go through endless sufferings and oppressions by the males. Though the Igbo society is seen much organized, women suffer much in this society. In fine, both writers have exactly showed the African women's plight to the readers in their writings.



## Conclusion

In this thesis 'The Portrayal of Women characters in Selected African Writing in English' women's conditions in some of the famous African literary works have been investigated to show how they are portrayed, by using post-colonial and black feminism theories. The writers portray female characters in their works in numerous forms attributing them various qualities. The main motif of this research was to point out the plights and sufferings African women are exposed to and to see how they are positioned in the society against a man's position. This thesis attempts to accomplish that and the finding shows that women are denied equal rights and they are the victims of male dominated patriarchal society and societal constraints.

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**Representation of Child Abuse and Treatment of Colourism in  
Toni Morrison's *God Help The Child* and *The Bluest Eye***

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## CHAPTER I INTRODUCTION

Literature is a term used to describe written and sometimes spoken material. It was derived from the Latin Word 'Literatura' which means 'Writing formed with letters'. It is sometimes defined as 'anything written'. Sartre's *what is literature* article analyzed the literature in the sense of any writing and literature in the sense of verbal works of art. Robert Frost said, "Literature is a performance in words". Another view holds that literature has in it, a sense of entertaining display and provides pleasure in addition to the element of 'truth' involved (<http://www.english.ufl.edu>). It represents the culture and tradition of a language or the people. It is more than just a historical or cultural artifact but can serve as an introduction to a new world of experience. It is one of the fine arts that employ 'language' as a medium of expression. It is essentially an expression of human feelings, emotions, sufferings and joys. Language or culture may be different but human sentiments remain essentially the same in all literatures of the world. The analysis of Sharma defines literature is a mirror of life. It reflects the feelings of human beings.

Feeling is not just a feeling; it holds the joy, sorrow, struggles, abuses, depression, oppression etc. This dissertation reveals such kind of abuse like child abuse and colourism. When a parent or caregiver, whether through action or failing to act causes injury, death, emotional harm or threat of serious harm to child. R. M. Prabha's article *Child Abuse in Toni Morrison's Fiction* revealed there are four main types of child maltreatment including neglect, physical abuse, sexual abuse and emotional abuse. Child abuse refers to intentional or unintentional physical, mental or sexual harm done to a child. It is much more likely to take place in homes in which other forms of domestic violence occur as well. The treatment of child abuse in law has its origins in Anglo-American common law. Common law tradition held that the male was head of the household and possessed the authority to act as both disciplinarian and protector of those dependent on him. In the nineteenth century the forces of industrialization and urbanization loosened the community ties that had traditionally served as important regulators of child abuse and neglect.

'Trauma' is Greek for 'wound' and a term in medicine for massive physical injury. Psychological 'trauma' is defined by the American Psychiatric Association as 'an event or events that involved actual or threatened death or serious injury or a threat to the physical integrity of self or others'. Trauma essentially involves emotional, distortion of identity and dissociation of sensibility. When child abuse emerges, many authors focus child abuse as their theme of works. They want to reveal the struggles of children to the society and to create awareness form people. So they talk about child abuse in their works such Genres in African American Literature can be

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regarded as a productive site where trauma finds expression through the text. Frantz Fanon was the first to propose a linkage between individual Psychosis and oppression innate in a colony system. Fanon's *Black Skin, White Masks* is one of the earliest instances of a comprehensive study of social trauma under colonial conditions. His extensive analysis of individual case studies offered corroborating evidence for the claim that the colony culture induced psychosis and demanded a reengagement with a reality more amenable to the colonial system.

*"Childhood Cuts Festered and Never Scabbed Over": Child Abuse in Toni Morrison's God Help the Child* by Manuela López Ramírez analyzed the violence as a whole is central to the African American experience. Blacks have suffered all kinds of victimization and oppression alienating them from their own culture. As Cathy Spatz Widom contends as, 'Violence begets Violence' (17). The intergenerational transmission of violence brings about childhood trauma and maltreatment. Children and youth in the United States experience an alarming rate of exposure to the violence and molestation a phenomenon that is even higher for black individuals. According to *Child Help* (2017), every year child protection agencies receive more than 3.6 million child abuse referrals, which involve more than 6.6 million children (a referral can include multiple children). Henry Kempe and his colleagues play a leading role in bringing child abuse to national attention during the 1960s and 1970s.

Following publication of *The Battered Child Syndrome* national outlets like *Newsweek*, *Saturday Evening Post*, *Parents Magazine*, *Time*, *Good Housekeeping*, and *Life* published emotional stories of child abuse often citing *The Battered Child Syndrome*. In 1962, there was little professional research and writing about abuse. Through the analysis of Myers's *Child Protection History*, Elizabeth Elmer noted "The amount of systematic research on the problem of abuse and neglect is conspicuously scant" (455).

According to 2012 UNICEF report the United States was ranked seventh out of 10 countries that represent more than half of all child homicides. Reported abuse and crimes do not often account for many of the other horror that children face: racism, insults, neglect, guilty etc. Before the mid-19<sup>th</sup> century, child abuse was a socially unspeakable phenomenon. In the 1960s, C. Henry Kempe and his colleagues identified, and recognized child abuse and they are creating awareness and exposed its reality. They conceptualized *The Battered Child Syndrome*, which characterizes the clinical manifestations of severe physical abuse in young children. By the 1970s doctors started to work on the detection of child abuse and in 1974, Congress passed Child Abuse Prevention and Treatment Act (CAPTA), which provides support for the prevention assessment, investigation, prosecution and treatment of child abuse. The concepts of child abuse and neglect depend on cultural values and beliefs about appropriate childrearing and parenting. The World Health Organization (1999) defines child abuse in the following terms. Lopez

Ramirez's "*Childhood Cuts Festered and Never Scabbed Over*": *Child Abuse in Toni Morrison's God Help the Child* analyzed "Child abuse or Maltreatment constitutes all forms of physical and emotional ill treatment, sexual abuse, neglect or negligent treatment or commercial or other exploitation resulting in actual or potential harm to the child's health, survival, development or dignity in the context of relationship of responsibility trust or power" (147).

Child abuse is a global problem. It can be a single incident, but it is usually constant in time. According to James Garbarino, what is truly harmful is the chronic pattern that "erodes and corrods a child" (Ramirez 148). Hence traumatic stress occurs when children or adolescents are exposed to a long term abuse or traumatic situations and this exposure overwhelms their ability to cope with these experiences. Child abuse not only occurs in a variety of forms, but also is deeply rooted in cultural economic and social practices.

Children are ill-treated by people who have some power over them. They are weak so they can be easily oppressed psychologically or physically. They become per excellence, the victims of scapegoating. Child abuse can be perpetrated by the family or someone from the community, when the trust has an important role or even from other people. Children are completely dependent on their parents or caregivers. When the child is hurt by their primary caregivers, the violation of the trust at the core of the infant's relationship with the world dramatically increases the level of trauma that the victim endures. Children who grow up in dysfunctional families are more prone to suffer from a range of psychological, emotional and social problems, which will last in their adulthood. As John Briere (1992) argues neglect and abuse, sexual or not at home, as well as witnessing and experiencing family violence have been linked with subsequent psychological disturbances. Abused or damaged children may develop coping strategies to resist maltreatment or they can internalize oppression and feel unworthy and accept self-loathing. This is a vicious cycle in which the victims will eventually become victimizers. So, such writers in African American Literature talk about child abuse as a subject in their works (148).

Following child abuse, colourism is also created an impact on African Americans and especially the children of African Americans. The purpose of this paper is to expose how African American Women in literature have been impacted by Colourism. It exposes the evidence of the impact of colourism and its impact on the image of African American Women, young girls and children. The funny thing is the word colourism does not even exist. Not officially. It auto corrects on one's computer screen. It does not appear in the dictionary. Still the author and activist Alice Walker is the person most often credited with first using the word "Colourism" out loud and in print. In an essay that appears in her 1983 book, *In Search of Our Mother's Gardens*,

Walker defined treatment of same race people based solely on their colour. Light skin preference had been common practice in the Black Community of generations. But Walker gave it a name and marked it as an evil that must be stopped in order for African Americans to progress as a people. But Black Americans are not the only people obsessed with how light or dark a person's skin. Colourism is a societal ill felt in many places all around the world, including Latin America, East and Southeast Asia, the Caribbean and Africa. Here in the US, because people are such a diverse population with citizens hailing from all corners of the earth, their brand of colourism is both homegrown and imported. In the US it has been repeatedly proven that skin tone plays a role in who gets ahead and who does not. A 2006 University of Georgia study found that employers of any race prefer light skinned black men to dark skinned men regardless of their qualifications. (<http://time.com/4512430/colorism-in-american>)

Colourism is a term popularized by Alice Walker to describe prejudice or discrimination based on skin pigment or lack of it. Colourism is not racism. It is a process of discrimination which light skinned counterpart. Colourism is the offshoot of "pigmentocracy", a term, scientists have coined to explain the attitude of the society in which wealth and social status are determined by skin colour alone. Christopher lane's *The Psychology of Race* is a seminal work that examines the paradigmatic shift of psycho analytic discourse towards an emphasis on race. To quote him, "We cannot comprehend ethnic and racial disputes without considering the implications of psychic resistance".

Colourism is a worldwide phenomenon and is a case of trickle down racism. As long as there is White racism, there will be racism within the Black Community and favoritism for lightness". Colourism is a form of intra group stratification generally associated with Black people in the United States present among all peoples of colour (<http://en.wikipedia.org>).

One of the damaging influences of racist oppression is the deliberate thrusting of the values and notions of the dominant culture upon the colonized group. The black skin of the African Americans that forms the basis of racism in America and it is an undeniable fact. Frantz Fanon, author of *The Wretched of the Earth*, explains how the colonizer fixes the oriental or the other with a look. The White Euro- American merely by looking at the Afro-American fixes him as a Negro, a primitive with his tom-toms and cannibalism and makes it impossible for him to escape from the inferiority caused by his black skin.

Therefore, many people affected by the issues of child abuse, discrimination, racism and oppressions. But some of them are come forward to create awareness from people through their writings, Such as James Baldwin, Alice Walker and Toni Morrison. They are the Black African American writers. In this dissertation deals about African American Literature and African



American Women Writers and also it deals about an international celebrity of Toni Morrison. She is a black African American Woman.

Among in all the literatures of the world, African American Literature has become an inevitable part of American Literature. The strong presence of African American literature has paved the way for the emergence of Native American, Asian American and Chicano American streams of literatures. It is only with the significant representation of African American Literature. American society stands to be cleansed from the problem of racial discrimination African American Literature has examined the problem of racial discrimination in all its philosophical, existential and epistemological aspects. It has traveled from 18<sup>th</sup> century with slave narratives to the current times with all its socio literary exuberance initiating a literary and cultural transformation in the fabric of American society.

It was only during the mid-twentieth century after the ground-breaking influential socio political texts Washington's *Up From Slavery* (1901) and Du Bois's *The Souls of Black Folk* (1903) and Zora Neale Hurston's *Their Eyes were Watching God*. Richard Wright, Ralph Ellison and James Baldwin devised a brand of African American modernism, Right's *Native Son* (1940), Ellison's *Invisible Man* (1952) and Baldwin eloquent volume of essays. *The Five Next Time* argued for social and cultural emancipation of African Americans cutting above the influence of Civil Rights Movement that were taking place simultaneously (1).

Through the analysis of Pankaj's article *African American literature* explains the emergence of African American Women Writers and their Writings brought in double jeopardy of racism in Black Women's Movement. Gloria Hull examined the dilemma of "Black Women in All the Men and Black. All the Women are White. But some of us are Brave" (Pankaj 2). This has made many black women to turn toward each other for a better introspective and analytical understanding of Black Women's problems. Maya Angelou's *I Know why the Caged Bird sings* (1970), and Toni Morrison's *The Bluest Eye* addressed the question of how self-identity and respect is achieved by a black girl in society which hardly values her existence. Toni Morrison expanded her thematic range from female identity to Black people relationship with African American Past in her works *Song of Solomon* (1977), *Beloved* (1987) and *Jazz* (1991). These novels have explored folk heritage Slavery and Motherhood. This is followed by Alice Walker's *The Third Life of Grange Copland* that discussed the issues of poverty and family violence. She exposed the contradictions within the Black Movement depicting the issue of domestic violence, father daughter rape and female genital mutilation in *The Colour Purple* (1982) and *Possessing the Secret of Joy* (1982) (3).



Despite the negative representation of Black men, Alice Walker's works have initiated the renaissance of African Women's writings. This has paved the way for the emergence of literature of place, small towns and neighborhoods and of home. Many creative writers who are veterans of black movements and black feminism assisted by activist stance provided insightful literary and political essays. Goloria Nayler's *The Women of Brewster Place* (1982), Andrew Lord's *Zami* (1982), Paul Marshall's *Praise Song of the Widow* (1983) and Gayle Jones *Corregidor* (1975) have redrawn the map of African American Literary canon. All these works have proved that African American Literature has unleashed a new creative talent on par with other significant streams of Post-Colonial and Post Modernism Literatures.

Among all African American Women Writers, Toni Morrison is one of the most celebrated authors of the second half of twentieth century America who depict the consciousness of contemporary man entangled in the web of life. She describes in particularly the consciousness of African Americans who had to bear affronts on various levels of physical, mental, psychological and more important than these on the racial level. Further she eloquently speaks about an African American Woman who has been suffering indignities in the US on account of her being doubly oppressed as a black in America and also as a Woman in a patriarchic social setup. Her writings are filled with her concern over the sad plight of her ethnicity in America that it had to suffer since its forced import from atavistic Africa and its spiritual homeland. She writes about what Lisa Williams argues, "The destructive consequences of internalizing whiteness" (7).

Morrison is an author who has combined literary aesthetics and moral social, spiritual and psychological aspects in her narratives. She narrates what she has witnessed in the US, as its citizen and also as a part of her ethnicity. The first black woman is to receive the Nobel Prize for Literature in 1993. Morrison has proved her love, ability and loyalty toward her writing and her people growing up in a Black Community. She has witnessed and felt its problems, sufferings, pain, anguish and the trauma that goes with all this. Through her writings, she seems to suggest who the outlaws were who survived under what circumstances and why what was legal in the community as opposed to what was legal outside it. Her writing is like a mutual understanding, a sharing of fervors, thoughts and reactions. She loves to hold the hand of every reader and hear felt experiences. She mingles the unrealistic constituents of her race with a realistic presentation of life and characters giving them authenticity in certain ways. She even identifies the supernatural and the improbable and generates or word of magic realism. This magic appears in her first novel *The Bluest Eye* and also in her eleventh novel *God Help the Child*. In *The Bluest Eye* that divulges the belief in the church's power by some members of the community as well as the failure of the marigold to bloom. Through the text of Sebin Justine's *Treatment of Colourism in Toni Morrison's God Help the Child: A Gynocritical Perspective* analyses Bride herself belief

and realizes with a rude shock that her body is changing in ways only she can see, shrinking and hairless as if she is regressing back to girlhood. Since every writer is a product of their own age and depicts what they experienced in life, it seems imperative to have a brief look at the life of Morrison in order to see how different thematic stands get crystallized in her works (76).

Magic realism, is chiefly a Latin American narrative strategy that is characterized by the matter of fact inclusion of fantastic or mythical elements into seemingly realistic fiction. This strategy is characterized by two conflicting perspectives, one based on a so called rational view of reality and the other on the acceptance of the supernatural as prosaic reality. Magical realism differs from pure fantasy primarily because it is set in a normal, modern world with authentic descriptions of humans and society. Although this strategy is known in the literature of many cultures in many ages, the term magic realism is a relatively recent designation, first applied in the 1940s by Cuban novelist Alejo Carpentier, who recognized this characteristic in much Latin American literature. Prominent among the Latin-American magic realists are the Colombian Gabriel García Márquez, the Brazilian Jorge Amado, the Argentines Jorge Luis Borges and Julio Cortazar, and the Chilean Isabel Allende ([www.britannica.com](http://www.britannica.com)).

Toni Morrison was born Chloe Ardelia Wofford on 18 February 1931. She was the second oldest of four children. Her parents George and Ramah Wofford were the descendants of sharecroppers from Alabama and Georgia. Morrison grows up in the small street Mill town of Lorain, Ohio located on Lake Erie, twenty five miles west of Cleveland. The population of Lorain consisted largely of European immigrants and schools were not segregated. In fact, when Morrison started grade school, she was the only black child in her class and the only one who could already read ([www.biography.com](http://www.biography.com)).

Despite the fact that her school was integrated and that she was the best student in her class, Morrison experienced the effect of racism early for even the children of newly arrived immigrants who could not speak English were immediately taught that they and their families were not at the bottom of American society but that blacks were below them. Moreover, Morrison also experienced racist attitudes at home. She admits that she grew up in a basically racist household with more than child's share of contempt for White people. She imbibed this contempt from her father who had witnessed whites committing atrocities against blacks in the south and had therefore come to the conviction that corrupt. In addition to passing on to his daughter is a feeling of moral superiority over Whites. Morrison's father also bequeathed her his perfectionism as a Craft man, for her was a master shipyard welder. Who loved excellence, but she might also have inherited her perfectionism from her maternal grandfather Solomon Willis, who was not only artist and he had taught himself to play the violin, but also a first-rate carpenter.

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From both her father and mother, Morrison inherited a love of storytelling especially ghost stories. In several interviews Morrison reports that one of her family's evening pastime was to take turns telling stories and that the children were invited to contribute. Because of these stories, Morrison says she became intimate with the supernatural from an early age. To this day Morrison believes in spirits (149).

During high school, Morrison develops a love of literature studied Latin for four years and formed the decision to become a teacher. After graduating from high school with honors, Morrison enrolled as an English Major at Howard University in Washington D.C. she minored in the classics, performed on the stage with Howard University players and changed the first name Chloe to Toni. Having received her B.A degree from Howard in 1953, she enters the graduate program in English at Cornell University in Ithaca, New York. There she studied under David Daiches and wrote a master's thesis entitled "Virginia Woolf's and William Faulkner's Treatment of Alienated".

After receiving her M.A degree in Cornell in 1955, Morrison taught for two years at Texas Southern University in Houston, before she joined the faculty at her Alma mater, Howard University. While teaching at Howard University, she married the Jamaican architect Harold Morrison and gave birth to two sons, Harold Morrison and Slade Kevin. Her marriage ended around 1964 the year that she was denied tenure at Howard University "because she did not have a PhD degree.

The mid 1960s were the most depressing years of Morrison's life. After living with her parents in Lorain, Ohio for a while, she moved to Syracuse, New York. Where she worked as a textbook editor for L.W. Singer, a subsidiary of Random House, to overcome her depression, Morrison decided to rework a short story. She had written at Howard University and turn into a novel. That became *The Bluest Eye*, Morrison had a hard time getting it published several publishers turned it down before Holt, Rinehart, and Winston finally printed it in 1970.

In the 1970s, Morrison suddenly got fame. When, she published *Sula* (1973), and *Song of Solomon* (1977). She became recognized as one of the most important new voices in American fiction. The success of *Sula* earned Morrison an appointment as lecturer at Yale University and *Song of Solomon* won her the National Book Critics Circle Award. In 1980, President Jimmy Carter appointed her to the Nation Council of the Arts and in 1981; she was inducted into the American academy of Arts and Letters.

Also, in 1981, Morrison published her fourth novel *Tar Baby*. Although the novel drew mixed reviews, Newsweek put Toni Morrison's picture on its cover and published a long interview article on her life and work. Three years later in 1984, Morrison left Random House to devote herself exclusively to her writing and teaching her first career choice. All along, she had been teaching in various places on the side including Bard College and the State University of New York at Purchase.

In 1984, Morrison was appointed to the Albert Schweitzer Professorship of the Humanities at the State of University of New York in Albany. While she was in Albany, she wrote and directed the performance of a play, *Dreaming Emmett* (1986). But more importantly she also wrote and published *Beloved* (1987), the novel for which she received the Pulitzer Prize. In 1989, Morrison has been Robert F. Goheen Professor in the Humanities at Princeton University. She has also lectured at many Universities among them Howard and in 1992, she published three of her Howard lectures under the title *playing in the Dark: Whiteness and Literary Imagination*. That same year she also published her sixth novel *Jazz* which received Moderate Praise. ([www.biography.com](http://www.biography.com))

Morrison's lasting fame was secured in 1993 when she was awarded the Nobel Prize for Literature. She was the first black person and only the eighth woman to receive that recognition. In explaining the choice of Morrison Sture Ahlen, the secretary of the Academy that bestows the award said about her, "She delves into the language itself, a language she wants to liberate from the fetters of race". And she addresses with the "luster of poetry". Language was also the focus of Morrison's address to the Nobel Prize Committee. Morrison said, "Language can never 'Pin down' Slavery, genocide, war nor should it yearn for the arrogance to do so. It forces its felicity is in its reach toward the in effable.

Recurring themes in the fiction of Morrison are the failure of love, the quest for identity or conversely the failure to achieve such an identity, the clash between material and spiritual values between the belief that the physical world is all there is and the belief that beyond the physical world there exists a spiritual world. Moreover, on some level Morrison always deals with the role of Women in African American Society.

Toni Morrison's notable works are *The Bluest Eye* (1970), *Sula* (1973), *Song of Solomon* (1977), *Tar Baby* (1980), *Beloved* (1987), *Jazz* (1992), *Paradise* (1998), *Love* (2003), *A Mercy* (2008), *Home* (2012) and *God Help the Child* (2015). Morrison's first novel is *The Bluest Eye* (1970). There are two important themes are the failure of love and the reasons some African Americans repudiate their racial identity by adopting the values of white society. The protagonist Pecola Breedlove longs always for the blue eyes like Whites have. This desire for blue eyes gets

more intense as the squalor of her life increases. She raped by her own father Cholly. Her longing for the blue eyes everyone in her society maltreats her. At last she became mad.

Morrison's second novel, *Sula* (1973) has a less contrived structure and its style comes closer to that of folk narrative. The central theme is quest for personal identity, but this quest is taken to an egocentric extreme. Morrison explores that the protagonist Sula Peace and her best friend Nel Wright are symbolic of good and bad. She follows the supernatural elements in this novel. Another supernatural element in Morrison's next novel is *Song of Solomon* (1977). For this reason, case can be made that *Song of Solomon* is not a novel all but a romance. The actual in the case of *Song of Solomon* is the realistic settings and imaginary is the extraordinary characters and the unusual and supernatural events. Major themes are the search for identity values. These themes are developed in a plot that describes the spiritual coming of age of Milkman Dead. The events of the plot combine the actual and imaginary the natural and the supernatural.

In her next novel *Tar Baby* (1980), Morrison gives a new twist to the familiar themes of the repudiation of racial identity and that of the conflict between material and spiritual values. *Tar Baby* is a young Black Women, Jadine Childs who is the niece of the millionaire's black servants Sidney and on dine. The novel begins Jadine has come to spend Christmas on the island to decide what do with the rest of her life. Her six years after *Tar Baby*, Morrison published *Beloved*, which explores and throws light on the history of the treatment that black female Slave have received from white ever since they were packed onto the slave ships that brought them to America. The central theme is moral one. The novel refers the child whom Sethe killed and who twenty years later, returns to her mother not only as her dead baby grown up but also as a personable to remember several previous incarnations all the way back to the middle passage and beyond that to Africa.

Morrison got her idea of sixth novel *Jazz* (1992) from a book of photographs of dead Harlem residents entitled, *The Harlem Book of the Dead* for which she wrote the introduction. The central character is Dorcas Manfred. She invented the events leading up to and following her death. Morrison's seventh novel *Paradise* (1998) breaks new ground because it does not focus on a single protagonist but develops a conflict between two opposed groups of people, because its central theme is that of bigotry among African Americans and because its vision of life has strong religious under tones. Then, Morrison seems to be at the height of her powers in her next novel *Love* (2003). This is a demanding novel and needs serious attention for its very rich and satisfying in it, Sweeps the readers into a subtle world that they need time to take in. In this novel the author packs mystery, suspense and multi strange tale told with extraordinary deftness.



Morrison's next novel is *A Mercy* (2008). *The Times* states it is "a beautiful and important book" where the issues the novelist explores go to the root of what humanity is". Her characters are as a matter of fact, contemporary human beings who are torn between varied worlds of sense and sensibility. They are also lampoons in the general life and suffer from existential dilemma. And at the latest novel of Morrison is *God Help the Child* (2015), which is set in a present day California overrun with Pedophiles and defective parents. The main characters sustained hurts in childhood. Bride is now a successful Cosmetics Business Woman. Sweetness was shocked by her daughter's blue black colour skin. Bride boyfriend Booker was a happy little boy in a happy family until his beloved older brother Adam was murdered by a child molester, leaving a hole in Booker's heart. The main theme of the novel is child abuse, trauma, colourism and segregation. Bride falsely testified her teacher a white woman named Ms. Sofia Huxley of sexually molesting her classmates. Bride's testimony inspires her mother. Bride decides to approach her former teacher, who has recently been released on Parole, to make recompense for her imprisonment, but Huxley greets Bride with vicious, disfiguring beat down. Bride calls her friend Brooklyn to cover her workload and her convalesce at home. During her recovery, Bride informs him of her pregnancy and also why she testified against Sofia in the Court room. At last they want care for the newborn, soon.

If any writers in Literature, they have their own Identity and they followed their own style of writing. Likewise, Toni Morrison is also followed her own style of writing and techniques in her works. Morrison's writing is intellectually challenging both when it comes to form and structure. A close analysis reveals, however, that it aims to question and discuss society's norms, as well as on a number of levels individual's behaviour. The aspect of social criticism is thus important in her fiction, revealed both in terms of plot and characterization. Her characters are as complex as her plots. Revealing the full story only in bits and pieces and avoiding chronological order, the structure of her narratives reflects the complexity of the real world and the people in it. Her narratives also clearly aim to criticize society. She reveals how human behaviour is, in part, socially and culturally constructed.

The theoretical perspectives and approaches most relevant in order to understand Morrison's fiction are consequently those that apply history and culture as a means of understanding and explaining literary texts. New Historicist Criticism may for instance help shed light on Morrison's writing as it looks at a work's discourse as something which is strongly linked to the society in which the author has created it. The gender codes in *Sula*, the oppressive environment in *The Bluest Eye*, and the complexity of sexuality and love in *Love* can all be recognized as aspects of society of the twentieth century, not only familiar to the author, but also to the reader. The reader too, is strongly linked to society its ideology and belief systems and will understand a work of literature accordingly. Morrison clearly demonstrates in her literature

sympathy for marginalized people through her portrayal of the most vulnerable members of society such as the children and the women in her fiction. She also clearly draws parallels between the oppression of blacks in America and the oppression within the black communities. The use of a social and cultural approach when analyzing Morrison is thus helpful, as her writing portrays behaviour as a social and cultural construct. The colloquial language that for example Morrison applies in her discourse is an example of how she draws on different aspects of black culture, which help make her stories representative of the time and place in which the stories are set.

As she weaves specific literary techniques such as stream of consciousness and magic realism with African American folk tradition, Morrison brings a beautiful complexity to the novel. Some kind of repetition of words which is almost musical and soothing not only to the ears of the characters in the novel, but also to the readers is typical of literature by many African American women writers.

Another literary technique that Morrison appoints apart from magic realism is the stream of consciousness technique. Stream of consciousness is a method of narration that describes in words the flow of thoughts in the minds of the characters. The term was coined by a psychologist called William James in his research *The Principles of Psychology*, where he used the metaphor of a 'river' or a 'stream' to describe the thought processes of man. The Stream of Consciousness style of writing is marked by the sudden rise of thoughts and lack of punctuations. The use of this narration mode is generally associated with the modern novelist and short story writers of the 20th Century (<http://b.scorecardresearch.com>).

Toni Morrison's stories are fascinating. She weaves together characters, settings, traumas, and journeys in such compelling language. The dreary settings can be amazing. A house is bathed in red light. A cold room is stuffed with love. Morrison shows how what can often be overlooked or devalued holds much significance. She honors folktales and black folks, humble beginnings and uncertain yet faintly hopeful futures. Her words and language are deftly chosen. Sometimes she hints at something that upon second reading evokes something much deeper. Other times she bashes over the head with something, it's done in such an unexpected way. Sometimes the bleakness of her stories becomes overwhelming. *Paradise* begins with someone being shot. Intense trauma happens in all her novels. But with her novella, the entire trauma was included but they could only be touched on superficially. A story well told is a story well told, and Morrison is a master of language and storytelling. She's poetic and to the point.

Morrison is famous for her use of fragmented narrative with multiple perspectives. Her use of different narrative styles alternating between first and third person omniscient gives her the freedom to do two interesting things. On the one hand, she uses Claudia to convey the

thoughts and perceptions of a nine years old girl, giving the novel an aspect of innocence. On the other hand, the use of third person omniscient narration allows the novel to cover broad sweeps of time and space like when we get the history of the Breedlove's storefront or stories about Soaphead Church's white ancestors. This opens the novel up, giving it historical depth, and allowing us to see how the racial issues of the past are still impacting these characters in the 20th century. Sometimes the contrast between speakers is particularly vivid. This makes the narrative more inclusive, giving rural, less educated characters the opportunity to describe their own experience in their own language.

Morrison wants her prose to recreate black speech, "to restore the language that black people spoke to its original power" for her, language. She hears her prose as she writes, and during the revision process she cuts phrasing which sounds literary or written rather than spoken. She rejects critic's assertions that her prose is rich; to those who say her prose is poetic, she responds that metaphors are natural in black speech. Morrison wants readers to participate in her novels, to be involved actively. Readers are encouraged to create the novel with her and to help construct meaning. Morrison's style combines these unrealistic elements with a realistic presentation of life and characters. This mixture has been called "magical realism". Initially she objected to the label 'magical realism' feeling it diminished her work or even dismissed it. Now, however, she acknowledges that it does identify the supernatural and unrealistic elements in her writing. In *The Bluest Eye* the 'magical' appears in the failure of marigolds to bloom and the belief by some members of the community in Soaphead Church's powers.

In *God Help the Child*, most of the characters are told from a first person point of view based on whichever character is named in the title of the chapter. Each of the main characters has the opportunity to express their feelings to others and within their own thoughts. During some of the characters accounts they give information about what is happening in the present, but each character also at one time or another, shares flashbacks from the past to help the reader better to understand the situation or the feelings that are going on in the present. Learning the backgrounds of the characters help the reader to understand from what angle they see the world, Knowing intentions behind each character's action. In this novel, Morrison uses the flashbacks and magic realism techniques (<http://b.scorecardresearch.com>).

This dissertation deals with the Child Abuse and the Treatment of Colourism in Toni Morrison's first novel *The Bluest Eye* and in her latest novel *God Help the Child*. These two novels come under the theory of Traumatic Theory by Judith Hermen. Toni Morrison talks about the main issues of childhood trauma and colourism how its affect the children in these novels. Then it deals with this question profoundly that Morrison makes it her mission to show the world how destructive this act of child abuse is to the victims' psyche as well as to the community's



stability, steadiness, and progress. Indeed, from *The Bluest Eye* (1970) to *God Help the Child* (2015), Morrison endeavors to communicate the suffering of a hundred if not thousands of children under abuse and molestation. In *God Help the Child*, the protagonist Bride and other characters like Rain and Hannah are like “Pecolas” because in these novels deals about how the black’s skin colour affect their lives and how the characters are victimized by child abuse. Racism, patriarchy and sexism are part of the ideology in the societies that Morrison portrays. By telling the stories of young girl’s exposure to sexual harassment and how this affects them, and by showing how marginalized people in *The Bluest Eye* like the poor Breedlove’s along with the prostitutes and in *God Help the Child*, Morrison explores the characters victimized by child molestation, childhood trauma and how this affects their life and are made vulnerable by the norms of society. Morrison’s writing explains human behaviour as something which is result of and marked by social and cultural constructs (31).

This project entitled Representation of Child Abuse and Treatment of Colourism in Toni Morrison’s *God Help the Child* and *The Bluest Eye*. There are four chapters in this dissertation. The first chapter “Introduction” focuses on the title, African American Literature and author’s biography. The second chapter “Child Abuse in *God Help the Child* and *The Bluest Eye*” focuses the main theme of child abuse in these two novels. The third chapter “Treatment of Colourism in *God Help the Child* and *The Bluest Eye*” exposes how the blacks affect by colourism and especially the main characters of these two novels. The fourth chapter “summation” deals with the narrative technique of Toni Morrison’s works.

#### Note of Documentation:

The researcher has adhered to the Methodology suggested in MLA Hand Book for writers of Research Papers, Seventh edition.

## CHAPTER II

### CHILD ABUSE IN TONI MORRISON'S *GOD HELP THE CHILD* AND *THE BLUEST EYE*

Toni Morrison's one of the main thematic concerns is child abuse and trauma which is dealt in her latest novel *God help the Child* and her premier novel *The Bluest Eye*. She has actually dealt with all sorts of child abuse and maltreatment in her novels. In her recent novel *God Help the Child*, Morrison brings into a very complicated childhood trauma stories like her first novel *The Bluest Eye* in which all of the characters suffer some kind of child abuse like neglect, witnessing, domestic violence, emotional and psychological abuse, molestation, sexual abuse etc. She shows how the child exposure to traumatic experiences has a dramatic and far reaching effect into adulthood such as psychological, emotional, behavioural and social problems. Morrison explores the curse of the past, the legacy of slavery and its aftermath and it holds on the present, through the fact of colourism. In these two novels of Toni Morrison's *God Help the Child* and *The Bluest Eye* clearly deal about the term racism and it is based on the skin colour result in childhood trauma. Children may adopt coping strategies of resist maltreatment or they may internalize oppression and accept self-loathing.

Violence generates violence, a vicious cycle which will eventually make the victims, future victimizers. Therefore, *God Help the Child* and *The Bluest Eye* are not only about the Child abuse and trauma, but also about transformation and healing. Morrison describes the characters restorative journeys towards redemption. Through the analysis of Manuela Lopez Ramirez's article "*Childhood Cuts Festered and Never Scabbed Over*": *Child Abuse in Toni Morrison's God Help the Child* explains Toni Morrison has always been truly concerned about children and the way we treat them which is really important to her. In "Remarks Given at Howard University Charter Day Convocation", she delivered a speech on March 2, 1995 to the audience Morrison asserts

It's important to know that nothing is more important than our children. And if our children don't think they are important to us, if they don't think they are important to themselves, if they don't think they are important to the world, it's because we have not told them. We have not told them that they are our immortality. (Ramirez 146)

Morrison's own experience as a child highlights the paramount importance of protecting children. In an interview with Jerry Gross (2015), she tells the story of how her father, who was not a violent man, threw a white man down the stairs thinking he was after his daughters, and how Morrison felt protected. She asserts that

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*Representation of Child Abuse and Treatment of Colourism in Toni Morrison's God Help The Child and The Bluest Eye*, M.Phil. Dissertation

I think his (Morrison's father) own experience in Georgia would have made him think that any white man stumbling up the stairs toward our apartment was not there for any food. And since we were little girls, he assumed that, I think he made a mistake, I mean, I really think the man was drunk. I don't think he was really trailing us. But the interesting thing was, A, The White Man was—he survived, B, the real thing for me was I thought—I felt profoundly protected and defended [...], so I didn't think of it as, oh, look, my father's a violent man. He never quarreled with us. He never argued with us. He was dedicated and he was sweet. So he did this thing to protect his children. (Ramírez 146)

Child abuse is at the core of *The Bluest Eye*, Morrison's first novel. She tells the life story of Pecola, a girl who succumbs to insanity after the terrible maltreatment and abuse she goes through in her family and in her own community. In fact, child abuse, racism and long standing victimization, both domestic and communal have been dealt with extensively in Morrison's works. Morrison's latest work *God Help the Child* echoes the evils of child molestation, neglect and abuse.

Morrison is also interested in figuring out ways to actually heal the horrors of the past. She expresses how her characters confront their pain and suffering and reclaim their lives. Her novels *God Help the Child* and *The Bluest Eye* are a tale of childhood abuse and trauma. But these are also a tale of healing and redemption. Child abuse and trauma are one of the main themes in these novels. Violence, as a whole, is central to the African American experience. Black people have suffered all the victimization and oppression, alienating them from their own culture. The intergenerational transmission of violence brings the childhood trauma and maltreatment. Children and youth in the United States have the experience of violence and molestation, a fact that is even higher for black individuals. The United States has one of the worst records among industrialized nations. An average of children between four and seven suffer under the problem of child abuse and neglect every day.

According to a 2012 UNICEF report, the United States was ranked seventh out of 10 countries that represent more than half of all child homicides. In the report abuse and crimes do not often account for many of the other horrors like racism insults, neglect, guilt that children face. Before 19<sup>th</sup> century child abuse was a socially unspeakable fact. In the 1960s C. Henry Kempe and his colleagues identified and recognized 'Child Abuse', creating awareness and exposing its reality. They conceptualized The Battered Child Syndrome, which characterizes the clinical manifestations of severe physical abuse in young children. Then in the 1970s, doctors started to work on the detection of child abuse and in the 1974, Congress passed the law of Child

Abuse Prevention and Treatment Act (CAPTA), which provides support for the prevention assessment, investigation, prosecution and treatment of child abuse. The World Health Organization (1999) defines child abuse in the following forms like child abuse or maltreatment constitutes all forms of physical and emotional ill treatment, sexual abuse, neglect or negligent treatment or commercial or other exploitation resulting in actual or potential harm to the child's health, survival, development or dignity in the context of a relationship of responsibility, trust or power" (147).

There are several aspects of the victim's describe the personal experience in the aftermath of child sexual abuses. Subject recruitment involves a multistage stratified probability sample of 126 African American and 122 White women, ages' from 18 to 36 years in Los Angeles County, matched on education, marital status, and the presence of children. Few ethnic differences relate to the initial response and short term effects of the victim's experiences. Lasting effects of sexual abuse include sexual problems for women of both ethnic groups, but avoidance of men resembling the perpetrator identifies among African American women. Ethnicity may be a contributing factor to other adjustment relate ting to the problems that African American women encounter in addition to their child sexual victimization.

Child abuse is a global problem. Toni Morrison concerns this theme in his novels. Toni Morrison's latest novel, *God Help the Child*, explores the damaging effects of racism on motherhood and the dramatic impact of toxic mothering upon children. The institution of patriarchal motherhood fails to enact the critical tasks of mother work preservation, nurturance and cultural bearing, while mothering is a potential site of empowerment of black children and African American culture. African American authoritarian parenting style, associated with patriarchal motherhood, has a correlation with diverse factors, such as the legacy of slavery and its survival strategies, low income and single parent households and the disruption of the mother line. Motherhood distorted by racism cannot develop a sense of black selfhood in children, thwarting their chances of survival, resistance and subversion of racist ideologies.

In the novel *God Help the Child* begins with Sweetness, the protagonist mother tells the story of her daughter Lula Ann Bride well's birth. Toni Morrison portrays the young girl's sufferings in her childhood and how they are segregated by their own mothers and their own community. In *God Help the Child*, Sweetness' family is an example of transmission of racist ideologies and attitudes due to the rupture in the mother line. Sweetness cannot enforce a positive mothering, fostering a meaningful racial identity in her child because of her self-contempt. Like Jadine or her grandmother, she identifies herself with the values of the dominant culture. From the first moment as soon as her daughter is born, she knows "something was

wrong. Really wrong. She was so black she scared me. Midnight Black, Sudanese Black” (*God Help the Child* 5). At first Sweetness describes her features of her skin colour.

Sweetness lives in a white dominated racist urban environment, seems to have lacked, as a child and as an adult, the other mothering that rural black communities can provide. Sweetness’s racially confused self is disclosed when she sees her daughter, Lula Ann, for the first time. The exposure of her unmistakably African ancestry turns her world upside down. Owing to racial discrimination and segregation, blacks have come to incorporate racist stereotypes, perceiving themselves according to the ideals of the white dominated society. African Americans have embraced white aesthetics as desirable, since by mixing freely with whites the self-disgust inculcated in them would vanish. Assimilation would apparently let them enter the mainstream, a phenomenon that affects specially women who are judged by their straight hair or light skin. Black females need to be beautiful as defined by white society. Sweetness’ attitude towards Lula Ann is a response to the hegemonic discourse of female beauty. Morrison’s work is crowded with typical mother figures, which searches for self-realization and self-worth in a world that has deprived them of these values.

Children are ill-treated by people who have some power over them and also by their own community. They are weak so they can be easily oppressed psychologically or physically. They become par excellence, the victims of scapegoating. Child abuse can be perpetrated by the family or someone from the community. When trust has an important role, or even from other people, Children are completely dependent on their parents or caregivers. Their world revolves around them as they are the primary source of love, safety, nurturance, encouragement acceptance, positive attention and support. Even though most parents want the best for their offspring, some of them may emotionally, psychologically or even physically harm their children, because of stress, poor parenting skills, social isolation, racial self-loathing lack of available resources etc or because they were also victims of abuse. Among a myriad of co-variants are parent’s education, family composition, teenage pregnancy etc. Through Manuela Lopez Ramirez’s article “*What You Do To Children Matters*”: *Toxic Motherhood In Toni Morrison’s God Help the Child* analyzed the type of family has been regarded as a relevant factor in parenting styles; “Many single parents are find it difficult to function effectively as parents. They are less emotionally supportive of their children, have fewer rules, dispense harsher discipline are more inconsistent in dispensing discipline, provide less supervision, and engage in more conflict with their children” (114). The one parent family can be a key risk indicator associated with patriarchal maternal practices when, as in Sweetness’s case, it is combined with the mother’s self-loathing, a poor socio-economic status and a surrounding racist society. In addition to a highly trying environment, child rearing stress has been linked to the father’s absence, which leaves the parenting exclusively to the mother. Fathers and fathering are part of the nurturing that

guarantees children's psychological growth; "there must be shared responsibility both parents, for the child to begin to approach wholeness" (115).

In *God Help the Child*, after Lula Ann Bride well's birth, her mother Sweetness and her father Louise scared about her skin colour. It is a blue black. He accuses Sweetness and always fights with her. Louise is a porter. He does not consider Bride as his daughter. Sweetness is a housekeeper in a rich white couple house. Sweetness and Louise were high yellow, light skinned and with good hair. So they fell about their neighbours and if they know about Bride is their daughter her parents think how the people treat them and so they felt ashamed. These are all their feeling towards her black skin. So, Bride's father and mother always quarrel with each other. Suddenly Louise leaves his family. He goes off and sends a fifty dollar money order to his family once a month and Sweetness' night job at the hospital helps her and her daughter's welfare. Her mother thinks that before Bride's birth, she and her husband led a happy life for three years and because of her blackness they are separated. This frustration always hurts Sweetness and so she hates her daughter. She does not feed her and does not want to touch her. Soon she gives a bottle feeding to her daughter. She says "All I know is that for me, nursing her was like having a pick ninny sucking my teat. I went to bottle feeding soon as I got home" (*God Help the Child* 5).

Sweetness does not allow her daughter to call her as "Mother" or "Mama" instead of "Sweetness". Because she is scared about what others will think about Sweetness. And it they come know that the blue black girl called Sweetness as mother. So, she treats her harshly and she is a strict mother to her daughter. This helps her daughter to know how to behave then how to obey and not to make trouble. Authoritarian mothers more often use power assertive techniques to discipline their children. They usually play higher value on obedience and are more likely to use physical punishment and more commands, without explaining them. Sweetness' patriarchal motherhood is about maternal control, compliance and conformity. She thinks that she has to be Very careful in raising her daughter. She has to be strict, very strict.

Sweetness' destructive patriarchal mode of motherhood transmits racist ideologies and attitudes. Sweetness's self-hatred prevents her from handing down a positive racial image to her daughter. Her strictness and lack of affection destroy Lula Ann's sense of self. And so, Sweetness wants to believe that she was trying to protect her child from the racist society. As a mother she had a feeling of guilt when she attempts to convince herself that she was not a bad mother. Her words are at the beginning of the novel, "It's not my fault. So you can't blame me. I didn't do it and have no idea how it happened" (*God Help the Child* 5) reveal by her. Her feelings of guilt are concealed beneath her patriarchal toxic motherhood.



In this novel, Morrison talks about a critical aspect of motherhood, how mothering is highly impacted by a racially prejudiced society and the dramatic result that affects children which she has already explored in her first novel *The Bluest Eye*. Sweetness is an inter racial individual whose marginal and tragic between two worlds status makes her the victim of a race conscious society. Sweetness believes Lula Ann blue black skin will be her cross. So she has to protect her child from the society's racial prejudice. She does not want to take her out and she is also afraid of people's reaction on seeing the black baby. That is why Sweetness instructs her daughter to call her only by her name "Sweetness". Then she does not want to attend her daughter's school events. Then her intentions are one to teach Lula Ann coping skills, to survive people's cruel racism, which Sweetness has also experienced as an observer in her life. She recalls the incident and witnessing a group of white boys bullying a girl almost black as her daughter. They teased her. So she wants to protect her daughter and she does not want other people to know that Lula Ann is her daughter. She does not foster a positive racial identity in her daughter so she can resist racist practices. Conversely, she imposes on her the societal cultural norms, values and expectations of the dominant culture. Lula Ann's upbringing and disciplining are really harsh and even more when she is turning an adolescent. Her rearing was all about following rules, which she obeys her mother and says "I behaved and behaved and behaved". And yet, Lula Ann feels that

She never knew the right thing to do or say or remember what the rules were. Leave the spoon in the cereal bowl or place it next to the bowl; tie her shoelaces with a bow or a double knot; fold her socks down or pull them straight up to the calf? What were the rules and when did they change? (*God Help the Child* 78-79)

The impact of Sadism on Sweetness and Lula Ann as a victimizer and victim is appalling. Her constant rejection of her daughter as a result of her skin colour is a most deceitful form of emotional abuse.

Likewise, in Toni Morrison's first novel, *The Bluest Eye*, the principal forms of child abuse delineated in this novel include verbal abuse, physical abuse sexual abuse and psychological abuse. Child abuse in Toni Morrison's *The Bluest Eye*, which is represented through children named Pecola Breedlove Frieda and young Cholly Breedlove. They get abused sexually, physically and psychologically. In this novel, child abuse is done by Cholly to Pecola, Henry to Frieda and Cholly's mother to Young Cholly. Racism makes the black people lead an oppressed life and a bad behaviour such as addiction to alcoholism and prostitution and becomes the root of child abuse. The victims get the traumatic effects and consequences in their personalities and behavioral consequences. Pecola Breedlove is the protagonist of the novel *The Bluest Eye*. Pauline Breedlove is the mother of Pecola showers her love and affection on her

white employer's child. In her family, there are four members. Cholly Breedlove is a father of Pecola, Pauline Breedlove is her mother and Sammy is her brother. Pauline does not want to give her love to her own children. She even scolds them and beats them because of their blackness. In her family Pecola is a young black girl. She always thinks that due to her ugliness her parents maltreat her. So, she longs for the blue eyes like whites. She believes that if she has blue eyes her ugliness will disappear, and she will gain the love and security which is desperately missing from her life. Pecola's mother wants to identify herself with the white woman who longs for beauty, romance love, recognition and desire to live an ideal feminine life. Deprived of the same, she develops self-hatred. She tries to explore herself as central rather than marginal. She becomes an ideal servant because that role practically fulfills all her needs. She compares the lovely house and the household things of her employer, Fishers with her own and neglects her house, her children and her husband. For her life at Fishers family is light, more delicate, and lovelier. She has found beauty, order, cleanliness and praise at Fishers residence. Power, praise and usury are hers in this house. Pauline keeps this order for herself and does not impose it on her children. She teaches her children fear of being clumsy, being like father who is not loved by God, "Into her son she beats a fear of growing up, fear of other people, fear of life" (*The Bluest Eye* 126).

Cholly, Pecola's father is an Orphan had always felt insecure and alienated as a child. He is rootless and in search of his self-identity. The rape of Pecola by her own father Cholly could be an attempt to recede to the days of his first love. His love towards Pecola changes into lust and ranges as he remembers the incident of his first act of intercourse, he was forced to perform in a flashlight by a white man. "Get on with it nigger", I said, "Get on with it" and make it good nigger, Make it good" (*The Bluest Eye* 146). The flashlight man laughed laughter of contempt and scorn. Cholly's first sexual experience leads to his hatred for women, hatred for his own race and his feeling of being unlovable. The combination of these things leads to the rape of his daughter. The incident tempts Cholly and so he rapes Pecola while she was doing her household works. Pecola tells about the rape to her mother Pauline. She does not want to hear her words and she does not believe Pecola. She beats her daughter. This unnatural rape is the distortion of his love for Pecola. Pecola becomes victim of her parents' discontentment. Her parents' self-hatred which is extended to their daughter has its roots in racial order in America which is the source of marginality Pecola experiences suffering at the hands of these negligent parents.

Morrison concerns with the ontological structures and mythological thought systems that blacks develop to define and reinforce their definition of self-existence. The hatred of the Breedlove family members for one another is the result of internalization of racist hatred. So Pecola attempts to change her fate by means of prayer for the bluest eyes. Each night without fail she prays for the blue eyes. She believes that blue eyes could change everything. Her longing for the blue eyes makes her own defeat and makes her as a mad person.



Similarly, in Toni Morrison's *God Help the Child*, certain incidents affect Lula Ann mentally and physically. In this novel, not only the central character is affected by child molestation and also other characters of Rain and Booker's brother Adam also affect by child molestation. Child molestation or pedophile is a form of child abuse in which an adult or older adolescent uses a child for sexual stimulation. The word pedophile is commonly applied indiscriminately to anyone who sexually abuses a child, but child sexual offenders are not pedophiles unless they have a strong sexual interest in prepubescent children. Under the law, child sexual abuse is often used as an umbrella term describing criminal and civil offenses in which an adult engages in sexual activity with a minor or exploits a minor for the purpose of sexual gratification. Forms of child sexual abuse include engaging in sexual activities with a child, indecent exposure, child grooming or using a child to produce a child. This type of abuse affects the children deeply. Lula Ann Bride well, when she enters her high school, she is countrified her name as Ann Bride. In her school days she testified against her schoolteacher named Mrs. Sofia Huxley. Bride's classmates are accused for molestation and no one to have the guts to testify against her. But Bride is one of them to have no fear to testify against her in court room. After, she sends to the Decagon Women's Correctional Centre, where she served twenty five years, who helped to put Sofia behind bars by testifying at her trial.

Despite the fact that Bride helped put Sofia away, she has been planning for a year to do good deed for the ex con upon her release, because she falsely to testifying against Sofia Huxley. So she wants to release her in the Decagon. After Sofia's release from the jail, Bride carries gifts to help Sofia get started in her life, she has \$5000 in cash, \$ 3000 Continental Airlines gift certificate and a promotional box of YOU GIRL cosmetics all placed neatly into a brand new Louise Vuitton shopping bag. When Bride becomes a popular businesswoman, she wants to help Sofia. She works for the cosmetic company named Sylvia Inc. She has actually been developed and is now owned by Bride herself. And she calls it, "YOU GIRL: cosmetics for your personal millennium". After her meeting with Sofia, Bride terribly attacked by Sofia because of Bride's testifying against Sofia. So she rejects Bride's offerings and terribly attacks her. Sofia's only relief is beating Bride until bleeding. Believing that, Bride sympathizes with Sofia Huxley, a child molester.

In this novel, Adam, Booker Starbern's brother is also affected by the child molester. Adam is Booker's oldest and closest brother. In their childhood, Adam had been sexually abused, then killed by a man referred to in the text as 'The nicest man in the world' (*God Help the Child* 120). And he also abused six children including Adam. They are Boise, Lenny, Adam, Matthew, Kelvin and Roland. Booker was deeply touched by this incident and becomes obsessed by his Bride's childhood ghosts; the narrative introduces other characters who suffered childhood

trauma. They are Rain and Hannah. Feeling the absence of Booker, Bride takes up a journey in search of him, which takes her from the urban city of California to a rural valley in an unknown forest. The journey was causes physical and emotional hardships the protagonist breaks her leg in the middle of her journey and takes refuge in a house owned by Steve and Evelyn till she recovers. However, Bride carries out her search for Booker and finally she meets him in Whisky Valley and together they rescued his aunt Q. Olive from fire accident. Booker and Bride reconciled and confessed their past secrets, Bride confesses that Mrs. Sofia Huxley was an innocent and the lie she told was for some reason and Booker in his turn she tells her that he has left her because he thought that she forgives a child molester like the one who once abused and killed his brother Adam. Besides, Bride makes another confession to Booker that she is pregnant. The couple accepts the child to come to the world and plan for a better future.

Bride, in her childhood days, is witnessed by Mr. Leigh. He is the landlord. Sweetness family pays the house rent to him correctly. He is a very strict person who collects his rent perfectly. If the people delayed to pay the rent, he would punish them severely. In his apartment there is a little boy delay to pay the rent. So, he maltreats him. He does kind of child molestation. Bride saw this incident through her window when Mr. Leigh saw Bride, who was only six years old. He shouts at her and called her “little nigger cunt!” (*God Help the Child* 55). Although she has never heard the words before, she felt the hatred and revulsion they carried with them. She was really pointing at the idea of Mr. Leigh. His nastiness or the curse he threw at me?” (*God Help the Child* 56) the emotional toll on children who is the witness, witnesses often experiences the effects of trauma, Sometimes with the same sympathy of those of the primary victims. After leaving Booker, Bride is addicted to drug and sexual relationship. For example, Bride’s driver tries to seduce her. She does not know his name. He is an employee to Bride. But he does not act like that. When he finished his relationship with Bride, she rushed to bathroom and knows about her intercourse with him with the help of sheath. When she realizes his using of sheath and then she feels free for their intercourse.

Then in search of Booker, she takes a journey. During that journey she met with a car accident. At that time Steve and Evelyn, the couple rescued Bride. She needs a six week for her recovery. So she stays at their house. In their house she meets Raisin actually her name as Rain, the couple calls her as Rain because they found her in the place of Rain. Raisin is also rejected by her parents. Her mother is a prostitute, so she sells her daughter to another prostitute. After her parents neglect she attacked by the child molester and escapes from them. After, she was rescued by the couple and stays with them. They were taken care her. Bride and Rain shares their grievances and become close to each other. In this novel, *God Help the Child*, negligence plays an important role in the character of mother. When the parents neglect their children, their life became slaughter.

The same idea of sexual abuse and maltreatment followed in Toni Morrison's *The Bluest Eye* and also, he talks about the abuse of psychologically. Remember one incident sexual abuse occurs when adults use a child for sexual purposes or involves a child in sexual acts drunk and beats his wife and children. He rapes his own daughter in two times as a result she becomes pregnant with his child. Cholly is notorious for his indiscipline and awkwardness. In one of his drunken stupors, he lights his own house on fire and burns it down. He is a dreadful father to both his kids. His blackness angers him, eventually leads him to believe he is ugly, and disagreeable. He strongly believes that he does not deserve a better life. He always uses his anger negatively by hurting those around him.

Pecola is an easy prey to Cholly because she is a child and has no power or control over adults. She is a female and no knowledge has been imparted to her to oppose any form of oppression. Pecola has to face sexual abuse at the hands of her father Cholly. She is forced to participate in a horrendous sexual act, which is just intended towards the physical gratification of her father. He rapes her regardless of the outcome. He is more powerful than Pecola, so makes her the victim. This is a form of incest, which leaves Pecola in a psychological trauma. Cholly's rape results in impregnating Pecola. The whole community, both blacks and whites start to hate her for carrying her father's baby. Social stigma of Pecola's sexual abuse compounds her psychological harm. By raping Pecola, her father has killed her infinite number of times. Her mother Pauline Breedlove neglected Pecola's complaints to her and beats her. By neglecting her and not consoling her, Pauline indirectly made Pecola die infinite times.

Sexual abuse has also happened for other characters as well as in Toni Morrison's *God Help the Child*. Rain who is neglected by her parents, also experiences sexual abuse and molestation through her mother. Rain, even before the age of six, has to endure atrocious life because of her mother, who is a prostitute. Another character Hannah in this novel is also molested by her own father. Hannah is a daughter of Queen Olive. She is the aunt of Booker Starbarn. She was rumored to have had many husbands, one a Mexican, then two white men, four black men, one Asian, but in a sequence to one recalled. Once Booker says of Hannah to Bride,

There was a thing with Hannah. Rumor in the family was that Queen ignored or dismissed the girl's complaint about her father the Asian one, I believe or the Texan. I don't know. Anyway, she said he fondled her and Queen refused to believe it. (*God Help the Child* 170)

Hannah is also neglected by her mother Even Rain and Lula Ann Bride well are also neglected by her mother. So, they are like Pecola in this novel *God Help the Child*. Child neglect is when parents or caregivers do not give the care, supervision, affection, and support needed for a child's health, safety and wellbeing. Child neglect includes various types, Physical neglect and inadequate supervision, emotional neglect, medical neglect and educational neglect.

Many of Morrison's mothers neglect their own children. There are mothers who neglect their children when they are adolescents. Cholly's mother in *The Bluest Eye* abandons him soon after his birth. His life is negatively impacted by his inability, abandoned by her father before his birth and abandoned by his mother nine days after his birth. Cholly's great aunt says about his mother, "your mama didn't name you nothing. The nine days wasn't up before, she throws you on the junk heap" (*The Bluest Eye* 131). In this novel, mothers do not care about their daughters. In Morrison's last novel, many mothers are seen to be neglecting by their children. Child abuse grazes sharp scar through Toni Morrison's *God Help the Child*. The novel is a brisk modern day tale with shades of the imaginative cruelties invested on children.

Toni Morrison seems to be frustrated with the undue suffering that abused children have to undergo. Morrison also stats to establish this in her first novel *The Bluest Eye*, which is all about the abuse of an eleven year old girl Pecola, who finally succumbs to the abuse by becoming insane. In her eleventh novel *God Help the Child*, there are many 'Pecolas' to suggest that the problem is too much to bear. Initially, Morrison is used to talking about child abuse from inside the family. In this novel, there are many illustrations of criminal offence against children. So she portrays many children as victims. In some ways, Morrison's latest novel is reminiscent of her debut novel, *The Bluest Eye*.

In *The Bluest Eye*, also the children are tolerating the most of all of society's illnesses. They are the truest victims of Poverty and Racial prejudice. Racially some of the characters are abused. They are light skinned. They follow the white people's lifestyle and admire them. In this novel Geraldine is a light skinned lady, Junior is her son. Junior is also a black boy like Pecola. Her mother does not allow him to play with other children. And she does not talk to him, but she fulfills her every other desire to him. She fulfills his needs always. She has a cat in her house. She loves her cat. In her society, the white people teach their children like this way. They say

White kids; his mother did not like him to play with niggers. She had explained to him, the difference between colored people and niggers. They were easily identifiable. Colored people were neat and quiet; niggers were dirty and loud. (*The Bluest Eye* 85)

So, he used to play with black boys in his school. His blackness of rejection makes him ruder. So, he always does nasty things. He plays only with Ralph Nisensky, who was two years younger, wears glasses, and doesn't want to do anything. Junior enjoys bullying girls. When they get angry on him, it makes him feel good. Everything is done by him, but he says his mother, everything was done by Bay Boy. He lied to his mother and it upsets his mother. Then he meets Pecola in the Playground. He has already seen her and knows that she is always alone. He invites her to his house. In his house, he asks her to see the kittens. He bulls her into another room. She was deep in admiration of the flowers when junior said

“Here!” Pecola turned. “Here is your kitten!” he screeched. And he threw a big black cat right in her face. She sucked in her breath in fear and surprise and felt in her mouth. The cat clawed her face and chest in an effort to right itself, then leaped nimbly to the floor. (*The Bluest Eye* 87-88)

He laughed on seeing her crying. He said “you can't get out. You're my prisoner,” (88). This kind of attitude makes him feel happy. Then he kills his cat and when his mother comes, he lies to that Pecola has killed the cat. So, his mother scolds Pecola and says “Get Out,” she said her voice quiet. “You, nasty little black bitch. Get out of my house” (*The Bluest Eye* 90).

Pecola is abused mentally and physically by her own community. Criminal offence expresses in *God Help the Child*, when Bride witnesses as a child in the beginning of the novel there is an anonymous little boy, whose rapes Bride saw that, and she is unable to stop. This is an example for criminal offence.

Thus, Toni Morrison has written eleven novels. The first ten novels have a lot of accounts on the issues of child abuse. However, in the latest novel, *God Help the Child*, child molestation and abuse forms the primary theme of the novel. Many characters in the novel are abused or molested. Toni Morrison seems to be so much distributed by the issues that she talks about it so much in her latest novel. Even the title of her latest novel has the word ‘Child’ in it and is such that one is asking help for the abused children. It is like asking ‘God’ to help the suffering children. It is a novel written to arouse awareness about child abuse. In Morrison's first novel *The Bluest Eye* captures the spirit of the 1940s. She was a child and always deemed as ugly and inferior.

Through the character of Pecola, Morrison has highlighted the plight of the black girl in the society dominated by the white and the ways her mother neglected her in childhood expressed in this novel. In this novel, the characters suffer not only because of their poverty, but because of colour. The prevalence of sexual violence in the novel suggests that racism is not the

only thing that distorts black girlhood. There is also a pervasive assumption that women's bodies are available for abuse. The refusal on the part of parents to teach their girls about sexuality makes the girl's transition into sexual maturity deal with their trauma and move along. It is not all about you and your little trauma.

Morrison focuses on the need to put down traumatic past and the need of self-forgiveness and self-acceptance. She seems to hope that despite the deep rooted damage inflicted by child abuse, black individual can overcome it and live the present fully and intensely. Then she exposes the damage adults inflict upon children and the lasting impact it has on their lives. So child abuse is a global problem. The real brunt and burden that comes as a result of abuse of children can be intolerable. The victims suffer the most. They lose their sense of survival and may go insane. Toni Morrison emphasizes the importance of recognizing and exploring this disastrous evil of 'Child Abuse' in order to prevent it. 'Child Abuse' results in the development of a psychological barrier that prevents the normal development of the child. Abuse destructs the tender self and mind.

Thus, Child abuse in her novels has devastating outcomes when compared to the results of maternal child murders seen in her novels. This chapter analyses the child abuses in Morrison's novel and the way it affects the community. These two novels are compared under the theme of child abuse and childhood trauma. It is child abuse that causes more traumas to the self and could result in complete extinction of one's mind. Then it categorizes the abuses of children by Morrison's mothers and discusses the behavior of the abusive mothers who are factual murderers of 'self' and also analyses the effects of such abuse in the lives of the victims and as well as others around them. Above all are the issues of child abuse in Toni Morrison's *God Help the Child* and *The Bluest Eye*.



### CHAPTER III

## TREATMENT OF COLOURISM IN TONI MORRISON'S *GOD HELP THE CHILD* AND *THE BLUEST EYE*

A critique of Toni Morrison's latest novel *God Help the Child* and her premier novel *The Bluest Eye* expatiates on the traumatic experiences of an African American mother and her two black daughters. And also, these two novels explore the impact of colourism. Some of the characters are affected by the colourism. Numerous factors can contribute to "race" (including ancestry). Therefore, racial categorization does not solely rely on skin colour. Skin colour is only one mechanism used to assign individuals to a racial category, but race is the set of beliefs and assumptions assigned to that category. Racism is the dependence of social status on the social meaning attached to race; Colourism is the dependence of social status on skin colour alone. In order for a form of discrimination to be considered colourism, differential treatment must not result from racial categorization, but from the social values associated with skin colour. Research has found extensive evidence of discrimination based on skin colour in criminal justice, business, labor market, housing, health care, media and politics in the United States and Europe. Lighter skin tones are seen as preferable in many countries in Africa and Asia. Many studies report lower private sector earnings for racial minorities, although it is often difficult to determine the extent to which this is the result of racial discrimination.

*Treatment of Colourism in Toni Morrison's God Help the Child: A Gynocritical Perspective* by Sebin Justine analyzed Colourism is a term popularized by Alice Walker and she is the first person to use this term colourism in her book *In Search of Our Mother's Gardens* (1983). As she defines colourism as a "prejudicial or preferential treatment of same race people based solely on their colour" (73), she describes prejudice or discrimination based on skin pigment or lack of it. Colourism is not racism. It is a process of discrimination which light skinned people of colour of the same race show over their dark skinned counterpart. It can be found even in a mother's neglect of her own daughters. But black Americans are not the only people obsessed with how light or dark a person's skin is. Colourism is a societal ill, felt in many places all around the world, and including Latin America, East and Southeast Asia, the Caribbean and Africa. Here in the U.S., such a diverse population with citizens hailing from all corners of the earth, our brand of colorism is both homegrown and imported. And make no mistake, white Americans are just as "colorist" as their brown brothers and sisters.

In the 21st century, as America becomes less white and the multiracial community formed by interracial unions and immigration continues to expand, colour will be even more significant than race in both public and private interactions. Because a person's skin colour is an irrefutable visual fact that is impossible to hide, whereas race is a constructed, quasi-scientific

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*Representation of Child Abuse and Treatment of Colourism in Toni Morrison's God Help The Child and The Bluest Eye*, M.Phil. Dissertation



classification that is often only visible on a government form. In the meantime, skin colour will continue to serve as the most obvious criterion in determining how a person will be evaluated and judged. In this country, because of deeply entrenched racism, the dark skin is demonized, and light skin wins the prize. And that occurs precisely because this country was built on principles of racism. It cannot be overstated that if racism didn't exist, a discussion about varying skin hues would simply be a conversation about aesthetics. But that's not the case. The privileging of light skin over dark is at the root of an ill known as colourism.

The main reason for emergence of colourism is the desire for beauty, desire for blue eyes and degrade about their blackness. These are all the causes for the colourism. These themes have also dominated Morrison's non-fictional endeavours. She once argued for the desegregation of the American canon, and in *Playing in the Dark: Whiteness and the Literary Imagination* (1992), she advanced the proposition that her country's literary tradition was not as it had been made to look naturally and necessarily white, but sculpted to appear that way, to free her nation's cultural history, from the supposed taint of darkness. This sanitizing and self-deceiving impulse was, Morrison held, not merely detrimental to those with dark skin: it was a "savage" way of approaching literary history that was ruining the intellectual, mental and moral health of the entire populace. The chimera of whiteness was "an inhuman idea".

Toni Morrison's *God Help the Child* and *The Bluest Eye* stand out as a critique of the culture's idea of beauty. Its idea is based on the racial prejudice and racial discrimination. The culture's proposition is that black people are ugly and white people are beautiful. It is emphasized in movies through bills and in their glances. In these novels the black people think that their blackness is ugly. This is the main reason for their defeat.

Morrison explores the term colourism clearly in his novels. Some of the incidents make clear to identify colourism plays in her novels. Almost 30 years later, in her stark novel *Paradise* (1997), she turned to consider the ways in which the cultural politics of the late 1970s were inflected by the language and "theory" of racial superiority. In *God Help the Child* (2015), Morrison set herself the task of imagining the ways in which inter-generational love can be thwarted by the forms of triumphalism and deception that arise from the lure of "colourism". For example, in *God Help the Child*, Bride the protagonist of this novel describes by her mother Sweetness in this way, "the Midnight black, Sudanese black" (*God Help the Child* 3). Bride was rejected as a child by her light skinned mother, who has been poisoned by the strain of colour and class anxiety still present in black communities. Bride's father Louise is also not ready to accept the child's dark skin. He deserts the family accusing Sweetness of infidelity. She says

“It broke our marriage to pieces. We had three good years together but when she was born, he blamed me and treated Lula Ann like she was a stranger—more than that, an enemy”. (*God Help the Child* 5)

Bride grows up, pinched by hunger and shame and yearning for love and acceptance. Bride says of her mother

Distaste was all over her face when I was little, and she had to bathe me. I used to pray she would slap my face or spank me just to feel her touch. I made little mistakes deliberately, but she had ways to punish me without touching the skin she hated bed without supper, lock me in my room. (*God Help the Child* 31)

Bride grows up without love, tenderness, affection or apology. Sweetness makes it clear that she wants to protect her child from a world that would be even more inclined to punish her for the colour of her skin. While Sweetness apologizes for her child’s dark skin, what she will not apologize for is how she sees the world and how she raises her child. She says, “Some of you probably think it’s bad, a bad thing to group ourselves according to skin colour. The lighter, the better- in social clubs, neighborhoods, churches, sororities even coloured schools. But how else can we hold on to a little dignity?” (*God Help the Child* 4).

This is what makes it so difficult to judge sweetness’s choices. She should know better, but her choices have been shaped by the realities of being blackish in a white world, a world where the lighter your skin; the higher you climb. Bride colludes with her classmates to accuse their teacher Mrs. Sofia Huxley of sexually molesting them. Bride’s testimony inspires Sweetness to show, if only once, affection for her daughter publicly. But her innocent teacher is sentenced for twenty years imprisonment.

Later, as an adult, Bride has found a way to be somewhat comfortable in her own skin. She is a successful executive of a cosmetic company, making money, running with all the right crowds. She is blue black beautiful kind of woman, who turns heads wherever she goes. She is tall, elegant and wore a white dress only, the better to reflect her beauty. And still her past is with her. She wants to express her beauty. So, she wears a white dress only. She creates her own impact on beauty.

Toni Morrison is the one of the great contemporary analysts of race and identity. In *The Bluest Eye*, her debut novel of 1970, she introduces us to the lives of the members of a poor black family in 1940s Ohio, to address the pernicious phenomenon of racial self-loathing. In *The Bluest Eye*, Toni Morrison implicates colourism in order to illuminate the intrapersonal

hatred within the black community by characterization, and also includes the negatives of sexual exploitation by including the sexual initiations of some of the characters, to convey to the reader of a community's responsibility to act out against sexual violence.

Likewise, in Toni Morrison's first novel *The Bluest Eye*, Claudia MacTeer is the narrator. The analysis of Shahaji V. Gaikwad's article *Pecola of The Bluest Eye: A Juvenile Female Victim of Culture* discusses the novelist explores "the social and domestic aggression that could cause a child to literally fall apart" and lists, "a serious of rejections, some routine, some exceptional, some monstrous" that contribute to the fall" (8). The Breedlove family has fallen prey to the culture's ideas of beauty; they are forced to believe that they are ugly. The narrator tells us how their ugliness is unique and does not belong to them

[...] their ugliness was unique. No one could have convinced them that they were not relentlessly and aggressively ugly, Except for the father, Cholly. Whose ugliness (result of despair, dissipation, and violence, directed toward pretty things and weak people) was behaviour, or the rest of the family—Mrs. Breedlove, Sammy Breedlove, and Pecola Breedlove—wore their ugliness, put it on, so to speak, although it did not belong to them. (*The Bluest Eye* 36)

The narrator tries to find out the source of the Breedlove's ugliness and she comes to know that it stems from their conviction of it. It is the culture that has told them that they are ugly, and they have accepted it without any contradiction. All of them together convince the Breedlove that they are ugly thus affecting their attitude and their behaviour. The other factor that affects the Breedlove's interpersonal relationship is poverty. The narrator calls their poverty as "traditional and stultifying". It does not allow them to generate new ideas of life, the ideas that will help them to maintain relationship between them in good terms. Pauline Breedlove and Cholly Breedlove both are husband and wife. They are always quarreling with each other. They begin their quarrel for their need of money and desire for beauty like the whites. The relationship between Pecola and her mother is devoid of love and compassion. Pecola's calling her mother as Mrs. Breedlove suggests formality of their relationship. Distinctions based on skin color and results in the favourable or unfavourable treatment of individuals based on the lightness or darkness of their skin color. Pecola's first experience with sexuality is the beginning of her menstrual cycle. The situation proves to be humiliating because she is not aware of what it was. Her first sexual encounter is when Cholly rapes her. However, men can sleep around with whoever they wish. Sexuality is associated with violence and humiliation, recurring imagery of women sexuality as negative prevalence of sexual violence suggests women's bodies are available for abuse. Women who openly accept their sexuality is ruined. Black girls in the novel are victims, sexually and socially powerless. Sex can potentially be fraught with peril. Parents

refuse to teach their girls about sexuality. Women labeling other women encourage men to treat women like sexual objects. Pecola's mother never tells a word against her husband's act of sexuality with her daughter. But she beats her daughter terribly. There is no single moment in the novel when the mother confides things of life with her daughter. Instead of love, Pauline fills up her children's mind with fear—fear of everything

[...] she [...] taught them fear: fear of everything, fear of being like their father, fear of not being loved by God, fear of madness like Cholly's mother. Into her son she beat a loud desire to run away, and into her daughter she beat a fear of growing, fear of other people, fear of life. (*The Bluest Eye* 126)

Mrs. Breedlove puts forth an example of a mother who could not bring up her children properly. Fear over comes Pecola whenever she encounters the boys and girls of her age. She cannot retaliate back when she is being harassed because she fears them. Mrs. Breedlove could have taught Pecola how to live in the culture of which she herself is the victim. Her past experiences could have been useful to her daughter, but she could not share them with her. She does not enjoy her own. Neither Cholly nor Pauline could enjoy their childhood. She fantasizes about love of men touching her when she is fifteen. She wants to be in company of someone and she may “lay her heart on his chest” (*The Bluest Eye* 115). Pauline's fantasy accounts for the absence of love in her life. Her fantasy comes true when Cholly Breedlove comes in her life taking her deformity like something special and endearing. Love flourished between them while they were living in the south their own region.

The condition in the North Lorain, Ohio where the lovers become husband and wife, are quite different. For the first time, Pauline feels alone in an alien culture. She is surprised by the presence of large number of white people while missing her people. She even marks the difference between the black people of the North and the black people of the South. In the North, Pauline suffers from “goaded glances and private snickers” of black women at her “way of talking and dressing”. She admires the white people. She wants to dress up like whites but purchasing new dresses requires money. The newly married couple quarrels over the purchase of new clothes bringing discord in their life. Their quarrel affects their life. The source of the quarrel between them lays in the alien culture that sets the standard of behaviour as it does of beauty. Pauline has no craze for new clothes, but she merely wants “other women to cast favorable glances her way”. She learns “the idea of romantic love” and “physical Beauty” in pictures that she starts attending. Her interest in white men affects her love to Cholly. She does not want to look at him. She takes Jean Harlow as the model of beauty and tries to look like her by doing the hair style as the star does.

Pauline is a mother who herself is the victim of wrong notion of beauty in pictures but their perception of it is wrong. He has become “an ideal servant” of the Fisherman family doing work all day. She stops trying to keep her own house, but because she does it in the Fisher’s house. She neglects her family because she finds beauty order, cleanliness and praise from the Fisher’s family. Because of the influence from whites Pauline makes herself beautiful by avoiding drinking and smoking and by attending church and making herself a virtuous woman. She moves to respectability and fills her children with fear of everything. She always scolds Pecola for silly reasons. For example, Claudia and Frieda visit her house because of their need for whiskey to drink. At that time, Maginot Line smiles at them. They meet Pecola in the Lake Shore Park. She sits there on the tiny railed stoop. She asks them that how they know she is in the park. They say that Maginot Line told them the where about Pecola. Pecola tells them the lady named as Miss Marie, but everyone calls her as Miss Maginot Line. Then they reached the house and get some whiskey from her without a reason. But the reason is Mr. Henry seduced Frieda, so the sisters think Frieda is to be ruined. So, Claudia suggests her to drink whiskey keep to herself beautiful. Pauline comes home and asks Pecola to get some purple juice for her master’s daughter. A little girl, Fisher’s daughter wants the purple juice. She calls Pauline as Mrs. Breedlove Polly. She calls Pauline as her nickname and asks the juice. As the pan is hot, it slips from her hand and the pie juice splashes on her legs. It is very painful to her. But unthinkingly, Pauline slaps her in front of her friends. She insults Pecola and says “Crazy fool [...] my floor, mess [...] look what you work [...] get on out [...] now that [...] crazy [...] my floor, my floor [...] my floor” (*The Bluest Eye* 107). Pauline is obsessed with cleanliness always. So she gives more importance to the floor rather than her painful leg, Pauline’s influence by the white’s family shatter’s her family.

In *God Help the Child*, Bride herself wants to enhance her beauty. So she wears white clothes always. One incident makes clear her desire for beauty. For example, Brooklyn Bride’s friend organizes the prelaunch party. She enriches herself to attract everyone in the party. She is the main attraction in one who invented YOU GIRL cosmetic business and helped create all the excitement about the brand. The location is a fancy hotel. She makes herself perfect with costly jewels and clothes. Bride’s mother is a light skinned. In her bedroom, she has so many cosmetics things like tweezers, cotton balls, that round box of Lucky Lady face powder, the blue bottle of Midnight in Paris cologne, hair pins in a tiny saucer, tissue, eyebrow pencils, Maybelline mascara, Tabu lipstick. Bride tries some of these things to enrich her blackness since Sweetness hates her. Then she wants to become a successful cosmetic businesswoman and also, she achieves her dream. Her desire for beauty spoils her own self. In her young age she has an illegal relationship with her driver even she does not know about her name itself. This is the way she spoils herself.

Colourism plays a vital role in *The Bluest Eye*. Pecola in her class was the only person to sit alone at a double desk. The first letter of her last name forces her to sit in the front of the room always. Marie is a girl who shares her desk with Luke Angelino. Pecola's teacher treats her badly. This discrimination goes to the extent that if any girls want to insult a boy or get an immediate response from him, they say "Bobby loves Pecola Breedlove! Bobby loves Pecola Breedlove!"

This insult brings her to the fact of absence of love in her life. She searches for love in the eyes of other people. She tries to see it in the blue eyes of Mr. Yacobowski. But he does not see her because for him there is nothing to see. Pecola sees no curiosity about her in the eyes of Mr. Yacobowski instead she sees vacuum and distaste

She looks up at him and sees the vacuum curiosity ought to lodge. And something more. The total absence of human recognition - the glazed separateness. She does not know what keeps his glance suspended. Perhaps because he is grown, or a man, and she is little girl. [...] yet this vacuum is not new to her, her blackness. All thinks in her are flux and anticipation. But her blackness is static and dread. And it is the blackness that accounts for that creates, the vacuum edged with distaste with white eyes. (*The Bluest Eye* 46-47)

In a white culture, Pecola is not recognized as a human being to the white people. She is an animal of distaste. The total absence of human recognition on the part of the white people fills her with shame and anger. Morrison considers racism as the African American's primary obstacle. Racism pushes the central characters in *God Help the Child* and *The Bluest Eye* towards the fringes of existence. These novels focus on intra-racial as well as inter-racial problems. The black community wants to conform to white standards of beauty, they desperately want to be accepted by the whites and this internalized racism is the root cause of central conflict in the novels. It makes one of the most powerful attacks on the relationship between white standards of female beauty and the psychological oppression of black women.

Morrison clearly explores the hatred of upper class white people in these novels. For example, in *God Help the Child*, Lula Ann Bride well at her age of six, she is victimized by Mr. Leigh. Mr. Leigh is the landlord. He demands the rent should be paid in cash before noon on the first day of the month. If anyone delays in paying the rent late, he punishes them harshly. This is an evident when Mr. Leigh physically harasses the boy who pays the rent late. He makes a sound like cat. Bride saw him through the windowsill. Mr. Leigh noticed Bride and starts to shout her vulgarly. He says, "Hey, Little nigger cunt! Close that window and the fuck Outta there!" (*God Help the Child* 55), she never heard the words like "nigger" or "cunt" before. This incident



relates to another incident in her past and her school days. A girl and three boys tease her. They heap a bunch of bananas on her desk and imitates like monkeys. They treat her like a freak, strange, soiling like a spill of ink on white paper. She does not complaint to the teacher. She is afraid of suspension or expulsion from school if she points against them. The author clearly exposes the upper class mentality in this novel.

In *The Bluest Eye*, the upper class characters are represented by Soaphead church and the family, living close to the playground. They do not allow themselves and their families to make friends with neither the poorest nor the middle class people. The novel's protagonist tries to conquer about with self-hatred. Every day she encounters racism, not just from white people but also from her own race. In their eyes she is too much dark and the darkness of her skin somehow implies that she is inferior. During the course of the novel Pecola undergoes two sorts of violation, mental and physical both prove devastating to her. After the sexual violation by her father, Pecola appears trying more to fulfill her desire of the blue eyes. She visits the shop of Mr. Soaphead Church, a miracle assured by him in his card. To Soaphead Church, Pecola is "pitifully unattractive" and an object of anger. The girl's demand challenges the professional skill of Mr. Soaphead who really wants to help her through a miracle. The exchanges between Pecola and Mr. Soaphead reveal the problem of Pecola's loneliness due to not having the blue eyes for the first time in the novel. She is articulating her desire to a white man. Her desire can never be fulfilled as it is beyond human capacity. Mr. Soaphead is unable to do it. He becomes successful only in making her believe that he has changed her eyes. Pecola fantasizes that her eyes are changed to blue and, as a result, other girls are jealous of her. She tells Claudia about her blue eyes. Pecola's insanity is the result of the white culture's force on the weak. It is standards of beauty on the one hand and it is critique of wrong notion of beauty on the other, Pecola Breedlove is pitied against two hostile worlds: one of the white worlds that entice her with values unnatural to her that is blue eyes, and then pitilessly rejects the other, her own people and her own culture. She is doubly pressed and victimized. Cholly, Pecola's father physically abuses her and Soaphead spiritually exploits her. Her search for acceptance finally annihilates her spiritual solitude.

Frieda, Pecola's friend also faces physical and psychological oppression. While her parents and sister are not at home, she is sexually harassed by Mr. Henry the tenant of MacTeer's family. Mr. Henry does physical touching to Frieda such as patting, brushing or pinching her. It makes Frieda psychologically depressed.

In these two novels, most of the characters like Sweetness, Bride, Cholly, Pauline Breedlove, Pecola, Frieda have a desire of beauty like whites have. But some characters like Claudia and Booker Starbern do not have any desire on beauty like white people. In *God Help*



*the Child*, Booker Starbern, who hates the upper class whites, is a lover of Bride. Both of them love each other. Suddenly Booker leaves her without reason. She feels depressed when Booker leaves her, she tells herself: “What’s going on? I’m young, I’m successful and pretty. Really pretty, so there! So why am I so miserable? Because he left me?” (*God Help the Child* 53). She shares everything with him. He is the only person she believes who loves her more. But her thinking is shattered, because he deserts her. She says, “I spilled my guts to him, told him everything: every fear, every hurt, every accomplishment, however small” (*God Help the Child* 53).

Without telling a reason he leaves her. She does not know the reason. Everything she shares with him may be her sharing is the cause of their distance, because she tells about the testifying against her teacher Mrs. Sofia Huxley to him. She wants to meet her in Decagon. But Booker does not know why she wants to meet her. Sofia is a child molester accusing by Bride. But why she wants to rescue her and helps her. He does not know. So, he gets angry on her. Her brother Adam is also a victim of child molestation. A man named nicest man is a child molester. He terribly molests Adam when he is fourteen. The nicest man in the world is caught tried and convicted of SSS, the Sexually Stimulated Slaughter of six boys. The nicest man in the world is an easy going, retired auto mechanic who solicited home repairs. There are six boys harassed by him. They are Boise, Lenny, Adam, Matthew, Kevin, and Roland. They are tortured and killed by him. So, Adam’s death makes a big loss in Booker’s life. He loves his brother very much. Bride’s helping nature especially towards the child molester Sofia, hurts Booker and does not say the reason to her and leave her. So, he hates the man and partly hates the white people. When Bride and Booker reunite, she explains Booker why she has lied about her teacher Sofia in the court room. She says; “I lied! I lied! I lied! She was innocent. I helped convict her, but she didn’t do any of that. I wanted to make amends, but she beat the crap out of me, and I deserved it” (*God Help the Child* 153).

Bride does not know about her mother’s love. So, she wants her love due to her testimony against her teacher only she gets that love from her. After her trial against Sofia, Sweetness looks at her with proud eyes and holds her hand for the first time she feels the love of her mother. So, she tells all to Booker. But Booker’s leaving hurts her. He thinks that she forgives child molester and wants to rescue her life. His thinking is wrong she has a reason for her release. He compares Sofia is like the nicest man in the world who murdered his brother Adam and molested him. After explaining about her trial Booker feels free. At last they reunion. Bride reveals that she is carry his child. She exclaims

I’m pregnant and it’s yours... A child. New life Immune to evil or illness,  
Protected from kidnap, beatings, rape, racism, insult, hurt, self-loathing

abandonment. Error free. All goodness. Minus wrath, so they believe. (*God Help the Child* 174-175)

As for as in *The Bluest Eye*, the narrator Claudia also has some hatred in her mind and heart. Claudia's task in the novel is not limited to the narration of the story only. She breaks the silence of Pecola and speaks of her feeling and acts and reacts for her. In the house of her parents Claudia is totally neglected, she and her sister simply point out and introduce to Mr. Henry. Claudia tells how she and her sister are taken as things like bathroom and closet. Claudia's desires are not taken seriously. She never asked about the gift on the Christmas occasion. Claudia tells that

Adults, older girls, shops, magazines, newspapers, window sings—all the world had agreed that a blue eyed, yellow haired, pink skinned doll was what every girl child treasured". (*The Bluest Eye* 18)

But Claudia dislikes the blue eyed doll. She destroys it because she is more interested in only in humans of her age and her type. Claudia says; "I had no interest in babies...I was interested only in humans my own age and size" (*The Bluest Eye* 18).

Through the analyses of the article *What The Bluest Eye Knows about Them: Culture, Race, Identity* by Christopher Douglas discusses the most interesting allusion in *The Bluest Eye* to *Brown* is the doll test developed by Kenneth Clark and Marmie Clark. In May of 1951, Robert Carter to Charleston, where, while Marshall and Carter prepared a legal argument, Clark interviewed sixteen black children in Clarendon County's segregated schools. Using his doll test, in which children were asked to compare otherwise identical brown and white coloured dolls, he discovered that "ten of the sixteen children said they preferred the white doll. Eleven of the children referred to the black doll as 'bad', while nine said that the white doll was 'nice'. Seven of the children pointed to the white doll when they were asked to choose the doll, they liked the most. In the case that would become *Briggs v. Elliott* (1951). Clark testified, based on these tests, "that school segregation was distorting the minds of black youngsters to the point of making themselves hating" (149). Although the majority opinion has rejected the introduction of Clark's sociology into legal interpretation, it is found that the material conditions of the segregated schools are unequal and gave the county six months to equalize the black and white schools. *Briggs v. Elliott* was one of the four cases on appeal before the Supreme Court in 1952 and 1953, all of which ended together in *Brown v. Board of Education*. In the renowned footnote 11 to this decision, the Court referenced Clark's work as one of the seven social science studies substantiating the psychological damage that attended school segregation. A decade after *Brown*, towards the end of the Civil Rights Movement that it had enabled, and as the Black Arts

Movement commenced, Morrison turned to this figure of the black child's desire for the white beauty and subjectivity embodied in a doll. Unlike the black children in the Clark's studies in the 1940s, who tended statistically to prefer white dolls, *The Bluest Eye's* narrator, Claudia, thinks back to what she realizes is her atypical reaction, as a black child in the 1940s, to the "blue-eyed" dolls received at Christmas. From clucking sounds of adults, I knew that the doll represented what they thought was my fondest wish," Claudia recalls (*The Bluest Eye* 18). This was Clark's conclusion as well: "It is clear [...] that the majority of these Negro children prefer the white doll and reject the coloured doll" (149). Claudia can read the racial code, at least retroactively, understanding the white doll to be "beautiful", but she lacks the spontaneity of many of Clark's students who chose a white doll "because he's pretty". Instead of pleasure and desire, the doll elicits only revulsion from this atypical pupil

I had only desire: to dismember it. To see of what it was made to discover the dearness, to find the beauty, the desirability that had escaped me, but apparently only me. (*The Bluest Eye* 18)

The blue eyed baby doll represents the standards of white beauty and it is the same standards that Claudia challenges when she destroys it. In the destruction of the doll is a standard of beauty. A sense to understanding things is the quality that Claudia displays in the course of the narrative. She knows that the so called notion of 'cuteness' about the white girl makes the black girl lesser. She admits that to destroy the white doll is easier but to destroy the very notion of beauty is difficult. She sees that consent to the notion of beauty in "the honey voices of parents and aunts, the obedience in the eyes of our peers, the slippery light in the eyes of ... teachers" (20). Claudia interrogates the white culture; she asks, "what did we lack? and why was it important?" (20). Her questions are related to beauty that the culture has conferred on Maureen Peal. Claudia says to that black girls love themselves and they are "comfort" in their black skin. The white girl Maureen peal is not an enemy to the black girls, hence no need to fear her. But "thing to fear was the thing that made her beautiful". The thing is the white culture that has made Maureen Peale beautiful ignoring outright the black girls.

As the third person omniscient juvenile narrator Claudia's role in the novel is to present Pecola's story in form made out of pieces of Pecola's life. Towards the end of the novel Claudia tells how she and her sister Frieda have collected pieces of Pecola's story from the conversation of people. Claudia performs difficult task to structure Pecola's story and share the secret of her life with the reader that otherwise would have remained a secret. She also exposes the realities of life in an impoverished African American community, whose abject socioeconomic all these she does, Claudia does them from the feminist perspective. Thus, Claudia makes the novel more

feminine from her outlook and her curiosity. A womanish curiosity wakes up in her when Frieda tells her that Mr. Henry has picked at her breast. She asks her sister

“... How did it feel?  
Oh, Claudia...  
It didn’t feel anything  
But wasn’t it supposed to? Feel good, I mean?”. (*The Bluest Eye* 97)

Such questions make the novel unique in its own way. In its language and expression, the novel is more realistic than any other texts near to it. Toni Morrison has done her best by choosing Claudia the narrator of the novel. Passiveness and quietness of Pecola are skillfully balanced in active and articulate Claudia. In *God help the Child*, there are four parts. In the first part, there are nine sections, each driven by individual voices of Sweetness, Bride, Brooklyn and Sofia. Part II contains four sections, two sections told by an omniscient third person narrator and one section each by Sofia and Rain. Part III is devoted entirely to Booker’s antecedents, told by an anonymous third person. And part IV is made up of three sections. Brooklyn’s return, the anonymous third person’s narration of Booker’s reunion with Bride and Sweetness’s closing the story with final flourishes. It is a kind of novel where reader can feel the magnificence just beyond their reach. The storytelling is completely absorbing. The story carries the shape of a grander book, where the characters are more fully explored and there is far more at stake. Following the author represents the nightmarish experiences of a mother and daughter. The author through Sweetness focuses on the theme, Structure and characters of the novel. Sweetness confesses

True. I was really upset, even repelled by her black skin when she was born and at first, I thought of ... I know I did the best for her under the circumstances. When my husband ran out on us, Lula Ann was a burden. A heavy one but I bore it well. Yes, I was tough on her. You bet I was. After she got all that attention following the trial of those teachers, she became hard to handle. By the time she turned twelve going on thirteen. I had to be even tougher. She was talking back, refusing to eat what I cooked, primping her hair. When I braided it, she’d go to school and unbraided it. I couldn’t let her go bad. I slammed the lid and warned her of the names she’d be called. Still, some of my schooling must have rubbed off. See how she turned out? A rich career girl. Can you beat it? Now she’s pregnant. Good luck and God Help the Child. (*God Help the Child* 177-178)

Thus, Toni Morrison has successfully presented her greatness of the beauty of her works, her formal and imaginative risk taking, and her intellectual prowess. It is founded on fiction about human devilishness and weakness, minds crippled in crisis and the impact of our histories

on our emotional faculties. Her powers are clearly on display in her novels *God Help the Child* and *The Bluest Eye*. She creates art from the rumblings in the human hearts. As an author, she has clearly presented the treatment of colourism and how it creates the impact from the blacks and also exposes how people suffer by the problem of colourism in her first and the latest novel.

## CHAPTER IV SUMMATION

This chapter deals with the narrative techniques and the author's grand style of writing. An author's writing style is what defines his or her work. Toni Morrison has become an international celebrity. Considered as one of the best living exponents of Black Women's fiction, her works are about the predicament of Afro-American women in White racist America. Through the analysis of Valsala Menon's article *White Racism on Black Psyche: Beauty as a Measurement of Self-Worth in Toni Morrison's The Bluest Eye* discusses Toni Morrison is "a Black writer struggling with and through a language that can powerfully evoke and enforce hidden signs of racial superiority, cultural hegemony and dismissive 'othering' of people" (10).

Toni Morrison's writing style is easily distinguishable due to her unique use of language. She attempts the strategies of abrogation and appropriation to overcome the signs of racial superiority in the language. Her fiction contains all the elements of Post-modernist and Colonial literatures like the quest for identity, opposition to establish and imperialistic systems, elusiveness of meaning, a tendency towards fragmentation, multiplicity of voice and self-reflexivity. She also makes extensive use of myths, allegories, folk tales and imageries peculiar to Africa. Her novels are easy to read, and she incorporates many different styles into her writing, such as switching the voice of narration throughout her stories for a change of perspective. Some of her most commonly used techniques are the use of descriptive analogies, important historical references, and varied sentence structure. By examining these examples, it will give a clearer understanding of the type of literature that Morrison produces.

In *Childhood Trauma in Toni Morrison's God Help the Child* (2015) by Sara Ramtani, analysis of inter-racial oppression is a conflict between two different races, basing on some physical characteristics such as skin color, nose size, eyes color and lips shape. This can be extended to social class, caste and ethnicity. Intra-racism or the so called colourism is a kind of discrimination within the same racial group, believing, as in the African American history and context, in the superiority of the lighter and the inferiority in the darkly skinned ones (19). Toni Morrison in her childhood days, may have crossed the many boundaries like racism, slavery, suppression and childhood trauma. So, this kind of experience makes her to show her problems through her novels characters. So, most of her works deal the themes of racism, slavery, child abuse, quest for identity, suppression and marginalization.

Morrison is generally known for her use of unusual style yet effective unique comparisons that give further description to the details she presents. More specifically, she utilizes similes in her writing to help the reader connect the content with alternate images and



experiences. This can be seen in *Song of Solomon* at Hagar's funeral as Pilate whispers, "My baby girl" and Morrison describes the atmosphere of the church: "Words tossed like stones into a silent canyon" (*Song of Solomon* 319). Another instance in which Morrison uses a unique comparison occurs in *The Bluest Eye* when Pecola Breedlove lies awake at night, listening to her mom and dad fight; "the unquarreled evening hug like the first note of a dirge in sullenly expectant air" (*The Bluest Eye* 39). Yet another simile appears in *Jazz* when Violet describes her fascination with the city: "Daylight slants like a razor cutting the buildings in half" (*Jazz* 7). In *God Help the Child* also Morrison uses the simile when Booker and Bride have a relationship before their breakup; "their sexuality like lightening and the sky going dark to show off the shine of their skin" (*God Help the Child* 9). Clearly, these analogies not only make the novels more interesting, but also contribute to the overall style of Toni Morrison's writing.

One of the key "trademarks" of Morrison's work is her frequent use of significant references to history. These not only provide background information about the time period in which the novels take place, but the historical roots that add more depth to the stories and make them seem more realistic. For example, *Song of Solomon* contains a lot of magical realism, yet Morrison also grounds the plot with concrete examples of history, such as when Milkman questions Susan Byrd about his grandfather's past: "Did Jake have to register at the Freedman's Bureau before he left the state? Everybody did. Everybody who had been slaves, that is" (*Song of Solomon* 324). This gives the readers specific information about the Macon Dead's (Jake's) past and also reminds them the time period in which the story takes place by including a reference to the Freedman's Bureau. Another indication of the historical implications of a time period surfaces in *The Bluest Eye* through what Pecola has learned from her parents about the outside world: "Outdoors, we knew, was the real terror of life. The threat of being outdoors surfaced frequently in those days" (*The Bluest Eye* 15). In *God Help the Child*, Sweetness wants to indicate the crucial outside world to Lula Ann through her ill-treatment so as to make her she learns the how world is; "I had to protect her. She didn't know the world. There was no point in being tough or sassy even when you were right" (*God Help the Child* 41).

Morrison's novels depict Black-American appearance and reality, the magical and the real, the tragic and the comic. She frames her tales within mythic narrative structures, thereby creating a heroic context for her themes and characters. Through the analyses of the text of Sebin Justine's *Treatment of Colourism in Toni Morrison's God Help the Child: A gynocritical Perspective* expresses, Morrison's themes are often those expected of naturalist fiction the social effects of race, gender, class, love, death, betrayal and the burden of the individual's responsibility for his or her own destiny. She develops a rich irony by juxtaposing heroic confidence and mundane reality. By pitting contrasting figures against one another, Morrison repeatedly reverses the reader's expectations. Her writings are focused on the relationships



between the inner life of her characters and the world within which they find themselves. Still, regardless of her political and social commitment, Toni Morrison, as shown in *God Help the Child* and *The Bluest Eye* uses magical realism through the reference to supernatural elements and also some fabulous ideas clearly in evidence to the text. During the course of the novel's actions, Bride sets a guest in a white hippy couple house in an isolated forest, described as being distant from contemporary modern society and times, and encounters witch like character, Booker's aunt. After the break with Booker, Bride fantasizes about the degradation of her body, her breast and peculiarly stops menstruating; the reader is not sure if this is a reality or just comes from the protagonist's imagination that is haunted by depression because of her boyfriend's absence. This is the plot point where the novelist tries magic realism. Bride realizes with a rude shock that her body is changing like this way

It was when she stood to dry herself that she discovered that her chest was flat, completely flat, with only the nipples to prove it was not her back. She plastered the wet towel above the place where her breasts had once upon a time announced themselves and risen to the lips of moaning lovers. (*God Help the Child* 92-93)

In *The Bluest Eye* that divulges the belief in the church's power by some members of the community as well as the failure of the marigold to bloom. For example, at the beginning of this novel, Claudia narrates "there were no marigolds in the fall of 1941. We thought, at time that it was because Pecola was having her father's baby that the marigolds did not grow" (*The Bluest Eye* 3). This proves an innate fear, of being an outsider or rejected, that people of that time period would have experienced.

While linguistic logistics are obligatory for an author's style, sentence structure is also an extremely important element to include in the process, and Morrison exceeds more than this task. She includes a wide variety of sentences, which makes her writings much more fluid. One type, she often inserts into her writing is balanced sentences, exemplified in *Song of Solomon* when Milkman ponders the relationship between Corinthians and her mysterious lover: "He thought it was funny, sweet, and a little sad" (*Song of Solomon* 211). Another way that Morrison takes advantage of her style is by also applying periodic and inverted sentences to her novels, such as in *The Bluest Eye* when Junior's mother comes home to discover her precious cat dead and spots Pecola: "Up over the hump of the cat's back she looked" (*The Bluest Eye* 90). The author's reason for including these types of sentences is to break the stream of monotonous reading by creating dynamic sentences that are somewhat unexpected.

In addition, Morrison entices the reader by manipulating sentence length and wording to express the tone or emotion she is trying to convey. The idea of using sentences with no verbs

also appears in *The Bluest Eye* when Cholly is relieved that the banquet after his Aunt Jimmy's funeral has finally come: "Laughter, relief, a steep hunger for food" (*The Bluest Eye* 138). Here the reader can easily follow what is going on without the aid of complete sentences. Morrison demonstrates her skill in sentence usage very often throughout her works, and the quality of these sentences reflects her overall skill as an author.

Toni Morrison's eleventh novel, *God Help the Child*, has an affinity with the techniques of modernist and postmodern literary tradition as it makes use of a flock of flashbacks and a stream of consciousness technique, which together cause the narrative to be disunited and discontinued. It also uses the postmodern technique of minimalism, which strives to play down characterization and details to appeal to the readers' interpretation and insights into the phenomenon being described in it. Moreover, *God Help the Child* is multi-voiced; the narrative is structured through different narration points of views which epitomize Michal Bakhtin's polyphony and also solidify the fragmentation characteristic of the novel and the protagonist's consciousness. The author's choice for multiple narrative viewpoints in the text, and even in the postmodern context, is significant as it subverts the traditional dominant voice of the omniscient narrator which represents truth or reality in an objective manner and from one single perspective. The multiplicity of views analyses reality from different perspectives and suggests that truth exists in the plural and not in a single form. More important than this, through these multiple viewpoints, Morrison recovers and grants authority to the female voices silenced to be heard and narrate their stories. Morrison uses the storytelling technique, emphasizing the very practice of morality by considering the text as a story to be heard from the character's voice. Storytelling in African-American community has long contributed to one's self understanding one's identity building.

Morrison's narration strategies are traditional, yet her novels undercut the traditional kinds of authority in which such narrative forms are usually grounded. This technique might be treated as a common place post-modern gesture if not for the fact that these same novels, in their thematic messages about art, register strong disapproval of post-modern games and even serious philosophical games with readers concerning truth, meaning and value. In earnest pursuit of some unambiguous truth that she might convey to readers, Morrison, through her fiction, challenges basic assumptions about aesthetic as a trustworthy epistemological category. Her novels are strategic attacks on innocent readers, who assume that art or any other form of human communication carries reliable messages to or from the obscure territory of the inner self.

A key element of Morrison's authorial identity derives from her apparent need to expose and eradicate the sin of innocence. Innocence derives from naive assumptions about one's ability to know the truth. Morrison's preference for omniscient narrators seems puzzling at first. After

all, the moral and epistemological authority such narrative usually embodies is a focus of Morrison's attack. Morrison sometimes employs a Jamesian technique: she temporarily merges the narrator's point of view with that of a character, but later undercuts or problematized this point of view by presenting its alternatives. Such a strategy finally reiterates her thematic message that there is no reliable ground or mooring from which to know or tell the true version of any story. Morrison's omniscient narrators, whose points of view only intermittently imply her own apparent authorial point of view, are ultimately as bereft of certainty as Milkman Dead, when in *Song of Solomon*; he tries to locate the original version of his family history within the variants of it that leads him into acts of interpretation.

One type of narrative mooring lost in the novels is the conventional circular pattern. Such patterns traditionally suggest closure or the availability of complete knowledge. For example, the rise and fall pattern of many nineteenth century novels implies a full circle structure of human density and the initiation story and the *Bildungsroman* implies a logical progression from youth to maturity that coherently reconciles origins with endings. In Morrison's novels some type of circular narrative pattern attempts but conspicuously fails to enclose a completed story. The idea of closure is kept alive as an ideal, but the origins and endings of the various strands of the stories remain elusive, a narrative feature for which Morrison has been criticized. The characters, together with their stories, evade closure. Pecola Breedlove steps over into madness and isolation, Sula dies misunderstood, Milkman Dead flies away, son gallops off to join the mythical Haitian horsemen of the Isle de Chevaliers, *Beloved's* ontological status is unclear from the outset of the novel, and Booker's unreasoned breakup with Bride and then narrator concludes by telling that she is disremembered and unaccounted for, at last.

In her lecture as the recipient of the 1993 Nobel Prize in Literature, Toni Morrison, delivered a well-wrought paean to language and to the sublime vocation of "word work". In a half-hour address that bought the crowd in the Swedish Academy to a standing ovation, she spoke of the value of language: not official language or the censoring language of the state or the trick language of journalism, but language as words, with the magic they contain. It is words, she suggested, that empower meditation that lend off "the scariness of things with no names" and that ease the burden of oppression ([www.cambridge.org](http://www.cambridge.org)). And in the end, it is words that enable us to make some sense of our existence by allowing us to stand aside to narrate it; "We die", she said, "That may be the meaning of life. But we do language. That may be the measure of our lives". ([www.cambridge.org](http://www.cambridge.org))

Whether the critics come from the Academy or outside, one major point of focus in their examination of Morrison's writing is her use of language, either as a way to attest to the author's skill as a writer or to emphasize the complexity of her writing. In these critiques there lies a

danger of ignoring the stories and truths Morrison shares about American culture, the larger society, and the experience of African Americans. Many critics attribute the difficulty some readers have interpreted her writing to what they perceive to be the complex language she uses. Yet, while Morrison definitely writes lyrical sentences, the lyricism must not be confused with complex syntax. Her narratives invite readers to construct meaning from what they read. In fact, Morrison's novels can be read as if the narrator is speaking directly to the reader, evoking response.

*The Bluest Eye* is Morrison's first novel focused on a pair of very young black girls and her narrative procedure is the attempt in a plethora of ways to recreate their experiences. Claudia and Frieda MacTeer provide both the voice and the understanding consciousness for Pecola Breedlove's story, a story that would have been vastly different if told by another kind of observer. The aptness of having the young black girl's story told by her peers, other children for whom life sexual, political, economic is as much a mystery as it is for Pecola, becomes clear as Morrison closes the masterful "Autumn" with the sleepy dialogue between Pecola and Friends, with Claudia listening. Morrison chooses an elaborate structure to prevent the novel from becoming just another first person, child as innocent account, even though and somewhat ironically *The Bluest Eye* derives its power from being exactly that. Pecola's story in *The Bluest Eye* is conveyed through strategies of encirclement, as if drawing smaller and smaller rings around a centre could somehow force truth to appear there. The seasonal chapter headings of the text compose the outermost circle of the narrative. The narrator's mind turns, for example, upon childhood memories of people who were, paradoxically, both monstrous and kind. Memories of child molesters, including Pecola's father, Mr. Henry, and Soaphead Church, motivate the narrator to discover "what got into people" to account for such crimes. Morrison does not use the elaborate, layered, segmented narrative manner again; she relies instead on a much simpler narrative technique.

As in *The Bluest Eye* and *Sula*, the story cannot be contained within narrative boundaries. *Song of Solomon* follows a pattern of forward motion through time. It traces the life of Milkman Dead from birth to death. However, this novel more than the other, reveals serious difficulties in maintaining this straightforward pattern. The narrator not only backtracks through personal histories and circles back onto pivotal obsessions of the characters but also fractures the diachronic process by variously beginning again, as if there were no logical place to pick up the strands of the story in order to advance it. As in *Beloved* the past does not elaborate upon the present, but revisions, embellishments, and readings of the past can be used to fill in what is always missing in the present.

*Tar Baby* exhibits a circular narrative pattern without closure. The novel begins and ends with Son travelling toward the Isle des Chevaliers and within this outermost narrative circle, his and the other characters' lives circle around nodal points without any resolution. *Tar Baby* follows the process of backtracking, especially in the life of Son, the main character. Thematically, the novel insists, like *Song of Solomon*, on the impossibility of anyone's knowing anyone else. The structures within African American novels consistently defy and collect eventualities of the past, present, and future and in consequence a consideration of this aspect may be more appropriate frame through which to consider the chronicle of events in *Beloved*.

In Morrison's fiction, sensuality is embedded in the past and sensual descriptions explode the effects of alienation and repression. Morrison's own narrative technique self-consciously uses music as a model for resisting logo-centric narratives both through the use of repetition as a narrative device and through the prominence of song in her stories. Morrison uses black music as a model for turning the novel from a closed text into a narrative performance that is transient, shared, and open to both repetition and modification. And also, Morrison uses the blue songs in her fiction *God Help the Child* and *The Bluest Eye*, because she wants to express the extreme level of the feeling of their characters. For example, in *God Help the Child*, Bride listens the blue song while Booker's unreasoned breakup, "Baby, baby, why you treat me so? I do anything you say, go anywhere you want me to go" (*God Help the Child* 9). And in *The Bluest Eye* Poland one of the neighbours who lived in the apartment above Breedlove's storefront sings about her past in this way

I got blues in my mealbarrel  
Blues up on the shelf  
I got blues in my mealbarrel  
Blues up on the shelf  
Blues in my bedroom  
'Cause I'm sleepin' by myself. (*The Bluest Eye* 49)

The theoretical perspectives and approaches most relevant in order to understand, Morrison's stories are consequently those that apply history and culture as a means of understanding and explaining literary texts. New Historicist Criticism may for instance help shed light on Morrison's writing as it looks at a work's discourse as something which is strongly linked to the society in which the author has created it. The gender codes in *Sula*, the oppressive environment in *The Bluest Eye*, and the complexity of sexuality and love in *Love* can all be recognized as aspects of society of the twentieth century, not only familiar to the author, but also to the reader. The reader too, is strongly linked to society, its ideology and belief systems and will understand a work of literature accordingly. Morrison clearly demonstrates in her literature

sympathy for marginalized people through her portrayal of the most vulnerable members of society such as the children and the women in her fiction. She also clearly draws parallels between the oppression of blacks in America and the oppression within the black communities. The use of a social and cultural approach when analyzing Morrison is thus helpful, as her writing portrays behaviour as a social and cultural construct. The colloquial language that for example, Morrison applies in her discourse is an example of how she draws on different aspects of black culture, which helps make her stories representative of the time and place in which the stories are set.

Toni Morrison's stories are fascinating. She weaves together characters, settings, traumas, and journeys in such compelling language. The dreary settings can be amazing. A house is bathed in red light. A cold room is stuffed with love. Morrison shows how and what can often be overlooked or devalued holds much significance. She honours folktales and black folks, humble beginnings and uncertain yet faintly hopeful futures. Her words and language are deftly chosen. Sometimes she hints at something that upon second reading evokes something much deeper. Other times she bashes over the head with something, it's done in such an unexpected way. Sometimes the blackness of her stories becomes overwhelming. *Paradise* begins with someone being shot. Intense trauma happens in all her novels. But with her novella, the entire trauma was included but they could only be touched on superficially.

In *God Help the Child*, most of the characters are told from a first person point of view based on whichever character is named in the title of the chapter. Each of the main characters has the opportunity to express their feelings to others and within their own thoughts. During some of the characters accounts they give information about what is happening in the present, but each character also at one time or another, shares flashbacks from the past to help the reader better to understand the situation or the feelings that are going on in the present. Learning the backgrounds of the characters help the reader to understand from what angle they see the world, Knowing intentions behind each character's action. In this novel, Morrison uses the flashbacks and magic realism techniques.

Thus, there are numerous components that compile to form an author's style. A few recognizable traits of Morrison's work include the use of similes and creative analogies, excerpts from history to make the stories legitimate, and diverse sentence structure. All of these aspects and more combine to make Toni Morrison's complex and intricate novels what they are today. This author's distinctive style is what has made her so renowned and prominent in the literary world. As a writer she wants to prove herself to be a great writer. She achieves that goal in her life. She always suggests the audience that "If there is a book that you want to read, but it hasn't been written yet, you must be the one to write it" ([www.azquotes.com/author/10441-Toni](http://www.azquotes.com/author/10441-Toni)



Morrison).Through her suggestion, she makes herself to encourage and write the unwritten messages to create awareness to the society. Surely her intentions became successful through her works. This dissertation also proves her awareness of child abuse and the treatment of colourism through her novels *God Help the Child* and *The Bluest Eye*.

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## Conflict and Opposition in *Game of Thrones*

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*Game of Thrones*

Courtesy: <https://www.hbo.com/game-of-thrones>

### Abstract

*Game of Thrones* is a highly popular HBO TV series based on George R.R. Martin's series of novels *A Song of Ice and Fire*. This paper focuses on the TV series, not the novels. The story of the series is full of conflict and opposition of various kinds. They include conflict for power, the conflict between the living and the dead, the conflict between religion and the State, the opposition of the sexes, the opposition between the north and the south, the opposition between normal sexual relations and different sexual relations, the opposition between different religions and the opposition between legitimate and illegitimate children. It covers almost all

types of conflict and opposition in human life. This has made the series a landmark in television history.

**Keywords:** *Game of Thrones*, television, fantasy, conflict, opposition

*Game of Thrones*, the popular TV serial on HBO, is based on George R.R. Martin's series of novels *The Song of Ice and Fire*. This paper is about the TV series, and not about the novels. It is a fantasy story with epic proportions – a large number of characters, a story occurring at many locations, brave fights, dangers, a complex network of timelines following every major and minor character's whereabouts and actions and an element of fantasy (magic that is supposed to be aided by divine powers, dragons etc. that may remind us of divine intervention in epics). There are many types of opposition in the series, some of which turn into conflict. This paper aims at analysing all those types of opposition and conflict in *Game of Thrones*.

**1. The living and the dead** – The series begins by showing what are called the 'White Walkers'. To the extreme north (to the north of the 'Wall' that was built about a thousand years ago to protect the human world against such dangers), there are innumerable White Walkers – the walking souls of dead people. The story of the series begins with the discovery of the existence of White Walkers, which are supposed by most people to be just a false belief. But nobody believes in this discovery at the beginning. Gradually, some characters come to know that there really are such White Walkers and they are moving towards the south, towards the human world. It seems to be the aim of their leader, the Night King, to destroy the human world. Jon Snow tries his best to convince all the powerful people in 'Westeros' (one of the continents in the story, which is like the Western world), the representatives of various Houses that form the seven kingdoms and all the lords that they should all forget their petty fights for power and come together to fight against the dead, which can be a decisive war for all humanity. (Like in many popular Hollywood films, it is the duty of the Westerners to fight against such alien forces on behalf of all humanity!) In the final season of the series, there is a fight between the living and the dead, in which the living are victorious. The idea is that the existence of all the dead souls depends on their leader, the Night King. When he is 'killed', they also all 'die'. But until then, throughout the series, there is a growing awareness of this impending doom.

**2. The conflict for power** – This seems to be the major concern for most of the main characters, especially those who belong to the various Houses that rule over the seven kingdoms that Westeros is made of. In fact, they are all so much preoccupied with the conflict for power (those who are in power want to retain it, and there are many who want to get it) that Jon Snow has to try hard to make them aware that the fight with the dead is a much more important fight. It is a story full of bloodshed for power. When the story opens, Robert Baratheon is the King of Westeros. When he dies, his brothers Renly and Stannis both want to claim the power.

Meanwhile, Queen Cersei has managed to have her son Joffrey to be coronated as the new King. Melisandre (referred to as the 'Red Woman') helps Stannis by killing his brother Renly, with the help of magic because she thinks that Stannis is worthy of the crown. Cersei makes Joffrey give death punishment to Eddard (Ned) Stark, the King's Hand, because he knows that Joffrey is not Robert Baratheon's son but a child from Cersei's incestuous relationship with her brother Jaime. All this gives rise to a long bloody tale of fight for power. The series has been criticised for the element of violence, cruelty and bloodshed in it. The story does not end with the victory of the living over the dead. Daenerys Targaryen wants to sit on the Iron Throne because she thinks that she is the rightful heir, being the daughter of the Mad King after whose murder Robert Baratheon became the King. So, she kills Cersei and destroys the whole capital city (the King's Landing). But Jon finds that she will kill many more people for her agenda and kills her. So, killing is the only way to avoid more killing. Finally, Brandon Stark, a son of Ned Stark, is chosen as the new King by those powerful people who are left. Now, nobody becomes the King of the Queen simply because he is a son or daughter of the previous ruler. The King is *chosen*.

The Houses in Westeros are all clashing against each other after Robert Baratheon dies. Baratheons and Lannisters (they are a joint force) are in power. Within the House Baratheon, Renly and Stannis compete with each other. There are other Houses that become ambitious for power. Olenna Tyrell of the House Tyrell hopes to become powerful by marrying her granddaughter to King Joffrey. Euron Greyjoy of the Iron Islands wants to marry Cersei and get the power. All this gives rise to a story full of bloodshed, a 'game of thrones'. The House Stark becomes a target of cruelty. Ned, Catelyn and Robb Stark are killed. Winterfell is burnt down. Sansa is subjected to torture. Arya becomes homeless. The circle is complete when justice is done to them and Bran becomes the King at the end.

**3. Men and women (and transgender)** – The world that we see in *Game of Thrones* is largely a depiction of the medieval Europe. Like elsewhere in the world, women were in a subordinate position in Europe too. We see a lot of torture and sexual abuse of women in the series. Daenerys Targaryen is subjected to torture by her own brother, who wants to be the King but is killed by Daenerys' husband Khal Drogo, who belongs to the Dothraki tribe. Daenerys has been sold by her brother to Khal Drogo in return of an army that he hopes to get. Sansa Stark is engaged to Joffrey, but he tortures her by saying that her father Ned Stark was a traitor to him. Later, Sansa is married off to Ramsay Snow (later referred to as Ramsay Bolton), who tortures her. There are also many prostitutes shown in many cities and towns. All this clearly shows how women are subjected to abuse and torture by men.

But there are also a number of powerful women characters in the story.

i) **Queen Cersei** is very crooked and powerful and goes to any extent for protecting her children and her (incestuous) relationship with her brother Jaime. She can have any one or any number of people killed for her selfish plans. She subjects Sansa to harassment because she thinks that Sansa is a traitor's daughter.

ii) But **Sansa** is strong enough to sustain the harassment that is subjected to her by Cersei, Joffrey and Ramsay. Later in the series, she frankly voices her views about Daenerys becoming the queen. She is also opposed to idea of the North (where the Starks' ancestral home – Winterfell – belongs) being ruled over by the ruler of the Iron Throne. She wants the North to be independent, and at the end she becomes the Queen in the North.

iii) **Arya Stark** is also a very strong female character in the story. She has to go through a lot of hardship, as she gets separated from her family and many members of it are killed. From her childhood, she liked to learn fighting. She has learnt sword fighting and is good at it. For some time, she joins a cult of assassins too. Every day, before she sleeps, she learns by heart and reminds herself of the persons that she wants to kill for revenge, Cersei being one of them. She does not kill Cersei even if she goes to King's Landing for doing it. But she does something vitally important – she 'kills' the Night King, which is decisive in the war against the dead. But as it is a man's world, it is Jon who gets the credit for winning the war. Daenerys feels jealous of him, but Arya is already thinking of the next target, i.e. Cersei. At the end, she takes a ship and goes out to find out what is to the west of Westeros, which nobody from Westeros knows.

iv) **Daenerys Targaryen** is, clearly, another powerful female character. In the beginning, she sustains the abuse and torture on the part of her brother and her husband Khal Drogo. But after her husband's death, when she has to be cremated with her husband alive, she comes out of the fire alive, with three dragons that have come out of the eggs she has had with her for some time. As dragons are supposed to be an extinct species, she gains high respect from the people. Then she becomes ambitious and wants to sit on the Iron Throne as the rightful heir. She begins to collect armies. In the process, she frees many slaves from their rich masters. But she has her flaws. She kills the rich masters, which might have been avoided. When she comes to know that Jon is not Ned Stark's bastard son, but her *nephew*, actually the rightful heir, she becomes jealous of Jon. Jon makes it clear that he has no ambition and wants her to be the Queen. She destroys the King's Landing and kills hundreds of innocent people in order to defeat Cersei. She has an agenda to free more slaves and make the world happier, which is very ambitious for a woman in the contemporary society. But Jon Snow can see that in the process, she will kill more people. So he kills her. In a symbolic gesture, the dragon burns the *Iron Throne*, and not Jon, which indicates that it was the desire for power that made Daenerys so cruel. In a men's world, she is certainly a very rare powerful woman. She has been seen as a Feminist figure in the series. A unique quality about her is that after she discovers her power, she decides with whom she wants

to have a physical relationship and does not let any man decide it. Her downfall and death are significant, as they show the victory of the man's world over such a Feminist force.

v) **Melisandre** (the 'Red Woman') is another powerful female character. With the help of her 'magic', which is supported by the religious cult of fire that she believes in, she helps Stannis in getting power. When Stannis and his family are massacred, she comes to help Jon Snow and others in the fight against the dead. She brings dead Jon back to life with the help of her magic. She also plays a key role in the war against the dead. She knows that she has to die in the morning after the war is over, and it happens.

vi) **Yara Greyjoy** belongs to the Iron Islands. Her brother Theon lets her take over the power of their House. In spite of being a girl, she becomes the ruler, but she is taken over and captured by her uncle Euron. Later, she is one of the allies to help Jon and Daenerys.

vii) **Brienne** is a woman fighter. She becomes a Knight, which is rare and even unheard of in the contemporary society. She gives Ned's wife Catelyn a promise that she will protect her children, which she does to the end. She is brave warrior.

There are a few more female characters also (Ygrite, Missandei, Olenna Tyrell, Margaery Tyrell, Ellaria Sand etc.) who have significant roles in the plot. But what is most significant is that, contrary to the viewers' expectation, Daenerys does not become the ruler. It is Bran, Ned Stark's legitimate son, who is chosen to be the new King. Sansa becomes the Queen of the North, surely, but Bran is in a much more powerful position as the King of six kingdoms. This is the victory of men over women.

This world also consists of some transgenders. Varys is a powerful transgender. He is the Master of 'Whisperers' in Robert Baratheon's court, as his job is to get information from his informants. He is supposed to have informants across two continents. He has seen a number of rulers and kingdoms. He has some significant observations about them, one of them being that every ruler is hungry for power. He has had some expectations from Daenerys, who wants to make the world a better place. But when he finds that she is also going along the same lines, he thinks that Jon can be a better ruler. So, he tries to spread the news that Jon is actually the last surviving male heir to the Targaryen dynasty, for which Daenerys gives him death punishment.

The Unsullied have been made transgenders. They are slave-soldiers. They are freed by Daenerys. So, they support her till the end. They are very brave and skilful fighters.

**4. The 'civilised' and the 'uncivilised'**—The Seven Kingdoms, i.e. 'Westeros' is a civilised world. But there are also a number of other cultures and communities shown in the



series. Daenerys lives in Essos, another continent, with her husband, who belongs to the Dothraki tribe. They are mostly a nomadic tribe. They have their distinct culture and also their own language. (The language of Westeros is referred to as the 'Common Tongue'.) They have their customs which Daenerys has to follow until she gets the power of the dragons. The Dothrakis are warriors, and they join the allies in the war against the dead under the leadership of Daenerys. But they do not become a part of Westeros.

There are also the Unsullied, who were warrior-eunuchs born in Astapor, one of the three major cities of Slaver's Bay. They also do not stay in Westeros after Daenerys is killed and Bran becomes the King. There are also other slave communities in Essos that Daenerys frees and wants to free. They are also different from the 'civilised' Westeros people.

To the north of the Wall, there are what are referred to as the Wildlings. They are described as the free folk. They are also different from the people of Westeros. In fact, they hate Westeros, and the people of Westeros are suspicious of them. It is a highly difficult task for Jon to convince the Wildlings that they will be safer if they come to the south of the wall, away from the White Walkers. It is also difficult for him to convince the civilised people about his plan. The Wildlings are very wild, brave warriors. They also join the allies against the dead. At the end of the series, Jon is shown to be going to the north of the Wall, accompanied by the Wildlings. They will perhaps explore a better life there again.

**5. The north and the south** – Regionalism is part of almost every country or continent. Westeros is no exception to this. The south is much greener compared to the north, as it is warmer. The north is closer to the snow, and therefore much colder. The characters from the north hate the south and vice versa. The lords from the north are very reluctant to accept Daenerys as their Queen. At the end, Sansa demands that the north will not be a part of the kingdom, to which the new King Bran the Broken agrees.

**6. The physically 'normal' people, transgenders, dwarfs and the physically disabled** – As everywhere in the world, the world shown in the series is also dominated by the physically 'normal' people. But there are also some, who are different from them. Those who are made eunuchs – Varys and the Unsullied – have significant roles, as mentioned earlier. In addition to that, a major character, Tyrion Lannister, is a dwarf. He is cynically critical of those in power – his sister Cersei, his father Tywin Lannister and others – but later in the series, he becomes the Hand of Queen Daenerys. At the end, he becomes the Hand of King Bran. He is often laughed at and called the 'Imp'.

Bran himself belongs to this minority class, as he is crippled. When he was a child, he was a witness to the incestuous sexual relationship between Cersei and Jaime. So, Jaime pushed



him down from a tower. He survived but he is a cripple. Throughout the series he is carried from one place to another by somebody else, like Hodor. Perhaps no viewers had expected him to become the King at the end. But he has special powers. He has become the 'three-eyed raven'. He can see the past and the future. He is the memory of the world, so the Night King wanted to kill him. At the end, Tyrion suggests that he should be chosen as the King because people like stories, and he has really made a story. So, this member of a minority class of the society comes into power.

**7. Legitimate children and bastards** – It seems to be quite common for the Kings and the lords in this world to have illegitimate children from women to whom they are not married. They also have a regular custom of giving a particular surname to illegitimate children. For example, in the north, all illegitimate children have the surname 'Snow', such as Jon Snow. In Dorne, all bastards carry the surname 'Sand', such as Ellaria Sand. It is clear to Jon from the beginning that he would not get a powerful position. So, he decides to become a Brother at the Night's Watch on the Wall, in which the person has to dedicate himself to work all his life without getting married.

Cersei is in search of Robert Baratheon's illegitimate children because compared to her children, who are not Robert's children but born of her own brother Jaime, Robert's bastards can have a better claim to the throne. So, she wants to find them and have them killed. One such baby is killed. Another one, who survives, is Gendry.

Ramsay Bolton was originally Ramsay Snow, a bastard son of Roose Bolton. Because of his victories in battles, his father gives him a legitimate status of Ramsay Bolton. There is a battle between Ramsay and Jon, in which Jon is victorious. This is referred to as the Battle of the Bastards.

The most important bastard son in the story is, of course, Jon Snow. He is brave and devoid of any ambition. He dedicates himself to the cause of the war against the dead. Then he dedicates himself to the cause that Daenerys has in mind – to free all the slaves and make the world a better place. At the end, he kills Daenerys, not for becoming the King, but for the sake of this cause. He finds Daenerys a threat to the world.

But, no matter how important these characters may be (especially Jon), at the end, it is not an illegitimate son Jon who becomes the King. It is a legitimate son, Bran, who gets the position (contrary to the expectations of most viewers). So, just as it is the victory of men's world, it is also the victory of the customs of the society according to which an illegitimate child cannot get any such rights.

**8. Normal sexual relations and 'different' sexual relations** – Though majority of the characters have 'normal' sexual relations (i.e. approved by the society), some characters are engaged in different kinds of relation. One of them is incest. Cersei and Jaime love each other and also die for each other. They have three children, which actually get Robert Baratheon's name as the father. They are afraid of disclosing this truth. It is because of this secret that Bran becomes a cripple and Ned Stark is killed. There are references to social sanction given to incest in some parts of Westeros in the past. But in the present time, it is not socially sanctioned. This incestuous relationship between them is the cause of a considerable portion of the plot. Another incestuous relationship is between Jon and Daenerys. They do not know it in the beginning, but they happen to be aunt and nephew. Even after they come to know it, it is indicated that they continue their physical relationship. But it cannot and does not culminate into marriage.

There are also some homosexual characters in the story. Ser Loras Tyrell is one of them. He is taken into custody for his sin by the High Sparrow's (the main priest) men and is asked to confess his sins. So, traditionally, homosexuality is regarded as abnormal and also a sin. But, Lord Baelish, who owns brothels in King's Landing, encourages some of the prostitutes in his brothel to engage themselves in lesbian sex, which some customers may enjoy watching. Yara Greyjoy is also shown with a female prostitute.

**9. Religions** – There are various religions, religious cults that are followed by characters in the story. There is a reference to 'old gods' and there is a religion that follows 'new gods.' People from the north, like Ned Stark, worship the old gods. There are trees in this area with faces carved in them. These faces were carved by 'children of the forest' (a phrase used for referring to primitive people). According to this religion, 'greenseers' like Bran can see through those faces.

The Faith of the Seven is a religion that seems similar to Christianity. Most of the people in Westeros follow this religion. According to this religion, there is one god with seven faces. The extremist fundamentalism that this faith grows into and its relations with the State power remind us of the history of Christianity in medieval Europe.

The cult of the Lord of Light is followed mainly in Essos. But in Westeros also, there are people like the Red Woman who worship the Lord of Light. It is the god of fire. There is some magic that the Red Woman performs with the help of the god of fire.

The people of the Iron Islands worship the drowned god. This cult and all the religions other than the Faith of the Seven seem to be similar to the faiths that existed in the East and the West before the rise of Judaism and Christianity.

There is another minor cult – the cult of the Many-faced God. This is a cult of assassins. Arya Stark joins this cult for some time in the story.

**10. Religion and State** – At one point, the High Sparrow (the main priest of the Faith of the Seven) becomes very powerful and arrests sinful people to make them repent or take the punishment for their sins. Cersei encourages the empowerment of the High Sparrow when she wants to get Margaery Tyrell out of her way. She does not want her son to marry her. So, she sees to it that Margaery's brother Loras is arrested by High Sparrow's men for homosexuality and Margaery is arrested for not telling the truth about her brother's sins. But the Faith's power becomes inconvenient for Cersei when she is also arrested for her sin of incest. Then Cersei arranges for blowing up the Great Sept with the High Sparrow inside there. The history of medieval Europe witnessed a conflict for power between the State and the Church. The conflict between Henry II, the King of England and Thomas Becket, the Archbishop of Canterbury is a well-known example. The relation between the iron throne and the Great Sept reminds us of the same.

**11. Natural means and magic** – There are natural means to solve a problem, such as weapons and medicines. As opposed to this, there is magic. There are numerous fights in the series fought with swords and such weapons. But when it comes to fighting with the dead, the weapons are not going to be of use. Sam Tarly comes across a reference in a book that White Walkers can only be killed with dragonglass. It is available in the form of an ore, and Jon Snow sees to it that hundreds of swords of dragonglass are made before the war with the dead. This is something like magic, as it is supposed to 'kill' the dead. It is supplemented by the fire that the Red Woman creates with magic. The most powerful weapon that they have is dragons. Dragons are not exactly magical, but surely fantastic.

The medicines mentioned in the story are also used for two purposes. Cersei uses Grand Maester Pycell's knowledge for killing her enemies. On the other hand, Sam Tarly cures Jorah Mormont of the greyscale disease, which is supposed to be incurable. He studies old books of medicine and tries a therapy given in them. As expected, Sam becomes the Grand Maester in King Bran's counsel.

**12. Humans and the climate** – The humans in the story have to fight with climatic conditions. It is shown that in the world in the story, a season does not just last some months. It lasts some years. It is going to be a hard time if the winter is long and the White Walkers come. When the story begins, characters are reminding each other that "Winter is coming!" Many of them keep saying that this time winter is going to last many years, and so they have to be prepared for it. But contrary to their expectation, at the end, when Jon Snow goes with the Wildlings to the north of the Wall, a fresh green leaf is shown. It indicates the coming of spring.

To conclude, *Game of Thrones* covers almost all types of conflict and opposition in human life. With the complex network of conflict and opposition, *Game of Thrones* has become a grand tale. It is controversial for a number of reasons – violence, nudity, sex etc. But it is undoubtedly a landmark in the history of television. This is, at least partly, due to the complex network of conflict and opposition that this paper has aimed at analysing.

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## **Reduplication in Dhundhari and Adi**

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## **REDUPLICATION IN DHUNDHARI AND ADI**

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#### **ABSTRACT**

This paper tries to investigate a typological study of reduplication and its structure and patterns of two languages belonging to entirely different language families viz-a-viz Dhundhari which is an Indo-Aryan language and Adi, a Tibeto-Burman language.

Reduplication is a common phenomenon and an important morphological process in the grammar of both the languages where a lexical item is obtained from the existing base word and showing the syntactic, semantic, pragmatic functions. This paper exemplifies types of reduplication processes with the help of examples. Further, we will also look at the aspect of Expressive morphology presented in both Dhundhari and Adi, thus showing a correlation between the two far off languages.

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## ABBREVIATIONS

aux.	auxiliary verb
fig.	figure
fsg.	feminine singular
msg.	masculine singular
pst.	past tense
perf.	perfective

## INTRODUCTION

Dhundhari is the second major language of Rajasthan which is the biggest state of India with its capital located in Jaipur. Dhundhari is the second largest speaking group of Rajasthani better known as Jaipuri with around nine million speakers. It covers the districts of Jaipur, Dausa, Tonk, Sawai Madhopur and Karauli. It is an Indo-Aryan language spoken in Dhundhar region of northeastern Rajasthan State and is also called as Dhundhadi. It does exhibit certain morphological features which are found common in Adi language despite of it being belonging to a different language family. So, reduplication is a typological feature which has its root everywhere and this feature is considered very productive as it forms new lexical items after reduplication. If we analyse the languages of Tibeto-Burman and Austro-Asiatic family, it is imperative to look for such structures, as these families employ this phenomenon as one of the most productive processes of deriving new lexical items. Adi is a language spoken by the Adis, one of the largest hill tribes of Arunachal Pradesh. Though they were formerly known as abors, their tribe name as per the census records is Adi. The Adis are sub-divided into different sub-tribes. Among them are Padam, Minyong, Pangi, Shimong, Ashing, Pasi, Karko, Bokar, Bori, Ramo, Pailibo, Milan, Tngnam and Tagin. The Padam and Minyong are the largest groups. The total population of the Adis according to the 1911 census is 1.2 lakhs and they constitute the largest tribal group in Arunachal Pradesh. The Adis spread over in the East, West and upper Siang Districts of Arunachal Pradesh. The Adi-

inhabited area is about 21.229 sq.kms, excluding the areas in the Dibang and Subansiri valley.

## METHODOLOGY AND DATA

The linguistic field work methodology was adopted for this research study. Linguistic data of Adi Language has been collected with the help of two informants, whereas Dhundhari Data has been collected from three informants. Interview method was used in order to collect the data with the help of questionnaires

## REDUPLICATION

The term “Reduplication” refers to either the morphological process (Abbi, 1992, Singh, 1999 & Sharon Inkelas) or the phonological process (Wilbur, 1973), in which the root or stem of a word, or a part of the lexical item is repeated with exact shape or a slight change, carrying a quite semantic modification. Reduplication can be either partial or complete.

Pei (1966: 230) refers to reduplication as a morphological process whereby there is a repetition of a radical element or part of it, occurring usually at the beginning of a word, occasionally within the word. Marantz (1982:437) defines reduplication as “a morphological process relating a base form of a morpheme or stem to a derived form that may be analyzed as being constructed from the base form via the affixation of phonemic material which is necessarily identical in whole or in part to the base form”. According to Spencer (1991:13) involves adding material whose identity is partially or wholly determined by the base. According to O, Grady and Guzman (1996:143), reduplication is a “common morphological process in certain languages which duplicates all or part of the base to which it applies to mark a grammatical or semantic contrast.” Wilbur (1973:5) emphasizes the morphological nature of reduplication, although it superficially resembles a phonological rule in the classical sense of the SPE framework (Chomsky & Halle 1968).

Reduplication itself is not considered as a salient characteristic and a phenomenon of the Indo- European language family, nor the classic feature and nature of the Greek or Latin but in the general way, it is mostly found in the languages of the world. Sapir pointed out that

*“Nothing is more natural than the prevalence of reduplication, in other words, the repetition of all or part of the radical element”* (Sapir, 1921:76) Reduplication is an areal feature of the

South Asian Languages. The process of reduplication plays an important role in the creation of a new single lexical item with a slight semantic modification of the root or stem word, without changing the grammatical category of root or base word in languages.

## **TYPES OF REDUPLICATION**

Reduplication can be widely divided into two broad types, namely Lexical Reduplication (**LR**) and Morphological Reduplication (**MR**). Under the shadow of Morphological Reduplication, sound symbolism, mimic words, onomatopoeia, iconicity, imitative, ideophones which are collectively called as Expressive, are discussed. Under the heading of Lexical Reduplication, Echo-words or echo-formations, Compounds and Word reduplications, are described below.

## **MORPHOLOGICAL REDUPLICATION**

Morphological reduplication is one of the two types of reduplication described by Abbi (1992). She defines morphological reduplication as “minimally meaningful and segmentally indivisible morphemes which are constituted of iterated syllables.” Thus, the base and the iterated part together constitute a single morpheme which is also a lexeme. Onomatopoeic, imitatives, certain instances of sound symbolism and mimic words are examples of morphological reduplication. Abbi (1992) and Diffloth (1976) put all these terms under Expressive. Emeneau (1969) uses the term expressive for onomatopoeias.

## **EXPRESSIVES**

Diffloth (1976) suggests that “we must be prepared to see the expressive as a whole decomposed in such manner, to discard the conventional notions of root and morphology, and to treat expressives as micro-sentences made up of distinctive features,”

Reduplication of iterated syllables is generally onomatopoeic in nature. Expressives in Dhundhari and Adi language are used to denote all the five senses of perception, that is, the sense of smell, sight, touch, hearing and taste. Expressive is also used to denote kinship terminology and states of mind and manner adverbs in Adi language

## *Expressives in Dhundhari*

### **SENSE OF SIGHT**

məṭ məṭ	“to smile in disgust”
ʈukur ʈukur	“to see constantly”
məč məč	“small eyed person”

### **DEPICTION OF UNTIDENESS**

kəč kəč	“muddy”
dənd pʰənd	“filthy”
kʰəčəṭ pəčəṭ	“hotch potch”
lədəṭ pədəṭ	“one over the other”
gič pič	“congested”

### **SENSE OF TOUCH**

čip čip	“sticky”
gəl gəli	“tickling”
kʰur dəri	“rough”

### **SENSE OF TASTE**

čər mərəṭ	“spicy”
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### **SENSE OF NOISE**

čəṭ čəṭ	“The noise produced by the opening and closing of doors”
pəṭ pəṭ	“falling of water”
Kʰər kʰər	“noise produced by windows”
dəm dəm	“noise produced by drums”

### **MANNER OF EATING**

ləbəṭ ləbəṭ	“to eat very fast”
subəṭ subəṭ	“to drink something”

### **KINSHIP TERMINOLOGY**

ka ko	“grandfather”
ča čo	“uncle”
ma mo	“maternal uncle”

In case of kinship terminology, when we address the person directly then it's full reduplication for eg. ka ka but if we refer the person in a conversation then partial

reduplication takes place where the vowel ‘a’ of the first syllable is being replaced by the vowel ‘o’ of the second syllable.

### STATES OF MIND AND MANNER ADVERBS IN DHUNDHARI

gətgəlio	“solution”
bəčəriya bəčəriya	“cut into pieces”
nətər keni	“otherwise”
doda badı	“side by side”
hata hut	“doing the work with your own hands”
ukəɽ čukəɽ	“disturbed”
čəŋi məŋikso	“very little”
ləb dʰəb	“nearby”
čurr murr	“repent”

### QUANTIFIERS

(a) do	“two”	do- do	“two and only two”
(b) tin	“three”	tin- tin	“by three”

### MORPHOLOGICAL PARADIGMS OF EXPRESSIVES IN DHUNDHARI

Expressive items have a morphological paradigm. It can be generated morphological paradigms with different lexical items by derivational processes in Dhundhari language in India and other Indian languages too.

Root	bʰəɽ
Stem	bʰəɽ- bʰəɽ
Derived Noun	bʰəɽ- bʰəɽaɽ

### EXAMPLES

- ba mosu bʰəɽ gi  
She me collision go.3fsg.PST  
“she collided with me”

In this example the word “b<sup>h</sup>əɭ” is used as a verb

## 2. b<sup>h</sup>əɭ- b<sup>h</sup>əɭaɭ mət kar

noise don't do

“don't make noise”

In this example “b<sup>h</sup>əɭ- b<sup>h</sup>əɭaɭ” is used as a derived noun. It is very difficult to deduce and translate the expressive lexical items because it is completely associated with the society, culture, tradition, and regions, various lexical items are derived through derivational process

## LEXICAL REDUPLICATION

Lexical reduplication can be defined as one lexical item or lexeme which comprises two or more segmentally identical parts or words. It is not a group of complex form of lexical items. Lexical reduplication refers to a complete or partial repetition of a word or lexeme. Abbi (1992) defines lexical reduplication as “Complete Lexical Reduplication is constituted of two identical (bimodal) words, e.g. In Hindi “gəɾəm gəɾəm” “hot” or beɭ<sup>h</sup>e- beɭ<sup>h</sup>e “while sitting” is derived from the modifier gəɾəm ‘hot’ and verb bEɭ<sup>h</sup>e ‘to sit’, respectively. Partial Reduplication is constituted of partial repetition of a word either phonologically or semantically, e.g. Khana uana “food etc.” or compound such as khana-pina (eat+drink) “standard of living” are case of partial reduplication in Hindi. Lexical reduplication, unlike morphological reduplication, is not minimally meaningful and thus can be further divided as they are formed of two identical words or two non-identical phonological words. From the grammatical point of view, however, they act as a single lexical category.

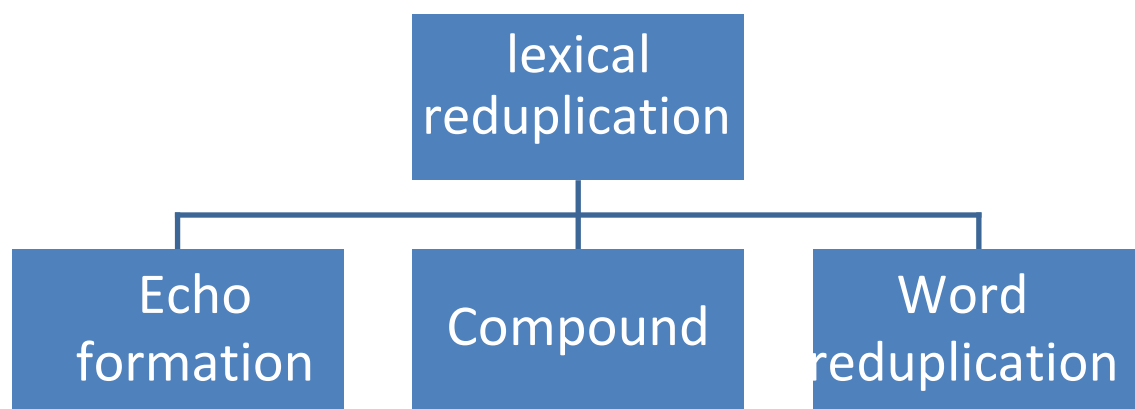


Fig.1 Types of Lexical Reduplication



## Echo Formation

In Echo-formation, an echo word has been defined as a partially repeated form of the base word, means either the initial phoneme (consonant(C) or vowel (V)) or the syllable of the base is replaced by another phoneme or another syllable. The replacer (phoneme or syllable) sound sequences are more or less fixed and rigid (Abbi, 1992). In other words, in echo word, only the initial syllable or phoneme of the base word is replaced by echo syllable or phoneme.

### EXAMPLES

#### (DHUNDHARI)

nam am	“nam and the like”
Kam am	“work and the like”
kursi ursi	“chair and the like”
k <sup>h</sup> aŋo aŋo	“food and the like”

### EXAMPLES

#### (ADI)

amik sami	“ice and the like”
gaḍu saḍu	“blanket and the like”
apim sapim	“food and the like”
alak salak	“hand and the like”

### PHONOLOGICAL RULE

Echo formation in Dhundhari is formed by duplicating the base word and the initial consonant is dropped whereas in Adi language base word is reduplicating with the addition of consonants in the initial position if the base word starts with a vowel „a-“.

## COMPOUND

Compound is the one among the three kinds of lexical reduplication. It plays an important role in word formation process in Dhundhari. It is a kind of partial reduplicated compound by joining the semantically related, identical and opposite words to convey a wide semantic meaning and totally and completely differs from the single lexical word. The other two kinds of lexical reduplication are the Echo-formation and the Word reduplication. In Sanskrit, this compound is called as „conjunctive“ (dvandva) compound. K. Rangan (2000) describes “compound as a construction in which two or more words join together without any interruption”. Two words which are having different form but having similar meaning, are joining together to form a compound. This type of process was called intensive or inclusive compound formation (Mahadeva Sastri, 1954 & Bhaskararo, 1977). Abbi (1975, 1992)

suggests that compound is considered as instances of partial reduplication. The compounds refers to the paired construction in which the second word is not an exact repetition of the first but has some similarity or relationship to the first word either on the semantic or on the phonetic level.

Compound can be formed either by combining the semantically similar words or by conjoining semantically different word.

## EXAMPLES

### (DHUNDHARI)

həsbo k<sup>h</sup>elbo

u<sup>h</sup>bo bε<sup>h</sup>bo

kam d<sup>h</sup>endo

hat<sup>h</sup> pεr

latta kəpɾa

## EXAMPLES

### (ADI)

pakɪ nɪkɪ

“cut-chop”

alə alak

“leg-hand”

## WORD REDUPLICATION

The word reduplication is a linguistic term that refers to the complete or partial repetition or of the base of the word. This reduplication can be considered as a unit of syllable or a large group of words. The word reduplication can be further subdivided into three parts, namely complete word reduplication, Partial reduplication and Discontinuous reduplication.

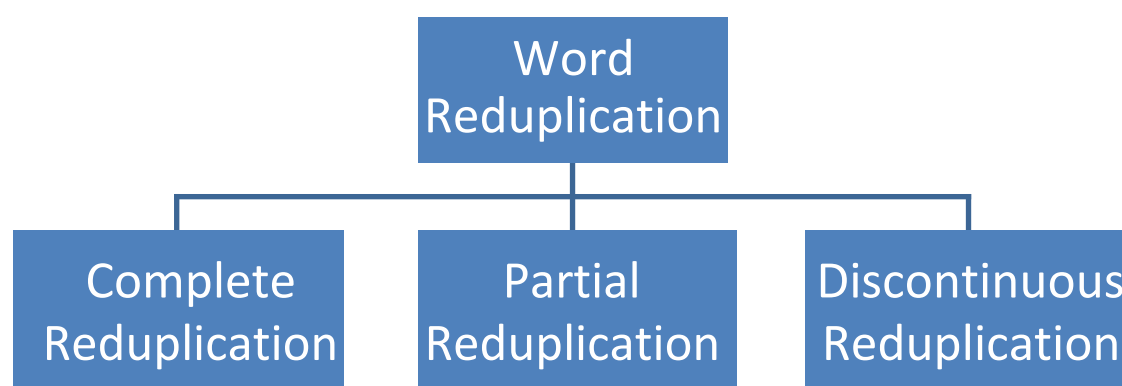


Figure 2. Types of word reduplication

## EXAMPLES OF NOUN

### (DHUNDHARI)

gao gao

g<sup>h</sup>ər g<sup>h</sup>ər

ba|ək ba|ək

## EXAMPLES

### (ADI)

əkum əkum “house house”

dolung dolung “village village”

## EXAMPLES OF PRONOUNS

### (DHUNDHARI)

kuŋ kuŋ

kuŋku kuŋku

## EXAMPLES

### (ADI)

seko seko “who all”

inko inko “where where”

## EXAMPLES OF WORD REDUPLICATION LEVEL AT SENTENCE LEVEL.

par̥ti me kon kon aya (HINDI)

par̥ti mɛ kuŋ kuŋ ayo (DHUNDHARI)

par̥ti lə seko seko atəŋ (ADI)

Party who who come. PERF

“who all came to the party”

Reduplication of Nouns and Pronouns are used to give emphasis. It does carry a certain feeling, indication of simply eagerness or curiosity.

## EXAMPLES OF ADJECTIVES

### (DHUNDHARI)

čok<sup>h</sup>i čok<sup>h</sup>i

pi|i pi|i

ləmbo ləmbo

## EXAMPLES

### (ADI)

bətə bətə “big big”

kampo kampo “good good”

ŋorəŋ ŋorəŋ “black black”

The adjective is a modifier of various grammatical category. Here “pi|i pi|i” shows the intensification of adjective, it gives an intensifier morpheme “-ish” (yellowish). Whereas this intensifier morpheme is missing in Adi where “ŋorəŋ ŋorəŋ” would mean all black in colour not blackish.

## EXAMPLES OF ADVERBS

### (DHUNDHARI)

bego bego	“fastly fastly”
č <sup>h</sup> ane č <sup>h</sup> ane	“quietly quietly”

1.rinu c<sup>h</sup>ane c<sup>h</sup>ane čal ri či (adverb of manner)

Reenu quietly quietly walk PROG 3fsg AUX PST

2.niče niče paŋi čo (adverb of location)

Under under water AUX.pst

3.ba c<sup>h</sup>ori bič bič me so jau če (adverb of time )

She girl middle middle sleep go.pst.3msg aux

In the example of Adverbs, adverb in a sentence can be used to indicate or intensify the action or event in reduplicated form. Adverb is a modifier of such things, manner (mostly), location and time. When the adverb is reduplicated in a sentence then it gives intensified meaning of the event or action.

## EXAMPLES OF VERBS

ba d<sup>h</sup>ire d<sup>h</sup>ire čal riyo c<sup>h</sup>o

He slowly slowly walking was.

“He was walking slowly slowly”

tu k<sup>h</sup>a k<sup>h</sup>a giyo c<sup>h</sup>o

you where where go.PST

“where all did you go”

ba be<sup>t</sup>ho be<sup>t</sup>ho t<sup>h</sup>ək giyo

He sitting sitting tired(v1) go(v2)

“he got tired of sitting”

## EXPRESSIVES IN ADI

Adi language is very rich in describing manner of walking, every manner of walking can be distinguished with the help of reduplication be it complete or partial. Expressives in Adi language can be visualized in different features like that of sense of perception, acoustics noises, kinship terminology, states of mind and manner adverbs.

### FIVE SENSES OF PERCEPTION IN ADI

#### 1. SENSE OF SIGHT

kampo tætpo	“gorgeous”
bəlum bəkum	“dirty”

#### 2. SENSE OF TOUCH

ʃapkatʃaprat	“sticky”
rəgəp rəgəp	“sweat”
arə pepe	“sharpness of sword”

#### 3. SENSE OF SMELL

namsu namyuŋ	“foul”
namkir namyir	“smell of underarms”
nampo namyo	“aroma”

#### 4. SENSE OF TASTE

dopo tipo	“delicious”
tinam ŋamnam	“sweet”
kosəŋ kogum	“bitter”

#### 5. SENSE OF HEARING

It has different acoustic sounds.

##### Animal noises

ŋuek ŋuek	“pig”
titi titi	“ducks”

##### Nature sounds

ĵir ĵir	“flowing of rivers”
bi bi	“blowing of winds”
tek tek	“dripping of water”

### **Inanimate objects**

siring siring	“jingling of traditional chain called
rəmi rəmo	„sondorong” “jingling of traditional beads
kiriŋ kiriŋ	called „ĵampilaŋ” “jingling of chains”

## **6. KINSHIP TERMINOLOGY**

yi yi	“youngest maternal uncle”
ĵo ĵo	“grand mom”
mi mi	“elder sister “
te te	“eldest maternal uncle”

One important observation has been found out in case of kinship terms , words associated with the maternal side is reduplicated whereas no such phenomenon is visible with the kinship terms of paternal side.

### **MANNER OF WALKING (ADI)**

manam	“to walk”
panla panla	“toddle like a child”
uŋir uŋir	“walking of an old man”
yonla yonla	“walking quickly”
mala mala	“walking slowly nad silently”
maŋki maŋki	“to waddle”
giŋ giŋ	“rough with heavy steps”
makar mayar	“of an angry man”
memla memla	“walking blindly”
ədəm ələ	“walking carelessly”
en tarpen	“walking lazily”
lomla lomla	“to walk hurriedly with light steps”
tumnam tumnam	“walking confused”

In case of Adi language manner adverbs play a vital role, it brings out very minute and distinctions in a performance of an action, in Adi there are 13 manner adverbs “to walk” , different style of walking will have different Expressive morphology in Adi language that makes it very rich in Expressives.

### **MANNER OF SLEEPING (ADI)**

ipnam	“to sleep”
pataɾ payaɾ	“to sleep carelessly”
kətkəɾ kətyaɾ	“sleeping of an angry man”
iptap ipyat	“when one is out of control, feeling sleepy”
kətkup kətlət	“uncomfortable while sleeping”

### **QUANTIFIERS**

Adi does not offer reduplication in case of quantifiers which can be seen in Dhundhari.

### **DISCONTINUOUS WORD REDUPLICATION**

Discontinuous Word Reduplication (DWR) can be defined in terms of reduplication of the phonemes or the syllable of the base word and when it takes an infix between the base form and the reduplicated form, then it is called Discontinuous Word Reduplication. The inserted elements may be some words such as postpositions, negation marker (nə), connector elements and empty syllable and so on (Parimalagantham, 2009).

#### **(DHUNDHARI)**

ʃo ko ʃo	“exact”
koi nə koi	“someone”
pəlo hi pəlo	“first one”
dek <sup>h</sup> ta hi dek <sup>h</sup> ta	“in front of your eyes”

#### **(ADI)**

akon maŋkom akon	“someone or other”
aŋoŋ maŋkom aŋoŋ	“atleast”

In case of discontinuous reduplication, Dhundhari gives the same pattern as of Hindi where “hi”, “ko” are behaving as the connector both the base word and the reduplicated form of base word is connected by an inserted element, and in Adi “maŋkom” is the connector.



## Structure of discontinuous reduplication

[A Base Word]---{*inserted elements*}---[Reduplicated Form]

<b>Koi</b>	<i>nə</i>	<b>koi (Dhundhari)</b>	“someone”
<b>akon</b>	<i>maŋkom</i>	<b>akon (Adi)</b>	“someone or the other”

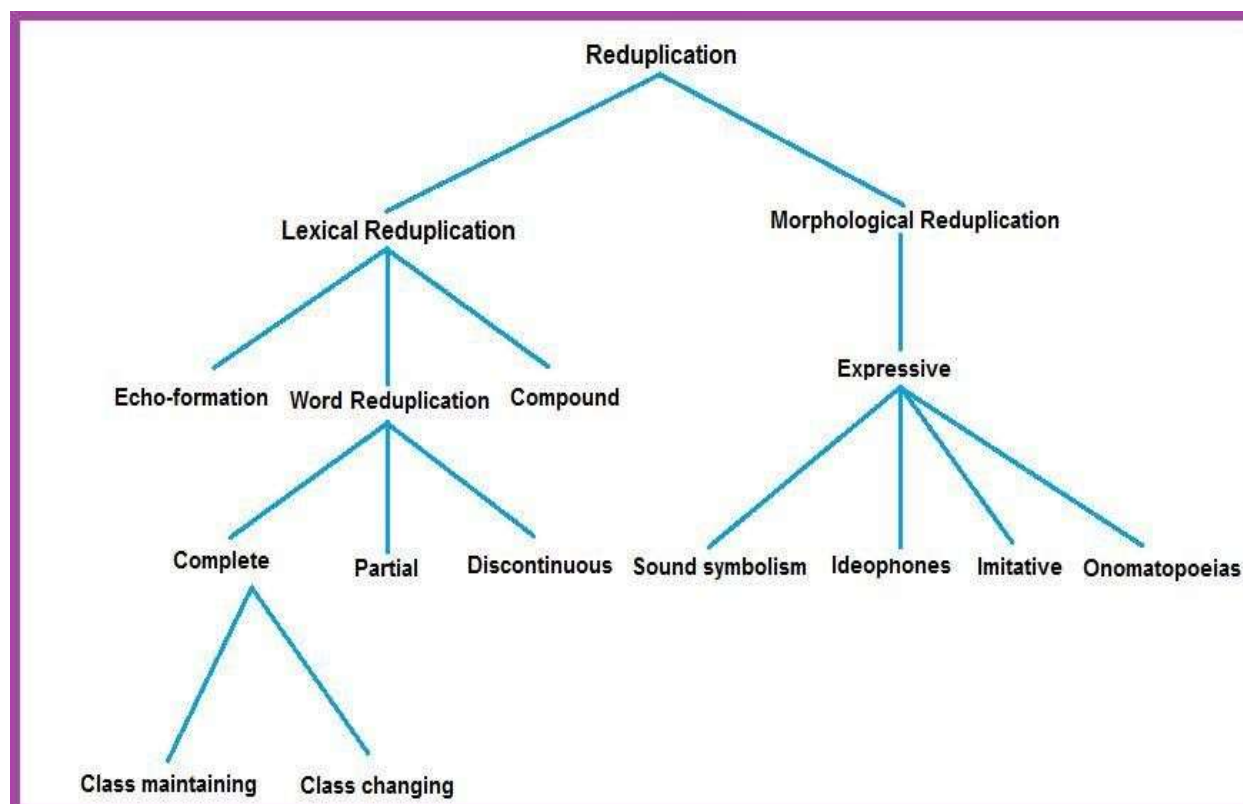


fig.4. Types of Reduplication Structures

## CONCLUSION

The phenomenon of reduplication is a morphological process which plays a significant role in creating a single new lexical item in Dhundhari and Adi . Even though both the languages fall under two different language families but they do have certain similar characteristics which are typological in nature. In Dhundhari colour modifiers and quantifiers are reduplicated whereas on the other hand Adi does not offer reduplication in case of colour modifiers and quantifiers. It has also been found out that in Dhundhari reduplication is observed that dhundhari exhibits reduplication in both maternal and paternal side kinship terminology unlike Adi where reduplication only occurs in maternal side kinship terminology.

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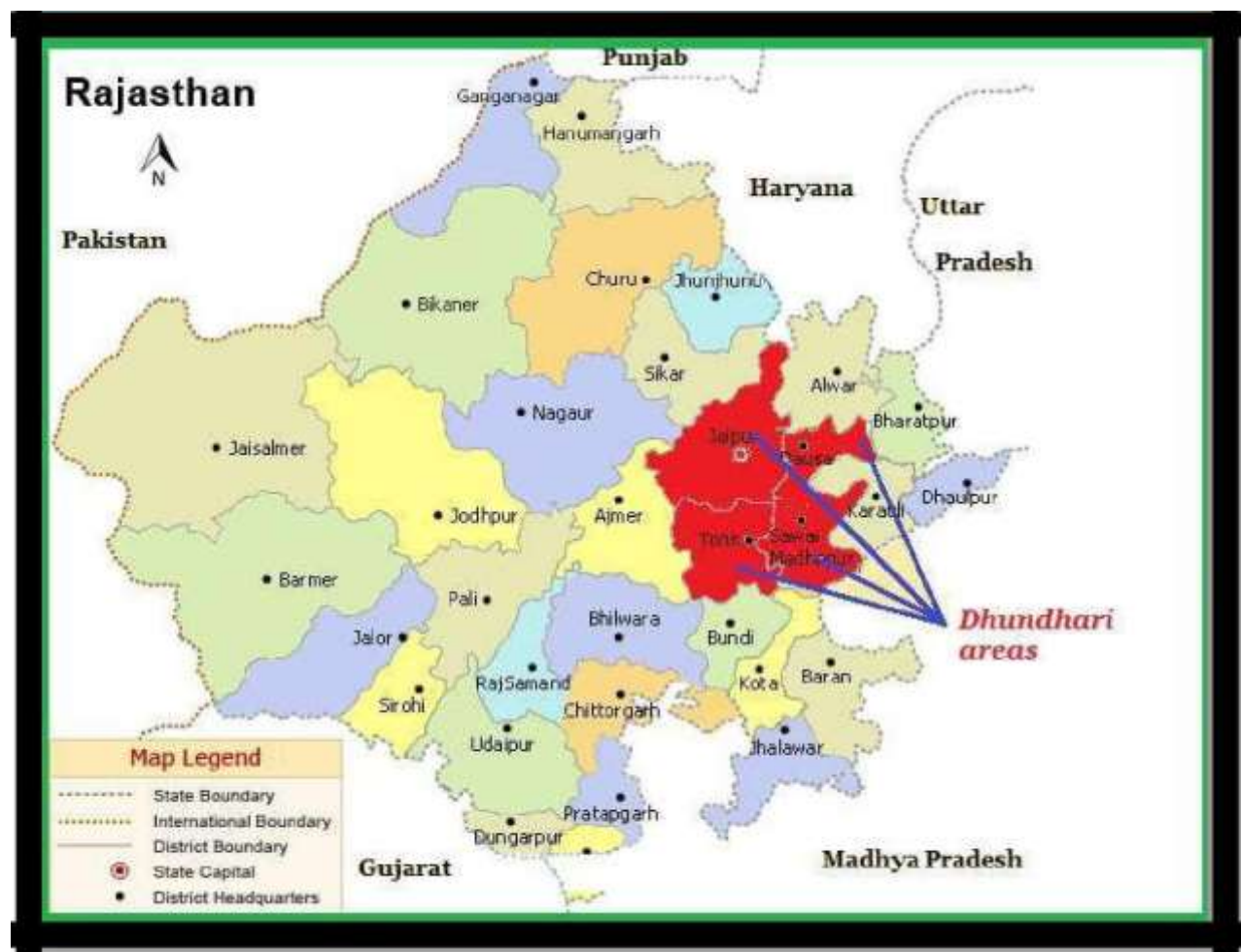
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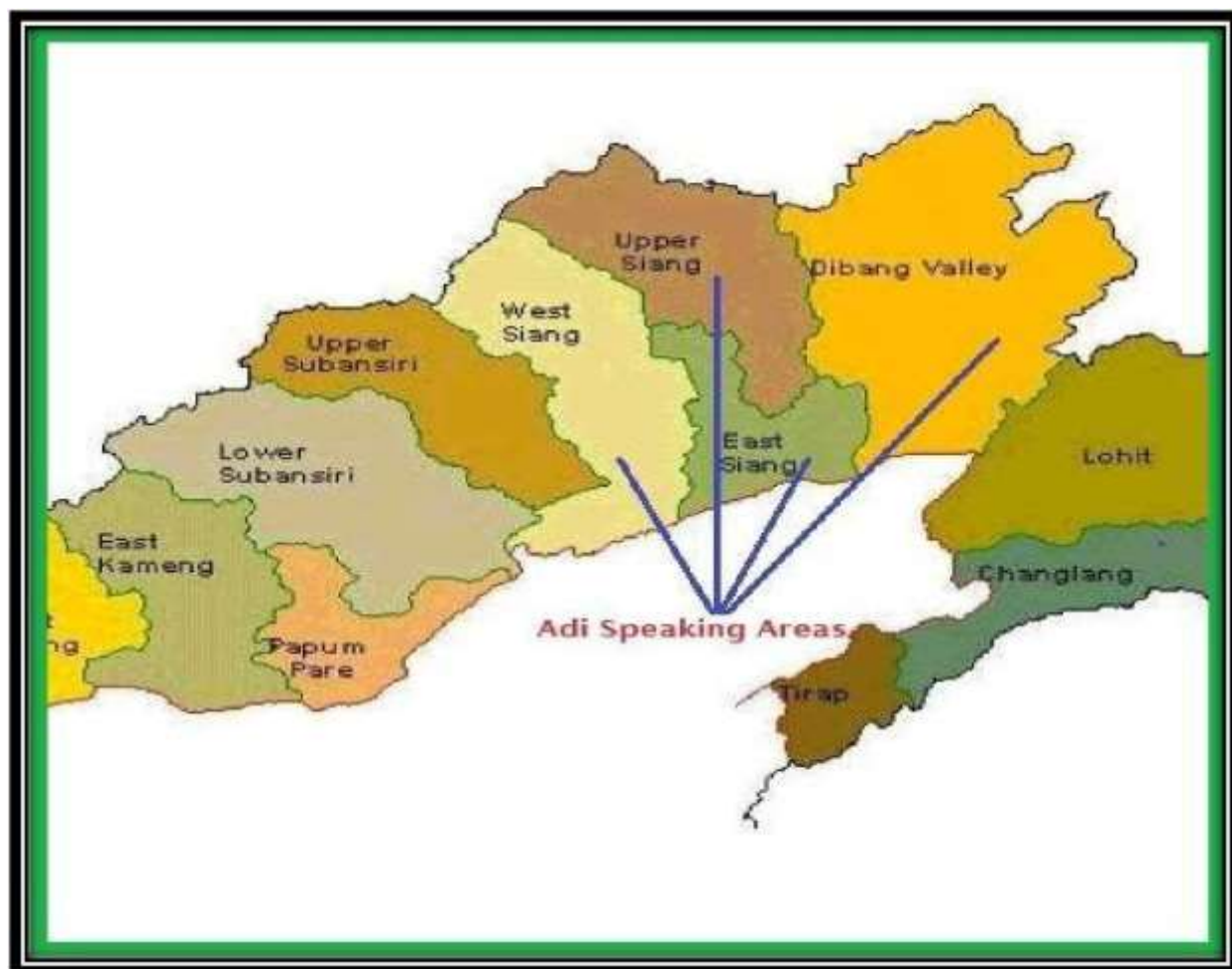
## APPENDIX I

## MAP OF RAJASTHAN SHOWING DHUNDHARI SPEAKING AREAS



## APPENDIX II

### MAP OF ARUNACHAL PRADESH SHOWING ADI SPEAKING AREAS



## **APPENDIX III**

### **REDUPLICATION QUESTIONNAIRE**

- 1. Please have some tea,etc.**
- 2. He has gone to buy some stationary.**
- 3. Two books were stolen**
- 4. Longish bamboo was lying there.**
- 5. He was walking slowly slowly.**
- 6. He came again and again.**
- 7. What all did he eat?**
- 8. Who all came to the party.**
- 9. Where all Ram found Sita's ornaments.**
- 10. He got tired of sitting sitting.**
- 11. I got bored writing letters.**
- 12. She spoke while eating.**
- 13. The child fell down while walking on the footpath.**
- 14. Red red apples are juicy.**
- 15. Bring sweet sweet mangoes.**
- 16. How are you going to jump over these high high hedges.**
- 17. Give me little little of everything.**
- 18. Don't come after me**
- 19. Sita fell down while walking.**
- 20. It's my first love.**
- 21. He came here quickly.**
- 22. This sari is somewhat greenish in colour.**
- 23. He spoke while selling paan.**

## APPENDIX IV

### Informants' Details

Topic of Research – Reduplication in Dhundhari and Adi

Name of Researcher- Sonam Meena

1. Name -

2. Age -

3. Gender ( Female/Male) -

4. Mother Tongue –

Mother Tongue	Speak	Read	Write

5. The names of other languages that you can speak, read and write and also mark your proficiency level in these languages.

Language	Speak	Read	Write

**Date -**

## **APPENDIX V**

### **Informants' Details**

Topic of Research – Reduplication in Dhundhari and Adi

Name of Researcher- Sonam Meena

1. Name -

2. Age -

3. Gender ( Female/Male) -

4. Mother Tongue –

Mother Tongue	Speak	Read	Write

5. The names of other languages that you can speak, read and write and also mark your proficiency level in these languages.

Language	Speak	Read	Write

**Date -**

## Strategies to Overcome Speaking Anxiety among Saudi EFL Learners

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### Abstract

This action research aims to explore the dominant causes of speaking anxiety among Saudi EFL learners, and to suggest effective strategies that can both help conquer learners' fear of communication and boost their confidence level. Saudi students suffer from a substantial level of communication apprehension. The findings of this study will be to the benefit of Saudi EFL learners as they can enhance learners' oral communication skills which are impacted negatively by learners' speaking anxiety. A total of 38 non-English majors and 5 EFL teachers from King Khalid University and 5 EFL schoolteachers participated in this study. Survey questionnaires, discussions and semi-structured interviews were the main research tools for collecting data. The results indicate that learners' communication apprehension stems from: insufficient exposure to English; poor vocabulary; test anxiety and concern over negative evaluation; a lack of awareness of recent trends of EFL teaching; and the absence of well equipped, modern EFL classrooms with less density. The major remedial measures include developing speaking competence by enhancing learners' oral proficiency, employing modern EFL teaching strategies by enthusiastic teachers; establishing well equipped modern EFL classrooms with lower classroom density, and introducing English from the beginning of primary school level and moderating evaluation policy.

**Keywords:** Saudi EFL learners, speaking anxiety, teaching strategies, task based learning.

### Introduction

When the Kingdom of Saudi Arabia is heading to prove itself to be an exemplary leading nation in all aspects, the greater demand creating potential, competent graduates possessing excellent communication skills cannot be denied. It has become a pressing need to chalk out effective mechanisms which qualify the Saudi EFL learners to communicate fluently without reluctance. Unfortunately, up to the present time, English is still considered as a second language and has minimal use in everyday life. In defiance of initiating diverse measures by the Ministry of Education to advance the practice of teaching and learning English, the Saudi EFL learners



still lack the moderate level of language proficiency. In the classroom, maximum students suffer from communication anxiety. Inadequacy of each required language skills prevents the learners from communicating in written and oral form (Al-Khasawneh, 2010). Thus, they are more inclined to refrain themselves from classroom discussions. They remain reluctant to participate even in basic classroom conversations and demonstrate extreme anxiousness when they are asked to communicate in foreign language. Gregersen et al. 2014 suggests, “Language learning is an emotionally and psychologically dynamic process that is influenced by a myriad of ever-changing variables and emotional “vibes” that produce moment-by-moment fluctuations in learners' adaptation.” Zheng & Cheng, 2018 identify foreign language classroom anxiety as a type of anxiety that's typically aroused by a particular sort of scenario.

In fact, anxiety is one of the major barriers of second language communicative competence and researchers have made various studies in removing this disastrous impact on language learning (MacIntyre & Gregersen, 2012; Huang, 2012; Hewitt & Stefenson, 2011; Riasati, 2011; Horwitz, 2001; Young, 1999; Oxford, 1999; Aida, 1994; Horwitz, Horwitz & Cope, 1986). For a long time, EFL/ESL teaching in Saudi Arabia largely concentrated on traditional methods which include grammar translation, audio- lingual and the like and the progress cannot be termed praiseworthy. The contemporary communicative method claims to be more effectual and can help the learners to shrug off their “Speaking Anxiety” if properly and skillfully utilized.

The study of Kocak (2010) explored that inadequate vocabulary, poor understanding of grammar and sentence structure, limited opportunity of practicing and communicating in front of others and fear of failure in particular resulted in creating anxiety among the learners. Zheng (2008) states, “Language learning experience could become a traumatic experience and may deeply disturb one’s self-esteem or self-confidence as a learner”. Horwitz, Horwitz, and Cope (1986), label speaking as the most affected skill of language anxiety. According to Mak (2011), foreign language learners experience fear, due to the fear of negative evaluation.

Furthermore, some researchers claim that the role of EFL/ESL teachers at times become the cause of learners speaking anxiety. The study of Williams and Andrade (2008) revealed that, teachers were responsible for the anxiety provoking situation. The study of Hamad (2013) in context of public speaking, criticized inappropriate curriculum design and lack of initiatives of the instructor as anxiety provoking factors. However, the prevalent influence of mother tongue plays a negative role on English performance in Saudi Arabia. The students are introduced to English in the final year of primary school level and they are provided with limited opportunity to practice English both inside and outside classrooms (Al-Nofaie, 2010). “A considerable percentage of class time is run in Arabic. Such a practice minimizes the time of exposure to English and thus the learning outcomes will not be adequately accomplished” (Fareh, 2010, p.

3602). The occasion to practice English is rare for the learners. Resultantly, the learners fail to construct correct sentences, suffers from mispronunciation, spelling errors and thus fail to communicate “comfortably and efficiently either when dealing with ‘academic topics’ or common everyday topics” (Mukattash, 1983, P.169).

## **Literature Review**

### **What is Foreign Language Anxiety?**

The study of Gardner & MacIntyre 1993 associates Language anxiety with the nervousness arising in the learners when they are required to communicate or accomplish any task using second language. MacIntyre 1999 labels it as “negative emotional reaction” while learning second language. It affects an individual’s level of achievement in foreign language learning (Dordinejad and Ahmadabad, 2014). The study of Huberty, 2009 reveals a negative correlation between a learner’s performance and his/her level of anxiety. Although anxiety has remained a crucial barrier to foreign language learning, it is necessary for the learners to overcome it (Wu, 2010).

### **Experimental Researches on the Causes of Language Anxiety**

Researchers have conducted several studies on Foreign Language Speaking Anxiety (FLSA) based on foreign language anxiety conceptualized by Horwitz, Horwitz, and Cope (1986). Horwitz et al. (1986) explained foreign language anxiety as “a distinct complex of self-perceptions, beliefs, feelings, and behaviors related to classroom language learning arising from the uniqueness of the language learning process”. Littlewood (2004) highlights the barriers of classroom participation as “tiredness, shyness, fear of being wrong, insufficient interest or knowledge in the subject and insufficient time to formulate their ideas”. The study of Debreli and Demirkan (2016) suggests that, the problems of pronunciations, immediate questions asked by teachers and the failure of understanding questions result in expanding the level of anxiety.

Ohata (2005) and Ay (2010) state the effect of “unpreparedness” on students’ speaking anxiety. According to Choi (2016), the teachers’ behavior and attitude plays a vital role to decrease the anxiety of the students. Therefore, it is a pressing need that L2 learners are provided with friendly environment to get rid of the feeling of awkwardness and agitation. EFL teachers should consider it as a religious duty to encourage the learners to communicate in second language by creating favorable atmosphere. Harmer (2007) supports that, students’ motivation is “far more likely to remain healthy if they are doing things they enjoy doing” (p. 102). Brown (2007) suggests generating congenial classroom surroundings that can persuade the learners to learn with enthusiasm. Current studies on language teaching strategies emphasize on designing and preparing several possibilities for the learners to engage in speaking (Ellis, 2008). The nervousness of EFL learners’ stems from “learners’ unrealistic or erroneous beliefs about language learning” (Zhang & Zhong, 2012).

The study of Nahavandi & Mukundan (2013), to identify the level of Iranian EFL learners' anxiety on second language acquisition, identifies "communication anxiety" as the prime element of agitation among the English language majors. Hashemi and Abbasi (2013) emphasize on friendly and informal classroom environment and suggest "formal language classroom setting is a major source of stress and anxiety because of its demand to be more correct and clearer in using the target language". During test, learners fail to answer properly due to anxiety (Conway, 2007). Self-consciousness negatively impacts the learners as they fear of losing their face in front of classmates (Jones, 2004).

### **Studies on Language Anxiety in the Saudi EFL Context**

Researches on language anxiety in the Saudi EFL context are negligible. Alsowat (2016) investigates the causes influencing the anxiety among Saudi EFL learners at Taif University. A revised version of Foreign Language Classroom Anxiety Scale (FLCAS) (Horwitz, Horwitz, & Cope, 1986), Inventory of Foreign Language Anxiety Factor (IFLAF) and two questionnaires are distributed to 373 EFL learners. The results include panic of the consequences of failure, forgetting familiar things, feeling of discomfort during language tests.

The study of Alhamadi (2014) at Tibah University explores anxiety as a supreme component influencing language learning negatively. She suggests that educational system in Saudi Arabia for teaching second languages should be revised.

The research of Al-Saraj (2014) on FLA perspectives on ten female EFL learners of Saudi Arabia reveal that the nervousness of the learners is triggered by the teacher, poor teacher-learner relationship, ineffective teaching method, fear of negative evaluation, competitiveness, and the communicative approach.

The investigation of Alrabai (2015) to discover the root causes of communication apprehension, explore that "the anxiety associated with learning English as a foreign language in the Saudi context is a complex and multidimensional phenomenon. "The Saudi EFL learners fail to continue their conversation due to insufficient vocabulary and their level of fluency declines (Rabab'ah, 2003). In addition, the teachers of the institutions embrace a bilingual method in order to meet the learners' queries. Al-Nofaie (2010) states that "the use of Arabic was an unavoidable phenomenon" (P.77) in the classroom. Students' reluctant and limited participation in classroom prevents them from practicing the target language.

In fact, minimal research has been conducted on Foreign Language Anxiety in the Saudi EFL context. Therefore, the current study aims to answer the following research questions:

1. What are the dominant factors of Saudi EFL learners' speaking anxiety?

2. What are the possible solutions to conquer the learners' fear of communication?

## **Methodology**

### **Research Design**

The researcher has employed a descriptive research to find out the answer to the defined questions. Descriptive research is described as a research method, which explains the actual situation as precisely as possible (Atmowardoyo, 2018)

### **Participants**

The participants were 38 EFL learners, enrolled in Intensive English Program, 5 EFL teachers of King Khalid University, and 5 EFL schoolteachers. The learners were from different disciplines and all of them had received formal English education since they were in fifth grade. The average age of the learners was 18.7. On average the EFL teachers' experience on EFL teaching in Saudi Arabia was 9.2 years.

### **Task and Procedure**

The course continued for fifteen weeks and the researcher observed the learners in three phases. During the first phase, on introductory week, each of the learners was asked to introduce themselves in front of the whole class using five sentences in English. They were informed that their responses would be graded. The task was designed to observe the learners' proficiency in speaking. On average, all the learners demonstrated extreme signs of anxiousness with exceptions of three or four. Subsequently, the learners were provided with FLCAS questionnaire to detect the "English Speaking Anxiety" existing among them.

The second phase involved two different tasks. For the first task, the instructor provided the learners with materials to imitate. The materials were three to five minutes video clips on situational English conversations. The learners were divided into groups and assigned with specific roles for performing the selected task. The instructor guided the students to imitate and rehearse.

For the second task, the learners were asked to make a four minutes oral presentation on "My favorite social media platform". First the learners talked about the topic for four minutes, later they recapitulated the same for three minutes and finally spoke for two minutes on the same topic.

On the third phase, both tasks performed on the second phase were repeated. After the tasks were completed, the instructor provided feedback along with obtained scores on the group performances of the students. Subsequently, students were provided with the second questionnaire.

Questionnaire for EFL teachers, was distributed among 5 EFL university teachers and 5 schoolteachers containing both close and open ended questions including a box for suggestion.

### **Instrument**

Initially, the data required for this study is collected using (FLCAS) - Foreign language classroom anxiety scale. The purpose of this scale is to identify the level of anxiety of the learners inside the classroom. Various studies have applied this scale and it is considered as authentic. (Aida, 1994; Elkhaphiefi, 2005; Horwitz et al., 1986; Kitano, 2001; Moghaddam, 2015; Price, 1991; Sus, 2002; Şener, 2015; Wang, 2010; Zhao, 2007). The scale uses a five point Likert scale which includes: Strongly Agree - 5, Agree-4, neither Agree nor Disagree-3, Disagree-4 and Strongly Disagree-1. There are 33 items in this scale and among them 9 items (2, 5, 8, 11, 14, 18, 22, 28, and 32) are negatively worded; therefore, the points are reversed in these items. Higher score shows higher level of anxiety and lower score indicates lower anxiety. The anxiety score ranges from 33 to 165. The internal consistency coefficient (Cronbach's Alpha) of the data about the 33 items is 0.982, which shows a very high credibility.

After the completion of all the required tasks, the participants are provided with the second questionnaire, including two open-ended questions regarding their most-liked and least-liked part(s) of the tasks and their suggestions for further improvement concerning task design and implementation. The questionnaire is included suggestion box.

EFL teachers answered both close and open ended questions, including suggestions on removing "Speaking Anxiety". All the questionnaires are filled out anonymously.

### **Data Analysis**

The questionnaires were distributed among the participants after the completion of the tasks. Questionnaires were verbally translated into Arabic for the better understanding of the students. The FLCAS questionnaire's data was entered in Statistical Package for Social Sciences (SPSS) 24.0 to obtain mean and standard deviation for each item. To review the participants' responses of open-ended questions frequency counts were applied. Semi-structured interviews, discussions also worked as tools for collecting data. The FLCAS questionnaire implemented to evaluate the level of participants' anxiety was influenced by Horwitz, Horwitz and Cope (1986).

### **Results and Findings**

According to Horwitz et al. (1986), the internal consistency of FLCAS is 0.93 based on Cronbach's coefficient alpha. Initially, reliability coefficients were computed, which showed an internal consistency of 0.981 for sample of this study. The questionnaires were distributed among 38 students. All the questionnaires were returned. Many of the participants shared their

views verbally. The numbers in Table 1 specify the number of the students who have chosen each answer from “strongly agree” to strongly disagree” in questionnaire A. The mean FLCAS score of the participants of this study is 4.01 which reveal that the learners are fairly anxious. According to Horwitz (2008), “students with average around 3 should be considered slightly anxious, while students with average below 3 are probably not very anxious. Students, who average 4 and above, are probably fairly anxious”.

Table1. FLCAS items with numbers of students selecting each alternative.

Item	Strongly Agree	Agree	Neither Agree nor Disagree	Disagree	Strongly Disagree	Mean	Standard Deviation
1. I never feel quite sure of myself when I am speaking in my foreign language class.	17	13	2	2	4	3.97	1.305
*2. I don't worry about making mistakes in language class.	4	2	1	11	20	4.08	1.323
3. I tremble when I know that I'm going to be called on in language class.	11	8	4	6	9	3.16	1.586
4. It frightens me when I don't understand what the teacher is saying in the foreign language.	16	15	2	1	4	4	1.252
*5. It wouldn't bother me at all to take more foreign language classes.	0	0	1	1	36	4.92	0.359
6. During language class, I find myself thinking about things that have nothing to do with the course.	11	13	4	3	7	3.47	1.466
7. I keep thinking that the other students are better at languages than	19	7	6	2	4	3.87	1.359

I am.							
*8. I am usually at ease during tests in my language class.	5	2	1	6	24	4.11	1.448
9. I start to panic when I have to speak without preparation in language class.	33	2	0	1	2	4.66	1.021
10. I worry about the consequences of failing my foreign language class.	16	17	0	1	4	4.05	1.229
*11. I don't understand why some people get so upset over foreign language classes.	4	2	1	6	25	4.21	1.359
12. In language class, I can get so nervous I forget things I know.	24	8	1	3	2	4.29	1.183
13. It embarrasses me to volunteer answers in my language class.	23	10	0	3	2	4.29	1.16
*14. I would not be nervous speaking the foreign language with native speakers.	2	4	0	15	17	4.08	1.171
15. I get upset when I don't understand what the teacher is correcting.	28	5	0	2	3	4.39	1.242
16. Even if I am well prepared for language class, I feel anxious about it.	33	5	0	0	0	4.87	0.343
17. I often feel like not going to my language class.	9	15	2	4	8	3.34	1.494
*18. I feel confident when I speak in foreign	5	1	1	7	24	4.16	1.405



language class.							
19. I am afraid that my language teacher is ready to correct every mistake I make	9	15	9	1	4	3.63	1.195
20. I can feel my heart pounding when I'm going to be called on in language class	9	9	10	3	7	3.26	1.408
21. The more I study for a language test, the more confused I get.	8	9	4	4	13	2.87	1.614
*22. I don't feel pressure to prepare very well for language class.	7	5	4	5	17	3.53	1.606
23. I always feel that the other students speak the foreign language better than I do.	10	12	8	6	2	3.55	1.245
24. I feel very self-conscious about speaking the foreign language in front of other students.	28	4	0	2	4	4.32	1.358
25. Language class moves so quickly I worry about getting left behind.	28	5	1	1	3	4.42	1.2
26. I feel more tense and nervous in my language class than in my other classes.	25	4	1	3	5	4.08	1.496
27. I get nervous and confused when I am speaking in my language class.	24	6	2	2	4	4.16	1.366
*28. When I'm on my	5	1	6	8	18	3.87	1.398



way to language class, I feel very sure and relaxed.							
29. I get nervous when I don't understand every word the language teacher says.	20	7	6	1	4	4	1.336
30. I feel overwhelmed by the number of rules you have to learn to speak a foreign language.	16	18	0	1	3	4.13	1.119
31. I am afraid that the other students will laugh at me when I speak the foreign language.	30	3	1	2	2	4.5	1.133
*32. I would probably feel comfortable around native speakers of the foreign language.	2	1	7	5	23	4.21	1.166
33. I get nervous when the language teacher asks questions which I haven't prepared in advance.	16	14	2	3	3	3.97	1.241

*Note: Reversed scored items are indicated by an asterisk (\*).*

The two open-ended questions of second questionnaire, asked the participants about their most-liked and least-liked part(s) of the tasks. The qualitative data provided rich accounts of the learners' viewpoints.

In the first open ended question, 89.47% of the students (N=34) suggested that, the informal classroom environment helped them to learn without stress. 81.57% of the students (N=31) supported friendly teacher-student relationship. 89.47% (N=34) learners regarded imitating as an important tool to remove their level of anxiety. Thirty four students (89.47%) favored rehearsing to gain confidence. 86.84% of the learners also held positive opinions on task repetition. Thirty three participants (86.84%), considered role play as their favorite part of the tasks. 73.68% of the learners (N=28), advocated that, oral presentation by creating real life situation supported them to build their confidence. 63.15% (N=24) learners expressed that

speaking without the concern of making grammatical errors supported them to develop fluency. Twenty students (52.63%) enjoyed collaborating with peers as it helped them to learn while having fun.

In the second open-ended question, 94.73% of the students (N=36) suggested that overcrowded classrooms are demotivating while learning and they fail to get teacher's proper attention on them. 76.31% (N=29) of the learners hoped to have properly equipped EFL classrooms in order to create real life situation while learning. Thirty one students (81.57%) explained that, failure to understand the suggestion of the instructor make them tensed. Twenty eight students (73.68%) explained that they suffered because of lacking in vocabulary while performing the required tasks. 65.78% of the students (N=25) hoped that the instructor should let them choose the topic by themselves for their tasks. They felt that their given topic was difficult as compared to others. 81.57% (N=31) suggested that the group members should be selected by the instructor. 84.21% of the participants (N= 32) felt that some members of their groups were reluctant to perform their assigned tasks. As a result of their careless manner, the performance of their groups deteriorated. Thirty five students (92.10%) blamed technical problems as one of the major hindrances to complete their tasks.

Table 2: Students' comments on their Most-liked part(s) of the task:

While preparing for our speaking-tasks, I enjoyed:	
Informal classroom environment (34)	<i>"I loved the friendly and informal atmosphere of our EFL class. I did not feel that I came to learn; Instead I felt, I came to have fun"</i>
Friendly teacher-student relationship (31)	<i>"Our teacher was not authoritative. She acted as our friend. She was not pointing out each of my mistakes. So, I was not afraid of making grammatical errors. I did not hesitate to ask even the silliest questions."</i>
Imitating (34)	<i>"I loved and enjoyed imitating. I think, I could speak better if I had started imitating the native speakers from the beginning when I started to learn English. It helped me to shrug off my fear."</i>
Rehearsing (34)	<i>"Rehearsing helped me to gain confidence. I liked rehearsing with my friends and teacher. It was full of fun. I didn't feel I was learning something."</i>
Repetition (33)	<i>"I liked repetition of tasks because it helped me to identify and solve my problems. It reduced my level of anxiety."</i>
Role play (33)	<i>"My favorite part of the tasks was role play. I with my friends thoroughly enjoyed this activity. While performing, I did not feel afraid even for a second. We laughed at our mistakes together and tried to fix. None of us felt ashamed. Even though I knew that I was</i>

	<i>going to be graded, I was not nervous.”</i>
Presentation by creating real life situation (28)	<i>“Creating real life situation while performing my task increased my interest and level of confidence to speak.</i>
Speaking without the concern of making grammatical errors (24)	<i>“As I was imitating, I was not concerned with grammar rules. Later, I was able to use the imitated sentence patters for more complex conversations.”</i>
Collaboration with peers (20)	<i>“It was wonderful to work with peers. We learnt from each other. We laughed together at our mistakes. We learnt while having fun.”</i>

*Note: The numbers in parentheses reveal number of participants stated the issue*

Table 3: Students’ comments on their Least-liked part(s) of the task:

While preparing for our speaking-tasks, I didn’t enjoy:	
Overcrowded classroom (36)	<i>“Our classroom was crowded with students. I feel my teacher could have allotted more time for me if there were fewer number of students.”</i>
Poorly equipped EFL classroom (29)	<i>“I think we need more materials in EFL classrooms in order to create a real life situation. It can help us to learn more about foreign language. We along with our teacher wasted a large amount of time collecting necessary materials to create real-life situation.”</i>
Failure to understand the suggestion of my teacher (31)	<i>“I sometimes fail to understand what my teacher is correcting and start feeling stressed.”</i>
Lacking in vocabulary (28)	<i>“Because of lacking in vocabulary, I fail to get my meaning across to my teacher.”</i>
Tight schedule (33)	<i>“We were always rushing to meet the deadlines of each task. We were working in groups. We might have done better if sufficient time was given to us.”</i>
Topic selection (25)	<i>“The selected topic for my group was not easy. I felt that the other groups had easier topics for role play.”</i>
Selection of group members (31)	<i>“I think that the group members should be selected by the teacher.”</i>
Reluctant attitude of group members (32)	<i>“Some of the members in my group were very reluctant to complete their assigned tasks. As a result, the performance of our group was not satisfactory.”</i>
Technical problems (35)	<i>“Limited connectivity of internet was wasting much of our allotted time.”</i>

*Note: The numbers in parentheses reveal number of participants stated the issue.*

Questionnaire for the EFL teachers was designed to obtain teachers' perspectives and suggestions on issues that are related with the learners L2 speaking anxiety. The percentages in Table 4, specify percentages of the instructors who have chosen each answer from "strongly agree" to "disagree". The first statement was about the introduction of English from the beginning of primary level. Among the teachers, 50% strongly agreed, 30 % agreed, 0% disagreed. In the second statement, 70% teachers strongly agreed on employing modern and effective teaching strategies; 30% agreed and none disagreed. The third statement was about creating real life situations in classroom to strengthen self –confidence and self-esteem of the learners. Among the instructors, 60% strongly agreed, 30% agreed 10% disagreed. The fourth statement suggested to build strong teacher –student relationship in order to tackle speaking anxiety of the learners. All the participants strongly agreed. The fifth statement demanded the establishment of well-equipped EFL classrooms with less density. 70% of the teachers strongly agreed, 30% agreed and none denied. The sixth statement asked for prohibiting students from using Arabic in English language classes. 50% of the participants strongly agreed, 30% agreed while 20% disagreed. The seventh statement demanded that assessment method should focus on evaluation instead of examination. Among the participants, 30% strongly agreed, 40% agreed while 30% disagreed. The last statement suggested providing maximum exposure to English from family, institution and society. 70% teachers strongly agreed, 30% agreed and none disagreed.

One of our colleagues from King Khalid University emphasized, *"English should be the only medium of communication and instruction between instructor and learner"*. Another colleague suggested, *"Use encouraging words and persuade them to speak by saying that making mistakes are usual and those can be fixed."* Another colleague included, *"Instead of pointing out each mistake, we can repeat the same phrase or sentence correctly without mentioning. Moreover, a harmonious rapport with the learners can be developed to make them feel comfortable."* Colleague from Khamis International School emphasized, *"Create real-life situation for the better understanding of the learners."* Another colleague added, *"Design and develop effective group activities to help the learners fight their fear."* One more colleague suggested, *"Select suitable and interesting topics for the learners in the context of Saudi Arabia and focus on their strengths instead of weaknesses."*

Table 4: Percentage summary of EFL Teachers' Responses.

Statements	<i>Strongly Agree</i>	<i>Agree</i>	<i>Disagree</i>
1. English should be introduced from the beginning of Primary school level	50%	30%	20%
2. Employing modern and effective teaching strategies	70%	30%	0%

3. Creating real life situation in classrooms to strengthen self-confidence and self-esteem	60%	30%	10%
4. Building sound teacher-student relationship	10%	0%	0%
5. Establishing well-equipped modern EFL classrooms with less density	70%	30%	0%
6. Prohibiting students from using Arabic in English language Classes	50%	30%	20%
7. Assessment method should focus on Evaluation instead of Examination	30%	40%	30%
8. Providing maximum exposure to English from family, institution and society	70%	30%	0%

## Discussions and Recommendations

### Developing Speaking Competence by Enhancing Learners' Oral Proficiency

#### Willis' Three-phase Task-based Learning Model

Teachers can take advantage of various task based language teaching models. The method of PPP (Present Practice Produce) has been appreciated initially and later was criticized due to its limitations. Willis (1996) model of TBL (Task Based Learning) can bring greater advantage and prove to be effective in removing speaking anxiety with Saudi EFL learners with basic language proficiency. Through adopting and adapting Willis's (1996) three phase model, the teacher can present any material of target language to the learners. The material can be any short situational conversation, dialogue or soundtrack. The learners imitate and practice the given item in collaboration. After rehearsing, they finally perform in front of the class. Different phases of the task reduce their anxiety and at the end, performance boosts their confidence. Such practice helps the learners to decrease stress. Concern of being, "wrong, stupid, or incomprehensible" (Brown, 2001, p. 269) damages the learners' potential. Recently, repetition has derived a large amount of recognition and several studies have acknowledged its role in different types of learning (Bygate et al. 2013; Horst 2013). In fact, repetition, imitation and rehearsing can help L2 learners engage in practical communication in everyday life (Berthier & Lambon Ralph, 2014).

#### Maurice's 4/3/2 Technique

Wang (as cited in Maurice, 1983) suggested that, Maurice's (1983) 4/3/2 technique can gently improve the students speaking fluency. In this very technique initially, a learner talks about a familiar topic for 4 minutes; then he/she restates the topic for 3 minutes and lastly speaks for 2 minutes on the same topic. Because of performing three times with the same topic the student becomes more familiar and therefore shows confidence with increased fluency. Zhou

(2006) supports the technique and argues that it has shown remarkable improvement on Chinese EFL learners speaking. “Research on this activity shows that the learners’ speed of speaking increased during the talks (as measured by the number of words per minute), the hesitations they make decrease (as measured by hesitations per 100 words), and surprisingly their grammatical errors in the repeated parts of the talk decrease and they tend to use several, more complex grammatical constructions in the last of the three talks than they did in the first talk.” (Nation, 1989, p. 381)

### **Task Repetition**

Task repetition is “the repetition of the same or slightly altered tasks whether whole tasks, or parts of a task” (Bygate & Samuda, 2005, p. 43). It is actually a kind of planning (Ellis, 2005). The advantage of executing the task before performing it for the second time aids the learners to enhance complexity (lexical sophistication) and fluency. Task repetition privileges complexity and fluency of L2 oral production (Ahmadian and Tavakoli 2011; Bygate 1996; Gass et al. 1999). The idea of repetition boosts the confidence of L2 learners and thus encourages them to communicate in the target language (Yousef, Jamil & Razak 2013).

### **Employing Modern and Effective EFL Teaching Strategies to Reinforce Confidence**

L2 language learners struggle to converse in English due to lack of self-confidence. The learners’ first and foremost goal should be gaining confidence when they need to communicate (Sabri & Qin, 2014). “Communication apprehension” causes the learners to lose confidence. The fear of oral communication termed as “Communication apprehension” occurs when a learner gets afraid to communicate in the target language with another person (Amogne & Yigzaw, 2013). Therefore, it is the teachers’ prime responsibility to implement effective strategies to boost confidence of the learners.

### **Introducing Drama to Reduce Anxiety**

Drama improves the body language through practice and motivates to perform in group activities. Drama creates a communicative tension-free platform which can ensure optimal learning. (Miccoli, 2003; Gorjian et al., 2010). In the study of Atas (2014), a higher percentage of students reported that, introducing drama in their speaking class helped them to reduce tension and thereby improved confidence. Atas (2014) states:

... drama positively affected students’ anxiety, fear, nervousness, and embarrassment towards speaking in the FL. Most of the students benefited from drama exercises in ways such as speaking in FL when unprepared; feeling confident while speaking English; overcoming the feel of being worse at speaking English than other students; and the fear of being laughed at while speaking an FL.



## **Conducting Workshops and Training Sessions for Teachers to Ensure Positive, Effective and Enthusiastic Teaching**

Brown (2007), suggests that teachers' factors may hamper learners' enthusiasm to participate in language learning. Negative comments of teachers can cause a great deal of anxiety among learners. Mahmoodzadeh (2012) includes that teacher's lack of teaching experience can increase the level of speaking anxiety of the learners.

Alrabai (2015) includes:

EFL policymakers in the Saudi context should involve English teachers in pre-service and in-service training programs on general psychology, including language anxiety. Such programs might be beneficial in enhancing teachers' level of FLA awareness and thus enable them to address the learners' feelings of stress and anxiety in their classes.

## **Building Sound Student-Teacher Relationship**

A teacher can manage to create favorable atmosphere for learners to feel relaxed, by building a strong bond with them. Teachers should consider learners' sentiments, passions and curiosities to develop their self-esteem. (Leong & Ahmadi, 2017) say, "They should build a friendly relationship with their students".

## **Establishing Well-Equipped Modern EFL Classrooms with Less Density**

Ashraf (2018) argues, "A crowded EFL classroom is de-motivating for both teacher and learner." Saudi EFL learners from different departments "are huddled in a classroom like cattle" Ashraf (2018). Authorities of the institutions need to consider the matter seriously and initiate necessary steps. Even the most effective teaching strategies fail to achieve goal, when most of the class time is wasted in managing the learners to settle. Moreover, to create real life situations, an EFL classroom requires necessary materials to engage the learners in several activities. The classroom needs to be spacious facilitated with multimedia, OHP, internet and other study related materials.

## **Introducing English from the Beginning of Primary School Level**

There has been a lot of controversy among researchers regarding age in relation to second language acquisition. However, many studies support, "The younger, the better", probably because the young learners perform better than the older ones in terms of second language acquisition including various language skills like morph syntax (Birdsong & Molis 2001, DeKeyser 2000, Johnson & Newport 1989, Patkowski 1980) and pronunciation. (Flege 1991, Flege & MacKay 2004). (Jamali, 1991) supports that, exposing L2 equally with L1, can bring preferable attainment. Therefore, introducing English from the beginning of primary school level is a vital need for the learners.

### **Moderating Evaluation Policy**

More preference should be given on evaluating a learner from different perspectives. Various alternatives should be available to evaluate a learner's speaking skill. Speaking is one of the major skills of language learning and it should not be ignored in school level. Unfortunately, in Saudi Arabia, English is still considered a subject which is required to pass only. Systematic and effective evaluation system should be utilized to identify the learners' true attainment in all language skills.

### **Prohibiting Students to Use Arabic in English Language Classes**

Arabic or controlled use of Arabic should be prohibited. The learners have limited exposure to English. Therefore, allowing the students to communicate in Arabic minimizes their chances to overcome second language practice which results in developing anxiety.

### **Conclusion**

The significance of learning English still requires further attention in Saudi Arabia. The institutions should pay due importance in teaching and learning English. It should not be considered a subject required to pass only. Learners need support to fight their fear of speaking in English. United efforts should be extended from all the institutions including the primary institution titled "Family". Instructors need to tackle the learners' anxiety with much delicacy and intelligence. New, effective, interesting and appropriate activities should be designed to assist the learners of 21<sup>st</sup> century.

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**W. E. B. Du Bois' *The Souls of Black Folk*:  
Freedom, Equality and Racial Discrimination**

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**W. E. B. Du Bois (1868-1963)**

Courtesy: <https://www.naacp.org/naacp-history-w-e-b-dubois/>

**Abstract**

Students and research scholars who want to specialize in Black Literature must read W. E. B. Du Bois' *The Souls of Black Folk*, published originally in 1903. The book has 14 chapters, preceded by a section THE FORETHOUGHT and followed by the section AFTERTHOUGHT.

The following are the chapters of the book *The Souls of Black Folk*.

1. Of Our Spiritual Strivings.
2. Of the Dawn of Freedom
3. Of Mr. Booker T. Washington and Others
4. Of the Meaning of Progress
5. Of the Wings of Atlanta

6. Of the Training of Black Men
7. Of the Black Belt
8. Of the Quest of the Golden Fleece
9. Of the Sons of Master and Man
10. Of the Faith of the Fathers
11. Of the Passing of the First-Born
12. Of Alexander Crummell
12. Of the Coming of John
13. Of the Borrow Songs

William Edward Burghardt Du Bois was an American sociologist, historian, civil rights activist, Pan-Africanist, author, writer and editor. He was born on February 23, 1868 in Great Barrington, Massachusetts, USA and died on August 27, 1963 in Accra, Ghana. He obtained his Ph.D. from Harvard University in 1895 ([https://en.wikipedia.org/wiki/W.\\_E.\\_B.\\_Du\\_Bois](https://en.wikipedia.org/wiki/W._E._B._Du_Bois)). He was a great “American sociologist, historian, author, editor, and activist who was the most important black protest leader in the United States during the first half of the 20th century” (Elliott Rudwick, <https://www.britannica.com/biography/W-E-B-Du-Bois>).

Du Bois uses an elegant language in this masterpiece, but sentences are usually long with several clauses. So, it does require some attentive reading. In addition, unless we are really interested in Black Literature, we could easily lose our interest in completing the reading of this very valuable and interesting book.

The book is both autobiographical as well as a scholarly treatment of the issues and problems faced by the Black people (Negro) in the United States.

**Chapter 1:** Du Bois’ troubling experiences with the Whites began in his “wee wooden schoolhouse”. “In wee wooden schoolhouse, something put into the boys’ and girls’ heads to buy gorgeous visitingcards – ten cents a package – and exchange. The exchange was merry, till one girl, a tall newcomer, refused my card, -- refused it peremptorily, with a glance. Then it dawned upon me with a certain suddenness that I was different from the others; or like mayhap, in heart and life and longing, but shut out from their world by a vast veil” (Chapter 1 Our Spiritual Strivings, p. 3).

Du Bois calls the colour-line a veil. Veil in some sense refers to the segregation practiced in the United States. Colour-line is distinction between the Blacks and the Whites. These two abstracts as well as concrete ideas are found practiced in India too based on caste distinctions. Du Bois argues, “[African American] would not bleach his Negro soul in a blood of white Americanism, for he knows that Negro blood has a message for the world. He simply wishes to make it possible for a man to be both a Negro and an American, without being cursed and spit

upon by his fellows, without having the doors of Opportunity closed roughly in his face. (Chapter 1 Our Spiritual Strivings, p. 4).

**Chapter 2** presents a summary of steps taken to resettle the Negroes as freedmen and women. The chapter is given the title “Of the Dawn of Freedom.” The chapter begins with a poem by the author and these lines are part of this poem:

Truth forever on the scaffold,  
Wrong forever on the throne;

Du Bois declares, “The problem of the twentieth century is the problem of the color-line, -- the relation of the darker to the lighter races of men in Asia and Africa, in America and the islands of the sea” (p. 7). The period of history from 1861 to 1872 is the focus of this chapter.

Negroes freed or emancipated from slavery moved in large numbers to the North and other states which did not support slavery. Problems faced by the fugitive Negroes and conflicting positions taken by US Army commanders are narrated showing the pain suffered and the disadvantages still persisting. This is a sad picture: “Masses of Negroes stood idle, or, if they worked spasmodically, were never sure of pay; and if perchance they received pay, squandered the new thing thoughtlessly” (p. 9). This one is a great description what the freed Negro underwent: “Then amid all the crouched the freed slave bewildered between friend and foe. He had merged from slavery, -- not the worst slavery in the world that made all life unbearable, rather a slavery that had here and there something of kindness, fidelity, and happiness, -- but withal slavery, which, so far as human aspiration and desert were concerned, classed the black man and the ox together” (p. 13).

**Chapter 3** is titled “Of Mr. Booker T. Washington and Others”. DuBois points out the declaration of Booker T. Washington, “In all things purely social we can be as separate as the five fingers, and yet one as the hand in all things essential to mutual progress” (p. 19). Du Bois writes, “South interpreted it in different ways: the radicals received it as a complete surrender of the demand for civil and political equality; and the conservatives, as a generously conceived working basis for mutual understanding” (p. 19). Unfortunately, even though Booker T. Washington is highly praised, his declaration is unacceptable to large section of the Black population. Du Bois sympathetically describes Booker’s condition: “a lone black boy poring over a French grammar amid he weeds and dirt of a neglected home” (p. 19).

Washington’s programme for Blacks is described as Gospel of Work and Money. Du Bois argued (and his arguments seem to be valid even today), “... Mr. Washington is especially to be criticized. His doctrine has tended to make the whites, North and South, shift the burden of the Negro problem to the Negro’s shoulders and stand aside as critical and rather pessimistic spectators; where in fact the burden belongs to the nation, and the hands of none of us are clean if we bend not our energies to righting these great wrongs” (p.25).

**Chapter 4** is given the title “Of the Meaning of Progress”. This chapter describes the geographical beauty of various states including Tennessee where DuBois was a schoolteacher.

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W. E. B. Du Bois’ *The Souls of Black Folk*: Freedom, Equality and Racial Discrimination 226



Despite his hard work, he was segregated: “I remember the day I rode horseback out to the commissioner’s house with a pleasant young white fellow who wanted the white school. The road down the bed of a stream; the sun laughed and the jingled, and we rode on. “Come in,” said the commissioner, -- “come in. Have seat. Yes, that certificate will do. Stay to dinner. What do you want a month?” “Oh,” thought I, “this is lucky”; but even then, fell the awful shadow of the Veil, for they ate first, then I – alone” (p. 27).

The chapter, while discussing, in an elaborate and convincing manner what needs to be done to improve the education, working conditions, social issues, etc., presents such heart-rending episodes of experience extended to the Negroes. I would highly recommend that out students of Literature must read this chapter in full so that they will really understand the background of issues embedded in Black Literature.

The language style is very appealing and brings out the underlying emotions and yearnings of Blacks. A very impressive autobiographical note leading the way to autobiography novels among the downtrodden around the world.

**Chapter 5** is given the title “Of the Wings of Atlanta”. A beautiful description of Atlanta City is presented.

Now in 2019, Atlanta City in Georgia State has Black or African American: 52.29% of its total population, over 12% more than the White population (White: 40.08%).

<http://worldpopulationreview.com/us-cities/atlanta-population/>

Du Bois writes in his book “[Men of] Atlanta turned resolutely toward the future; and that future held aloft vistas of purple and gold:--Atlanta, Queen of the cotton kingdom; Atlanta, Gateway to the Land of the Sun; ... the city crowned her hundred hills with factories, and stored her shops with cunning handiwork, and stretched long iron ways to greet busy Mercury in his coming. And the Nation talked of her striving” (p. 32).

Du Bois laments the changes taking place among the Black people: “In the Black World, the Preacher and Teacher embodied the ideals of this people ... but today the danger is that these ideals, with their simple beauty and weird inspiration, will suddenly sink to a question of cash and a lust for gold.” He is worried: “What if the Negro people be wooed from a strife for righteousness, from a love of knowing, to regard dollars as the be-all and end-all of life?” (p. 33). Du Bois is focused on the education of the Negro people: “... the true college will ever have one goal, --not to earn met, but to know the end and aim of that life which meat nourishes” (p. 34). Great ideal, indeed.

**Chapter 6** has the title “Of the Training of Black Men”. A powerful suggestion for the Black People and others to follow is presented in this chapter among other important points: “... we may decry the color-prejudice of the South, yet it remains a heavy fact. Such curious kinks of the human mind exist and must be reckoned with soberly. They cannot be laughed away, nor always successfully stormed at, nor easily abolished by act of legislature. And yet they must not be encouraged by being let alone” (p. 37).

I would greatly recommend this chapter for all the educationists to read if our goal is to improve the living conditions of downtrodden and socially and economically weaker sections of our society. This chapter is also meant for the students from such groups of students. They will see clearly what needs to be done by them to ensure a safer community in the future.

**Chapter 7** (“Of the Black Belt”) deals with Georgia, the Black Belt, where “the Negro problems seem to be centred in this State” (p. 45). A journey in the “Jim Crow Car” through Georgia to enjoy the Nature and also to depict the lives of the Negroes is presented. This chapter, like other chapters, is fundamental for us to understand Black Literature. In fact, this chapter is a masterpiece of Black Literature. “How curious a land is this, --how full of untold story, of tragedy and laughter, and the rich legacy of human life; shadowed with a tragic past, and big with future promise!” (p. 49). The suffering and torture of the Blacks greatly move our hearts, and our souls begin to identify themselves with the souls of the Black.

**Chapter 8** is given the title “Of the Quest of the Golden Fleece”. What the author wrote in 1903 is still valid today: “We seldom study the condition of the Negro to-day honestly and carefully. It is so much easier to assume that we know it all” (p. 55). “The keynote of the Black Belt is debt; not in commercial credit, but in the sense of continued inability on the part of the mass of the population to make income cover expense.” The chapter presents the living conditions of the Negro people. The housing and other arrangements are focused. Negro localities are described. Discrimination of the Black labour against the White labour population in all respects, including housing, are described. Indian first generation college students will relate themselves easily to the conditions described. Many individual lives are presented, and the chapter continues the storytelling mode adopted in earlier chapters. “... ninety-six per cent are toiling; no one with leisure to turn the bare and cheerless cabin into a home, no old folks to sit beside the fire and hand down traditions of the past; ...” (p. 55).

**Chapter 9** “Of the Sons of Master and Man” pleads, “... the strife of all honorable men of the twentieth century to see that in the future competition of races the survival of the fittest shall mean the triumph of the good, the beautiful, and the true; ...” (p. 66). This chapter is an excellent introduction sociological analysis – what should we look for, what should be the focus of our study, why we need to take a descriptive approach, why we should not be prejudiced and why we should not presume findings, and so. The suggestions are presented in an easy to follow language and in systematic manner with great examples. Political history and suffering of the Black people are presented, and this discussion easily becomes a background for many novels of Black Literature.

**Chapter 10** “Of the Faith of the Fathers” is a great depiction of the Faith of the Negro people: “Three things characterized this religion of the slave, -- the Preacher, the Music, and the Frenzy” ... The Preacher is the most unique personality developed by the Negro on American soil, ... A leader, a politician, an orator, a “boss,” an intriguer, an idealist ...” (p. 76). Christianity of the Black people has its own dynamism and has given many dynamic preachers.

“The Music of Negro religion is that plaintive rhythmic melody, with its touching minor cadences, which, despite caricature and defilement, still remains the most original and beautiful expression of human life and longing yet born on American soil. ... it became the one true expression of a people’s sorrow, despair and hope.” ... “the frenzy of “Shouting” ... made him mad with supernatural joy...” (pp. 76-77).

This chapter deals with a major characteristic of Black culture. The Church is an integral part of Negro life. This chapter is not only about the religion, it is also about how religion changed the life of Negro people in America and how Negro people contributed to American Christianity in a very significant manner.

**Chapter 11** “Of the Passing of the First-Born” presents the description of the birth and death of Du Bois’ first baby. I do not know how to describe the events – heartrending, sorrowful, and a language that moves our heart and soul. “... it seemed a ludicrous thing to love; but her I loved, my girl-mother, she whom now I saw unfolding like the glory of the morning – the transfigured woman. Through her I came to love the wee thing, as it grew strong; as its little soul unfolded itself in twitter and cry and half-formed word, and as its eyes caught the gleam and flash of life. How beautiful he was, with his olive-tinted flesh and dark gold ringlets, his eyes of mingled blue and brown, his perfect little limbs, and the soft voluptuous roll which the blood of Africa had moulded into his features! (p. 83). “A perfect life was his, all joy and love, with tears to make it brighter, --sweet as a summer’s day beside the Housatonic. The world loved him; the women kissed his curls, the men looked gravely into his wonderful eyes, and the children hovered and fluttered about him. I can see him now, changing like the sky from sparkling laughter to darkening frowns ... He knew no color-line, poor dear—and the Veil, though it shadowed him, had not yet darkened half his sun. He loved the white matron, he loved his black nurse; and in his little world walked souls alone, uncolored and unclothed” (p. 85).

**Chapter 12** is titled “Of Alexander Crummell”. DuBois was the protégé of Alexander Crummell (March 3, 1819 – September 10, 1898), a pioneering African-American minister, academic and African nationalist leader. He was ordained as an Episcopal priest in the United States. He was also missionary to Liberia. His books include *The Future of Africa* (1862), *Greatness of Christ* (1882) and *Africa and America* (1891). A great Black thinker and leader whose name is rarely mentioned in our research on Black Literature. Du Bois writes, “Three temptations he met on those dark dunes that lay gray and dismal before the wonder-eyes of the child: the temptation of Hate, that stood out against the red dawn; the temptation of Despair, that darkened noonday; and the temptation of Doubt, that ever steals along with twilight. Above all, you must hear of the vales he crossed,—the Valley of Humiliation and the Valley of the Shadow of Death” (p. 86). As Du Bois declares in the beginning of the chapter, “This is the history of a human heart,—the tale of a black boy who many long years ago began to struggle with life that he might know the world and know himself.” (p. 86).

This chapter brings out the story how Alexander Crummell was denied admission to the General Theological Seminary of the Episcopal Church, how he was humiliated because he was a Black person. After he became a pastor of an Episcopal Church, he still continued to face

hatred. He had to go through the Valley of Humiliation. Even as the Bible teaches differently, leaders could still hold their prejudice and hatred toward the Black or to the downtrodden in any nation, including India. Du Bois writes, “And now that he is gone, I sweep the Veil away and cry, Lo! The soul to whose dear memory I bring this little tribute. I can see his face still, dark and heavy-lined beneath his snowy hair; lighting and shading, now with inspiration for the future, now in innocent pain at some human wickedness, now with sorrow at some hard memory from the past” (p. 90). Suffering of downtrodden is described with great love and sympathy for them.

**Chapter 13** is given the title “Of the coming of John”. It is a powerful story of two Johns, one white and another black, from the same village. They knew each other well and played together. But their paths take them in different directions. The white John go to Princeton and the black John go to Preparatory School. They both reach the railway station to go to their respective destinations, and the white people showing their disapproval for a black boy going to school, comment: “‘It’ll spoil him—ruin him.” Ultimately black John also works hard and go to college and get his degree in due course. Accidentally both meet in an extraordinary circumstance in a theatre performance in New York City, sitting next to the Judge's son John. This John sees only that a black man is seated near him and asks the usher to remove him and refund him the money for his ticket. Sad indeed. Problems faced by the Black even when they are well educated and employed are clearly illustrated here.

**Chapter 14** is given the title “Of the Sorrow Songs.” This is a detailed study of Negro songs. Du Bois reports that these songs are articulated message of the slave to the world. These songs go beyond the usual songs we discuss under the title Folk Songs. The Negro songs may give the impression that the slaves were happy and carefree. Du Bois points out that these are the songs of the “unhappy” people, expressing their suffering under slavery in spiritual terms, appealing to and worshipping God. The songs express their hope for freedom, and they express this hope through their dependence on spiritual worship and singing. The music is authentically from Africa, from several African nations and communities. Their traditional music enables them to forget their suffering both physical and spiritual under the white domination. The music still continues in their original tunes and forms. Whites thoughts that such music only showed that the Black were happy living a life of slaves. They also laughed at the tunes and words, and so on. Du Bois suggests that the Slave Songs are wholly for and by the Blacks, and thus they reveal and stand as testimony of the Veil that still surrounds them.

**Conclusion:** the work *The Souls of Black Folk* is both autobiographical and sociological and historical study of the Black people. Their souls are revealed through their suffering as slaves. Even when they got freedom from slavery with hard work and united agitation, Du Bois found the liberation is minimal and their suffering continued. He is critical of American Mammonism – Capitalism, which focuses more on employment and gaining economic wealth. But then when the Blacks succeeded within Capitalism in USA, they were still ill-treated, Du Bois declared in his work *The Souls of the Black People*.

**Finding:** Autobiographical novel and storytelling are very popular now in modern Indian literature, written in Indian languages and English. The word *self-respect* is frequently used in Du

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Bois' work. Social reform movements in India have also used this term often. Wonder whether social reform leaders like Dr. Ambedkar, Periyar EVR, Arignar Anna, and similar leaders around India have been influenced by Du Bois' works. This would be a good research.

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The text of the book *The Souls of Black Folk* is available through a number of websites, including the Kindle edition.

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## **English Grammar Revolution using Corpus- Based Approach: How do the Students React?**

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### **Abstract**

Learning through a corpus-based approach enables students to be exposed with hands-on learning of the English language. This approach encourages students to improve their cognitive thinking as they are motivated to ask questions while finding the patterns within the authentic language use and molding them into natural linguistic researchers. This paper reports on students' perceptions as well as the observations made during teaching and learning interventions using the Corpus of Online Newspaper Articles (CorONAS). Various applications of corpus use such as concordance, collocation and word analysis have been used during the teaching and learning. Participants consisted of 40 Form Two students at a primary school in northern Malaysia. This study was conducted using informal observation and interviews. Observational data and interviews were collected and analyzed using the theme analysis techniques contained in the data. The findings show that there is a positive perception of the use of the corpus in teaching and learning activities in grammar in the classroom. Students are found to be more motivated and cheerful when using this teaching and learning technique.

**Keywords:** Malaysia; CorONAS, corpus-based approach; teaching and learning; interventions.

### **Introduction**

Over the past 30 years, the use of corpora in the classroom has begun to grow in foreign countries. According to Leńko-Szymańsка, (2014), "corpus is now widely used in the construction



of reference materials, especially dictionaries, grammar books and usage manuals”. In foreign countries, much research has been conducted to study the effectiveness of corpus linguistics as a teaching technique to highlight how native English speakers use certain forms of language, vocabulary, and expression (Cobb & Bolton, 2015; Mizumoto & Chujo, 2015; Hou, 2014; Jafar pour et al., 2013; Gilquin, 2015). Use of real language examples with students is more beneficial than teacher-created examples or references from the books which does not simulate students’ language learning experience in real life use.

Producing students who can master knowledge, skills and technology is the main aim of the Ministry of Education in the Ideas of Y. A. B. Prime Minister of Malaysia (2006). Besides that, mastering technology has also been emphasized in the Secondary School Curriculum Framework (KSSM) implemented in 2017 whereby, the application of knowledge and technology skills is stressed.

Learning through a corpus-based approach enables students to familiarize themselves with hands-on learning of the English language. This approach encourages students to improve their cognitive thinking especially with their natural inquisitive nature that motivates them to find patterns in authentic language use and make them linguistic researchers. The current paper reports on students’ perceptions as well as the observations made during teaching and learning interventions based on corpus-based approach by using the Corpus of Online Newspaper Articles (CorONAS) adapted from Hajimia et al., (2019). Various applications of corpus use such as concordance, collocation and word analysis have been used during the teaching and learning.

In this ever-changing era of information technology, various linguistic aspects can be studied by looking at written discourse, especially in the media genre. Newspapers are often chosen as corpus material because they are natural, easily accessible and has a large size and type of data available online and offline (Hajimia et al., 2019). The corpora can be integrated into the classroom to teach students mastering the language at various levels (Ergül, 2014). Even though, corpus linguistics is one of the most technologically advanced tools in teaching, there is lack of studies showing its direct application in the teaching and learning (Leńko-Szymańska, 2014) and there is still a shortage of corpus-based studies, particularly in the field of teaching and learning in Malaysia.

Based on the literature review, it was found that teaching and learning in schools, although conducted using computer, but corpus-based teaching and learning is still poorly practiced. Besides that, most of the studies in Malaysia was conducted for research purposes as shown in a research conducted by Joharry et al. (2014). To achieve the objectives of this study, corpus



applications in teaching and learning of vocabulary were conducted using the newspaper corpus compiled in CorONAS.

Therefore, the main aim of this research is to address the constraints of corpus use in teaching and learning in the classroom where the focus is on the teaching of two aspects of grammar. This study aimed to examine the effectiveness of corpus-based approach in grammar learning among students in a secondary school located in the north of Malaysia. The objective of this study was to study the effectiveness of using corpus tools in teaching and learning of vocabulary for Form 4 students in Malaysian secondary schools

## **Review of Related Literature**

Theories on student-centred learning shows the active involvement of the students themselves, including explanations of ideas, involvement in teaching and learning activities and critical writing outcomes (Syahida, 2015). This method can enhance student achievement in learning something new. An active engagement stimulates the mind and helps students to master the English language, especially in learning of the grammar. The constructivism learning theory plays an important role in the forming of holistic and dynamic learners (Kolb & Kolb, 2009). According to the theory as stated by (Bada & Olusegun, 2015) “learner as an active agent in the process of knowledge acquisition, humans construct knowledge and meaning from their experiences.”

Corpora is believed to be useful in language teaching, especially due to its authentic language input (Manvender et al., 2010). In contrast to the illusory and artificial language used in most textbooks and dictionaries, the examples in the corpora represent the actual language used by native speakers. As a result, the corpora have been used for language teaching and for pedagogical purposes for more than two decades. There is growing interest in conducting corpus-based teaching in English teaching. English is an important language in Malaysia and in general, across the whole globe. The focus of research has been the teaching methods and techniques (Abbas et al., 2011; Abbas et al., 2011; Chohan et al., 2018) as well as the psychological aspects of language learning especially the language attitude of the learners (Abbas, & Iqbal, 2018; Abbas, et al., 2019). Corpus based studies have emerged as a recent addition to the area and have brought depth and breadth to the area as an important research area.

In Malaysia, a study conducted by Joharry and Rahim (2014) shows that corpus studies in Malaysia from between 1996 and 2012 covers the English language use in Malaysia, Malaysian English learner language, Malaysian textbook content, Malay language and lexicography and Corpora development from research purpose. Some of the studies in corpus in Malaysia are, for example, Mukundan and Nimehchisalem (2012) conducted a study on how articles (a, an, the) are

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presented in all the five English Language textbooks and that their frequency of occurrences has an increasing trend from Form 1 to Form 5. Kader, Begi, & Vaseghi (2013) used the Malaysian Corpus of Students' Argumentative Writing (MCSAW) and analysed the frequency and functions of English modals of Form 4 and College students' argumentative compositions. Manokaran, Ramalingam, & Adriana (2013) analysed the Use of Past Tense Auxiliary "Be" in Argumentative Essays of Malaysian ESL Learners. Hajimia et al. (2019) analysed the frequency and distributional patterns of discourse markers in newspaper from ESP perspective compiled in Corpus of Online Newspaper Articles (CorONAS).

In Malaysia there is a longstanding DBP corpus database for Malay language. It is widely used for the purpose of studying words and producing dictionaries but has not been applied in teaching and learning (Isam et al., 2017). For example, the studies of Shahrman et al. (2015), Suhaimi (2010), Yusof (2009), Shaari (2009), and Ghani and Darois (2001). There are many studies showing the use of corpus in teaching and learning especially in grammar mastery. Examples are studies conducted by Ergül (2014) where most of the studies have been conducted on the effectiveness of using corpus-based activities in learning English grammar to students when combined with traditional techniques such as textbooks and dictionaries. In addition, he also studied the perceptions of students and corpus-based activists. About 30 students from Turkey were used in this quasi-experimental study. The results of this study show that using corpus-based activities is more effective than textbook use. In addition, this study also showed that students' perception of corpus-based activity was positive

Isam, Mutalib and Ahmad, (2017) recommend a study on computer-aided teaching and learning procedures in Malaysia. This study focuses on the use of free word list program software available in google search engine, *antconc* software. This software is used to analyze corpus-based language data that is also available free of charge in the Library and Library Corpus Database System. However, it is found that the study of Isam (2017) is still not practically applied in the classroom and empirical studies in the context of vocabulary teaching and learning have scarcely been conducted in Malaysia.

## **Methodology**

### **Research Sample**

The study sample consisted of 40 students from a Form Two class at a primary school in northern Malaysia. This sample is based on purposive sampling recommended by Creswell (2012) to meet the aims and objectives of this study. To maintain research ethics, during the analysis of the study data, these students were given appropriate codes of P1 (representing the first student) to P40 (representing the 40th in the class). During the course of this study, the student's real name was not used in any document.

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## Corpus

Corpus of Online Newspaper Articles (CorONAS) adapted from Hajimia et al. (2019) consisting 30 newspaper articles from Malaysian newspaper was used in this study.

## Research Design

A quasi-experimental study was conducted for eight (8) weeks. The first six (6) weeks was intervention then followed by two (2) weeks of teaching and learning outside of class time, as reinforcement. During the intervention period, a series of informal observation and interview sessions were conducted. Each observation session lasts for 40 minutes while the informal interview takes place approximately 2 to 3 minutes by randomly selecting student. The qualitative data obtained from these observations and interviews were analyzed using theme analysis.

## Results and Findings

This study was conducted using informal observation and interviews. Data from observation and interviews were collected and analysed using the theme analysis techniques obtained from the data. From the analysis of themes to observational and interview data, three main themes were identified:

- a. Understanding of corpus tools and applications
- b. Interest in the use of the corpus in teaching and learning activities
- c. Encourage self-directed learning

### 1. Understanding of Corpus Tools and Applications

The theme of 'understanding of corpus tools and applications' is derived from the observations made on the student's in the experimental group when using information technology. Part of the observations was to see if the students were having problems operating the computer and downloading the corpus tools related to the use of corpus in teaching and learning after the instructional session by their teacher.

From the observation, can be seen that students were able to understand the teaching method used by their teacher. There were some students who request from the teacher to repeat the instructions given. However, most of the students continue to operate computer systems in the classroom and begin their corpus-based learning activities without the help of their teachers. These students were guided by the instructional modules on corpus tools provided by the teacher. They were well-versed and understood what is required in the module and continue to practice based on it.

During the interview session, the students said they were '*good at using computers*' (P6) and '*used to using computers at home*' (P21) before being taught by their teachers. Some also stated that the instructions in the module '*clear and easy to follow*' (P13) and '*just follow the steps*' (P28). Students also said that they found the corpus tool '*very good*' (P11) and '*best and very interesting*' (P15). When asked if they encountered any problems while using the corpus tool in learning and teacher's teaching process, some responded '*feel good*' (P8), '*have this book* (while pointing to the teaching module) '*easy to follow*' and '*will be difficult if cannot understand*' (P20).

## 2. Interest in the Use of the Corpus in Teaching and Learning Activities

The theme of 'interest in the use of the corpus in teaching and learning' is also reflected in the observations and interviews conducted. Students show positive interest in the use of the corpus in teaching and learning activities in the classroom. During the learning activities, students appear cheerful and highly motivated. From the observations, can be seen that the students were happy with the use of computers in classroom learning activities. Students were found to interact with each other during the corpus-based exercises, where students often asked each other about the computer's operations and corpus tools. The learning environment was vibrant and interactive. The most interesting was, the students were checking with each other the answers obtained from corpus analysis. This can foster positive relationships between the students.

During the interview session, many students indicated that they liked and enjoyed the teaching technique used by their teacher in this lesson. There are those who say they '*like it ... like a scientist*' (P6), '*this is best ... I like this*' (P13), '*I enjoy it ... I love using computers*' (P28) and '*I feel happy*' (P11). When asked about their interest in the corpus and the application of the corpus in learning of English language, many responded positively, for example; '*Really interested*' (P1), '*I like this because it's a new technique*' (P9), '*interest ... can learn like that*' (P30) and '*I think I like ... I like this corpus*' (P15).

## 3. Encourage in Self-directed Learning

The theme 'self-directed learning' can be seen through observations and interviews conducted especially when students are asked to complete reinforcement exercises. Many students attended the after-hours sessions so that they can use the computers in the classroom. During these sessions, the teacher is seen only as a facilitator who helps the students when they are in need of guidance. From the observations, many students were seen trying to complete the assignment given in the teaching module without the help of their teacher whereas, their teacher was just walking and observing the students doing the reinforcement exercises.

During the interview, the students said that they were comfortable with their own learning where they '*did what is in the module*' (P7). Some students say, '*I like to do it myself ... if don't*'

*understand then I'm asking the teacher'* (P16). There are also students who say that they also try to do the exercises outside the classroom. The student stated that “*I was trying to do it at home... it was fun too*” (P10). However, the student also said that *'if I do not understand ... difficult to ask teacher ... have to wait tomorrow'* (P2).

There are also some students who say they like to practice from the module itself because they *'already know how to do it'* (P10), *'can do it myself because i'm good at using this corpus'* (P19) and *'can try on my own ... try to find other words'* (P24). Many students agree that using corpus-based teaching and learning modules is useful for creating and completing assignments outside of school period. Among the responses received were *'I think this module is very useful ... can follow and do it'* (P22), *'this book is good ... I refer to this book a lot'* (referring to the teaching module provided) (P27) and *'if don't have this module it is difficult to understand how to use this corpus'* (P26).

## Conclusion

Past studies indicate that the constructivism approach in teaching and learning is particularly important in terms of generating the skills of using the knowledge learned in the classroom. This approach has been the basis of this research. The study was conducted with the purpose of exposing students, especially the Form 4 students in Malaysian secondary schools, to corpus-based learning.

The findings reveal that there is a positive perception of the use of corpus in grammar teaching and learning activities in the classroom. The results of this study indicate that when students are given challenging activities that require the use of technology skills, they become more productive and creative. This study found that students became cheerful when asked to conduct a corpus study in which students were able to become 'young scientists'. This study also shows that students in today's generation are more competent with the information technology knowledge than previous generations students. Traditional teaching techniques are often boring to students. Through this corpus-based teaching and learning technique, students are found to be more motivated, excited, positive and cheerful when learning the English language.

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## Teaching English to Indian Learners – A Pragmatic Approach A PowerPoint Participation

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### 1. What is Pronunciation?

- i. A component of speaking skill.
- ii. An essential tool for communication.
- iii. Perfect or elegant pronunciation may not be our goal.
- iv. Native-like pronunciation also may not be our goal.
- v. In India every region/state has its own English pronunciation.
- vi. Our goal is to learn pronunciation which is comprehended by the listeners despite differences in pronunciation.
- vii. Something that is understood despite our personal angularities in pronouncing a word, phrase or sentence.
- viii. Your pronunciation of a word or phrase or sentence or sentences should help your listener to retrieve relevant word/phrase or sentence in the head of the listener! It should click in the brain what is the similar item in the brain of the listener!
- ix. Pronunciation, thus, is not simply a physical process, it is a psycholinguistic process.
- x. Your intent and meaning of the utterances are carried through your pronunciation.
- xi. Incorrect pronunciation may be defined and described, but the concept of “poor” or “very poor” pronunciation is difficult to define and describe.
- xii. When we say “poor pronunciation” we seem to measure our pronunciation in terms of native English, or members of educated families, educated in English for several generations.
- xiii. Not elegance, not style, but meaning conveying pronunciation.
- xiv. Incorrect and/or unclear pronunciation should not be equated with inadequate knowledge of English, to certain extent.
- xv. Two or three categories of Students as well as Teachers dominate our English Teaching/Learning classes:
  - a. Rural Background
  - b. First generation Learners and Teachers
  - c. Tamil medium classes
- xvi. **FACTORS WHICH INFLUENCE PRONUNCIATION – At Least 6 Factors:**
  1. The influence of the learner's native language.
  2. The learner's age.

3. The learner's exposure to English – length and intensity of exposure.
4. The learner's innate phonetic ability.
5. The learner's attitude and sense of identity.
6. The learner's motivation and concern for good pronunciation (Celce-Murcia and Goodwin 1991:137).

xvii. Consider these as well:

1. The socio-economic class of the learner,
2. Whether he or she comes from a family in which members already know and use some English,
3. Whether there are opportunities available in the community to continue to practice English outside the classroom.
4. In India, the socio-political attitudes towards learning and teaching English which prevail in the nation appear to influence the performance of students in the rural areas.

xviii. An important question: Several leading researchers want us not to focus on the meaning (of words, etc. as well as communication potential) when we teach pronunciation.

xix. In practice, I believe that this suggestion may not be effective in our school/college contexts. Our students look for the meaning and with meaning they tend to practice pronunciation.

#### **TEACHER'S PREPARATION**

xx. Teachers should be familiar with the basic sound system of English.

xxi. The basic system includes  
the individual consonants,  
consonant clusters,  
vowels, and diphthongs as well as  
stress, and intonation.

xxii. I would also recommend some fundamental knowledge of the sound system of the Mother Tongue (primarily Tamil in Tamilnadu) of the students. Sound system includes Tamil Intonation patterns.

xxiii. How is a question pronounced, how is an ordinary statement pronounced, how is an exclamatory sentence pronounced, how is a negative sentence pronounced, how is doubt raised and pronounced, how is happiness/agreement pronounced, and so on.

xxiv. That mother tongue should not be used, or that knowledge of the system of mother tongue need not be used to teach English is not a valid argument in our majority social and economic contexts.

xxv. It is good to use only English in teaching English, but this possibility is available in most expensive schools and colleges, where the backgrounds of the teachers and students seem to be qualitatively different from the majority social, economic, regional and generation factors.

xxvi. I believe that our English major college students, their teachers as well as the English teaching schoolteachers should never stop their effort to improve their pronunciation.

xxvii. We must recognize that there are differences in pronouncing consonants, vowels and diphthongs between English and Tamil. We must also recognize that English has sounds not similar to Tamil sounds. Pronunciation of certain vowels, consonants and diphthongs are different.

xxviii. There are also differences in how we pronounce the words, phrases and sentences.

xxix. As I mentioned above, college students and teachers as well as school English teachers should practice following the models available easily online, through Hollywood movies without

subtitles, episodes and TV serials and BBC news, etc. Listening and imitation become an important tool. We should make it a part of our career all through.

xxx. Yet, remember, we are not seeking perfect pronunciation. A pronunciation that others will follow and understand what we say, a pronunciation that will be understood wherever you go in India and other countries.

xxxi. While the intonation (pronunciation of sentences, in general) may be easier to acquire, mastering the stress and stress patterns will continue to be a problem.

xxxii. In all these, our goal, both for the students and teachers, should be to develop suitable fluency as well as pronouncing items in such a way our listeners are able to understand us, comprehend what we want to communicate. Let the students and teachers give up their shyness and reluctance to speak in English. Let the first generation college learners as well as rural students be bold and ready to speak continuous sentences, one after another. Mistakes and errors will abound, but with genuine and committed effort we all can overcome these problems.

## **2. Speaking**

i. Asking and answering questions is an essential part of teaching, learning, and using any language.

ii. Our goal in teaching speaking in English is not developing accuracy of pronunciation.

iii. Adequacy of fluency and communicative effectiveness that becomes the focus of speaking skill.

iv. Imitation and repetition are important elementary steps in developing speaking skill in English.

v. Neither imitation nor repetition results in the mastery of any language. Use only meaningful words, phrases, and sentences for imitation and repetition.

vi. I believe that imitation and repetition are still necessary in our college classes. Our English lessons in the college level may be content oriented, focusing on literary aspects. We must remember that focusing on content and literature need not lead to skills in speaking, reading and writing – the skills our students would need badly in their career after they complete their studies.

vi. Substitution of a word, phrase, or sentence by another is an elementary method which helps students to produce new utterances and to develop speaking skill.

vii. Consider the following:

Let's go to the cinema. (theater)

Let's go to the theater (library).

Let's go to the library (football).

Let's play football (hockey).

Let's play hockey (pizza).

Let's eat pizza (milk).

Let's drink milk.

viii. DAY-TO-DAY EXPRESSIONS

Expressions of greeting, gratitude, small talk, introductions and making acquaintance, leave-taking, appreciation, expressions of regret and asking to be excused, etc., are very important communicative acts TESOL students need to master.

ix. Sentences you teach should be so framed that these are useful and extendable to a variety of real situations. Remember once again, our goal is to enable the students to use English in their jobs after graduation.

#### x. SIMPLE QUESTION-ANSWER DIALOGUES

Simple question-answer dialogues around a given context and object/objects is another elementary method to develop speaking skill.

xi. How do we teach a dialogue? There are three types of drills one could use in the class: choral drill in which the entire class participates in one voice with the teacher modeling the utterance; chain drill in which one student asks the question and another answers, and in this way the entire class participates as a chain; and individual drill in which individual students are pointed out and asked to produce the utterance modeled by the teacher.

xii. Eliciting long answers helps the student to compose his thoughts in English, search for appropriate words and structures and use them in the appropriate order. A question such as “Tell me about your work” results in a long answer. Questions on the previous lesson generally lead to long answers.

#### xiii. ELICITING

Eliciting is related to presentation of the lesson as well as asking questions. Eliciting is an important process which teachers must employ to get the class involved in what is going on in the class. For speaking practice eliciting is highly essential. It helps students to focus their attention, to think, and to use what they already know. It helps teachers to assess what the class already knew.

#### xiv. DIRECTED DIALOGUES

In Directed Dialogues, the teacher asks a student to make a comment to, or ask a question of, another student (Bowen et al. 1985).

#### xv. SHOW AND TELL

In this activity, students are encouraged to bring a favorite toy or object of any kind to class. Let the students bring only those objects which they can handle using the level of competence they have. They show their classmates what they have brought. They also tell them about it: how they got it, where it came from, what is it used for or what it can do, etc. Other students handle the object, try it out, ask questions about it, etc.

#### xvi. ROLE PLAY

Role play is perhaps the liveliest form to get the class involved in speaking. Role play brings situations from real life into the classroom. Students imagine and assume roles. They create a pretend situation, and they pretend to be some different persons.

#### xvii. USE OF ENGLISH IN REAL WORLD

While the role play gives practice in using English in situations similar to those outside the classroom, the situations are still controlled in some sense, because of the presence of the teacher and other prompts. On the other hand, use of English in the real world may offer features that are not captured in the classroom pretend situations.

viii. We would urge that you choose your contexts in such a manner that what you have chosen would be familiar to your students and would be appropriate to their level of competence in English. Note that it is not necessary for all the material culture facilities of the West to find a place in the English language lessons for the non-native speakers. You can find suitable contexts within India itself in which the use of English would lead to an appropriate diction and structure in English. Please prefer these contexts first.

ix. Since English plays a very crucial and important role in India in all walks of life, the Indian teachers of TESOL should identify situations that are relevant to life in India relating to a variety

of professions where English is ordinarily used. And use these situations to develop communicative competence in their students.

x. Translation is another helpful device to encourage students to speak in English. The students may be given some sentences in their own native language and asked to translate them and use these to answer or ask questions. There are several other ways of using translation as a tool to develop speaking skill.

xi. **Survival English** is basic English which one needs to use to get around places and meet some basic necessities of life in a native English environment. For example, one needs to know how to flag down a taxi and to tell the taxi driver where to take him. One needs to know how to get to the Underground station and to reach places in London. This kind of English focuses on the needs and problems of the student in his immediate environment.

xii. Survival English should not be taught separately as an end in itself in an English class in India.

xiii. Asking students to Present Oral Reports for some minutes in front of the class on a given topic will help the students to edit their speech beforehand to make it suitable for their audience.

Life history and testimony of the student is a good topic for the purpose. He will focus upon his birth, family, childhood, school, work specialization, marriage, travel, present activities, and plans, etc.

xiv. Oral reports, telling anecdotes, or jokes are some of the activities you should incorporate in every class. The ability to talk about an incident, tell an anecdote, joke, etc., is a valuable social skill. Presentation should always be followed by a question-answer session in which the class will raise questions and the presenter will answer.

xv. Combine speaking practice with other skills. What is taught for the development of one language skill could be used for the development of other language skills. Repetition of the familiar material in another mode will help students in quickly mastering the related skill.

### 3. Listening Skill

i. Listening in English is attending to and interpreting oral English. Listening is necessary to develop the speaking skill.

ii. There are three approaches to listening: **interactive** (listening to a message and doing something as a consequence) and **one-way communication** or non-interactive (just listening and retaining the message, in activities such as conversations overheard, public address announcements, recorded messages, etc.) and **self-talk**.

iii. Most students have difficulty with listening skills, even when listening to their native language. The listening skill is the most neglected one, both in first and second language teaching.

iv. Listening itself cannot be fully and correctly characterized only as a passive skill. It certainly is a receptive skill, contributing a lot to the productive skills, speaking and writing.

v. There is a need for an active involvement of the self for the efficient performance of listening. Listening becomes the steppingstone for action. Remember that fluent listening results only from wide exposure to the target language. Listening, like other language skills, is acquired only by doing it.

vi. Remember that fluent listening results only from wide exposure to the target language. Listening, like other language skills, is acquired only by doing it. Remember also that listening is an integral part of any type of language performance.

- vii. More often than not, English is taught through the eyes rather than through the ears in Third World countries.
- viii. We practice listening comprehension in all places and in all lessons and in all language skills (although at advanced levels of other language skills the role of listening could be minimal).
- ix. Begin with the identification of listening situations appropriate to the need and age of the students and the level of English competence already achieved by them.
- x. Identify the listening medium: is it face to face interaction, or is it a movie or a TV program? Or is it a lecture situation? Or is it a telephonic conversation? Face to face interaction requires a different listening orientation than watching (and listening) to a movie. In recent years, subtitles have become a worst obstacle to listening to English dialogues in movies.
- xi. The goals of teaching listening comprehension to a beginning student of English are different from those when teaching English to an advanced student. The advanced student has already mastered to some extent the discrimination of sounds and their combinations as well as various other aspects of phrases and sentences such as the significance of pauses between words and phrases, sentence intonation, etc. Therefore, she is geared towards following the flow of content of the message in such a way that she need not be conscious of the mechanics or the processes of listening.
- xii. Listening, thinking, and remembering go together. They are not separate acts.
- xiii. Neither you nor your students should think that listening comprehension exercises are miniature tests.
- xiii. Efficient Listening will go a long way in building the career of a new entrant in a company or government work. Seriousness of purpose is very important. Students and teachers have the need to develop their own listening skills.
- xiv. Some Communicative Classroom Activities. There are several types of exercises one could introduce here.
- Ask the student to listen to a short passage (an excerpt of a lecture) and then ask students to answer a few questions. This is to test the listening comprehension of the students.
  - Another exercise is called cloze dictation. This takes the form of asking the students to listen to a paragraph and to write the missing words. Leave the first few sentences as they are so that a proper context is established for subsequent blanks in other sentences.
  - Next comes the exercise which demands some inferential skill from the listener: Listen to the lecture and then evaluate the following statements as true or false. The student is not only asked to listen but also think over the matter and make inferences in this type of exercise.
  - Another inferential skill exercise focuses upon the nuances. Sometimes people say something they don't really mean. The insincerity may be signaled by intonation (tone of voice etc.: Wife: George, I think I'm pregnant again. Husband: Now, isn't that a pleasant thought (Bowen, et al. 1985:93).
  - Listening to radio plays and advertisements is yet another interesting activity.
  - Story telling or story reading. Follow this with questions, asking for factual information and inferential statements.

#### 4. Reading



- i. Reading is a very complex activity which is mastered by the child, by God's abundant grace, with some ease. We must remember that reading is closely related to the development of writing.
- ii. Reading must become an automated habit in all of us. For college students and teachers, it is important they read materials in English every day without failure.
- iii. Even college students and teachers could continue to read all the sign boards in English they come across! They can read the advertisements in the magazines and newspapers, apart from reading the news reports, stories, cartoons, etc.
- iv. Unfortunately, both students and their teachers fail to make reading a strong habit.
- v. Oral reading and silent reading are equally important.
- vi. Do we read by ear or do we read by eye? All of us will agree readily that we read by eye, because use of the eye for reading is so obvious to us. On the other hand, the sound is never far from reading, and hence both in oral and silent reading, we do often move our lips and perhaps the tongue and other subvocal mechanisms. What we see by eye is to be converted into some sound values (Crystal (1987:209).
- vii. Extensive reading (teaching of reading through reading), intensive reading (actual teaching of reading skills in an instructional setting), and oral reading.
- viii. The teachers need to use materials which the learner of English may have to use frequently, materials such as public announcements (No classes next Friday, Report for duty at 6:00 A.M.), invitations to parties and weddings, telephone messages, guidelines to perform a task, instructions to assemble toys, recipe, etc.
- ix. The materials which focus on the learners' survival needs, social needs, and personal needs are presented to them for reading. Reading Games which use catchy phrases in ads, T-shirts, campaign buttons, posters, stickers, etc., are presented to the beginning reader, even when he/she is struggling to master the mechanics of decoding the English alphabet.
- x. Some Practical Steps:

There are four steps followed in a reading lesson:

- a. Introduction. The teacher explains the purpose for reading the target passage, gives the students a setting for the text to be read, presents a background of appropriate information for the text to be read, and selects and introduces the new vocabulary necessary to comprehend the main ideas in the text.
- b. The reading. This is generally an oral exercise for the beginners, usually consisting of listening to the passage read aloud, or listening and following along. Later on reading is silent.
- c. Comprehension tasks.

Review and related exercises.

- xi. The following behavioral steps may be followed in the class:

- a. Teacher reads while students listen.  
Discussion.
- b. Teacher reads while students listen and read along.  
Discussion.
- c. Student(s) read aloud (in small groups or in dyads).  
Discussion.
- d. Students read silently, or practice reading aloud individually.

Three types of questions are employed for discussion: information (what, when, where, who, how many, etc.), inferential (Did Juan know English when he came to the United States? How do



we know? Does Juan know how to drive?), interpretive (questions relating to author's opinion, reader's judgment concerning the content of the article, etc.) (Bowen et al. 1985)

xii. Brown (1993) suggests asking the students to do the following ten things before reading begins.

1. Look at the title and the headings for each section. What do you think this passage is going to be about?
2. Look at the pictures. What do you think this passage is going to be about?
3. Read the first and last paragraphs and the first sentence of each paragraph. What do you think this passage is going to be about?
4. Read the title. Now quickly scan the passage and circle all the words that have a connection to the title.
5. Scan the passage and cross out all the words you don't know. After you read the passage again carefully, look up the words in a dictionary.
6. After looking at the title, pictures, and so on, brainstorm the specific words you expect to see in the passage.
7. After looking at the title and pictures, make up some questions you think this passage might answer.
8. What kind of passage is this? (Fiction? Nonfiction? —what kind?) Why would somebody read this? For information? Pleasure?
9. Choose words from the passage and write them on the board. Ask students to scan the passage and circle them.
10. Tell a story about the background of the reading passage.

xiii. **Individualized Self-learning:** For individualized self-learning, there is no better method than encouraging the students to read on their own whatever that interests them. Through reading, diction, grammar, and communicative efficiency improve. Through reading, students develop an empathy not only for the language but also for the content of the text they read, as well as the best traditions of the culture the language comes to represent in their understanding. Through reading what is noble in English thought is appropriated.

## 5. Writing

- i. Writing is an individual effort, but it is more rule-bound.
- ii. Written language differs from oral language in structure and mode of functioning.
- iii. For many among us, English learning and English teaching seem to mean only Writing.
- iv. We also tend to speak as we tend to write. We also tend to speak with reading pronunciation.
- v. Most of us feel inadequate in the face of the writing task. Our tests and examinations mostly revolve around our writing skill. Answers to questions are often memorized and thus writing a test becomes easier! Most of us learn to write well once we join the workforce.
- vi. College students as well as college teachers really need to focus on writing correct English. They also need to focus on writing fluently on a topic given to them without grammatical and idiomatic errors. How about the teachers make it a habit of writing at least one page daily in English?
- vii. How about avoiding abbreviations when they write a letter, a brief communication message, etc.?
- viii. Well-structure writing classes have the potential to help consolidate and improve the students' (as well as teachers') speaking and reading skills.

- viii. Handwriting is also an important element of writing skill. Students and teachers should have the handwriting that is read and understood by others without much difficulty. Elegant handwriting is not necessary, but plain, easy to read handwriting is important.
- ix. Young students begin with copying, and copying becomes a game, a play for them. The adult students may not relish much copying, and yet some amount of copying is important even to retain in memory what has been learned. So, encourage your class to do some copying exercises.
- x. Writing improves our vocabulary power. Listing objects in pictures help learn and remember words.
- xi. Tamil speaking English learners and teachers commit several grammatical and spelling errors. They tend to write long sentences, and this results in more errors. Simple sentences should be preferred. Avoid as much as possible long complex sentences. Subordinate clauses should be limited in number. Gender and tense mastery are very important. Mixing tenses are often noticed. Singular and plural confusion is also noticed. High sounding words seem to be preferred. Simple words are better and more effective.
- xii. Use of dictionary is a must. But most students and most teachers do not seem to have their own dictionaries. We should develop the habit of checking dictionaries for spelling, meaning, usage, idioms, etc.
- xiii. Using dictionary will enable us to paraphrase a quotation, bring in greater emphasis in our writing where emphasis is needed.
- xiv. I would recommend that our college students as well as college teachers do the following:
- a. Make topical vocabulary lists.
  - b. Make associational pairs or groups of words.
  - c. Prepare antonyms.
  - d. Prepare synonyms.
  - e. Make familiar paradigms like the days of the week or the months.
  - f. Make personal lists, such as items on a shopping list, food served at a meal, and packing lists.
- xv. Students and teachers sit at home and recall words they know under each meaning category such as food, fruits, vegetables, kinship terms, natural events, natural surroundings, recall as many words as possible for a given topic, etc.
- xvi. Most textbooks written by well-known authors often de-emphasize the need to correct the writings of learners of English as a second or foreign language, and place an emphasis on meaning and free writing, or fluency in writing. However, I personally feel that if the teachers do not correct the students' writings in the Third World countries, a sense of self-sufficiency sets in and the students will not recognize the errors they have committed.
- xvii. Students should be encouraged to plan, polish, rewrite their passages several times. This applies also to the college teachers. We all need to improve our writing skill in English. Through daily practice we will be able to achieve this goal.
- xviii. Note-taking and story-writing will be a good exercise for both students and teachers.
- xix. Filling in forms of general nature, forms for registered or certified mail in the post office, writing letters to friends, newspapers, and other organizations, writing business letters, writing instructions for someone to perform a particular task, writing a journal/diary-writing, and even writing some creative short stories are all important steps. Let us focus our writing practice to meet the future demands the students would face when they join workforce.

xx. Most students are reluctant to write. Apart from the fact that writing needs more deliberate involvement than reading, students are afraid that what they write may be full of errors in a language with which they have just begun to gain some acquaintance.

xxi. Students will face great difficulty in composing their thoughts in English, a second or foreign language to them. As standards of writing are more stringent than in other skills, students need to be trained to proceed from writing short passages to longer essays. They need a lot of encouragement, and appreciation. They need good models, and modeling. They need to be exposed to standard written materials. The form and the character of such materials need to be explained to them.

xxii. I believe college teachers also learn a lot to write even as they begin to teach writing. At home they must short pieces and then exchange these with their coworkers to get corrected. No superiority complex, no inferiority complex!

xxiii. Teachers need to learn what a stylesheet is. Research journals have their own stylesheets. Teachers need to learn how to write their articles following the stylesheet of the journal to which they want to send their articles for publication. College teachers should set a good model for their students in all levels of English language use.

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**Note:** This presentation is based on the book given below under the Bibliography.

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## From Hieroglyphs to Digital Glyphs – Are the Millennials Bidding Adieu to Words?

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### Abstract

For human beings, expressions are inevitable; no expression is yet another expression. For millennia, we have been in constant endeavor to explore and find better ways to better our expressions. When we speak, we continually use paralinguistic features of which, gestures play a pivotal role in supporting and demonstrating what we intend to express. On the contrary, gestures have no role to play in writing and at times, expressing what we exactly want to express seems an ambitious task.

The challenge was always there, right from the use of *Hieroglyphs* to the alphabetic-language followed by a combination of both (alphabetic language & digital glyphs) we use today. These days, we have Emojis to support what we intend to express through writing and have the inclination to use them. Now, the question is – do Emojis assist us in expressing what we intend to? Do Emojis form a language? Do words not suffice or are they too tedious to be used quite often? Are we getting used to using short cuts because of laziness that tempts us and saves our time and efforts?

These are just a few questions; many others might be tormenting intellectuals who have been in constant love with words.

This paper is an empirical study that intends to explore the use of Emojis, its role and prevalence in written communication, through a survey.

**Keywords:** Emojis, Hieroglyphs, Digital Glyphs, Millennials, Written Communication.

### Aims of the study

- 1.1 To identify the common trends of digital glyphs as preferred by millennials in their day-today communication.
- 1.2 To identify if digital glyphs is an independent language.
- 1.3 To analyze that despite (Emojis) having one CLDR Short Name, are interpreted by users in variety of ways.

1.4 To identify if the millennials are bidding adieu to words.

### Research Methodology

Survey-based research using *google form* consisting of 19 questions –

(<https://docs.google.com/forms/d/e/1FAIpQLScbd8uRtwMdJ-qyfMJ6QMOUnldreX9YEIOh5s96PGot3aG-3g/viewform>)

- First four questions to identify subjects' age, gender, demographic identity and name of academic institution.
- Next ten questions to identify the trends of digital glyphs as preferred by millennials in their day-today communication.
- Interpretation of selected “Emoji sentences” by subjects (Oliver)

The methodology used is a research analysis based on empirical data collected from five well-established universities using self-designed and administered google form survey. The first part of the survey is a diagnostic quiz that gives a background of the subjects taking the survey such as age, gender, demographic identity and name of academic institution.

The second part of the survey captures subjects' response on their preferences related to use of Emojis and words. These ten questions of the survey capture various responses to questions like – their preferred mode of communication in texting, objective of using Emojis and their opinion on Emojis as an independent language.

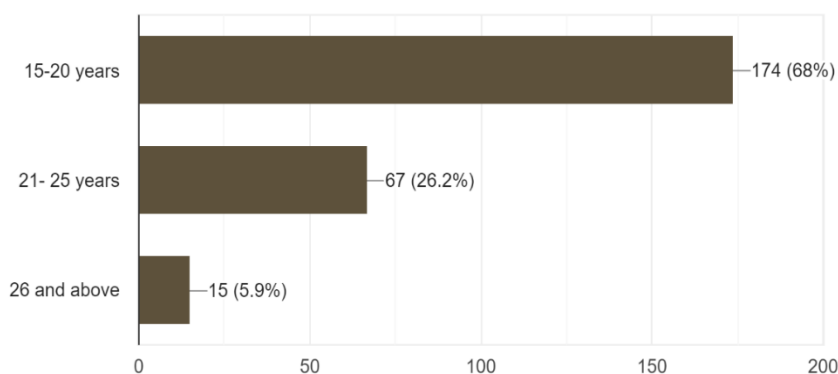
Last part of the survey is based on five “Emoji sentences” to study the responses that are subjective in nature.

### Research Background

The survey was carried out on the UG & PG students in the age range of 17-28 years

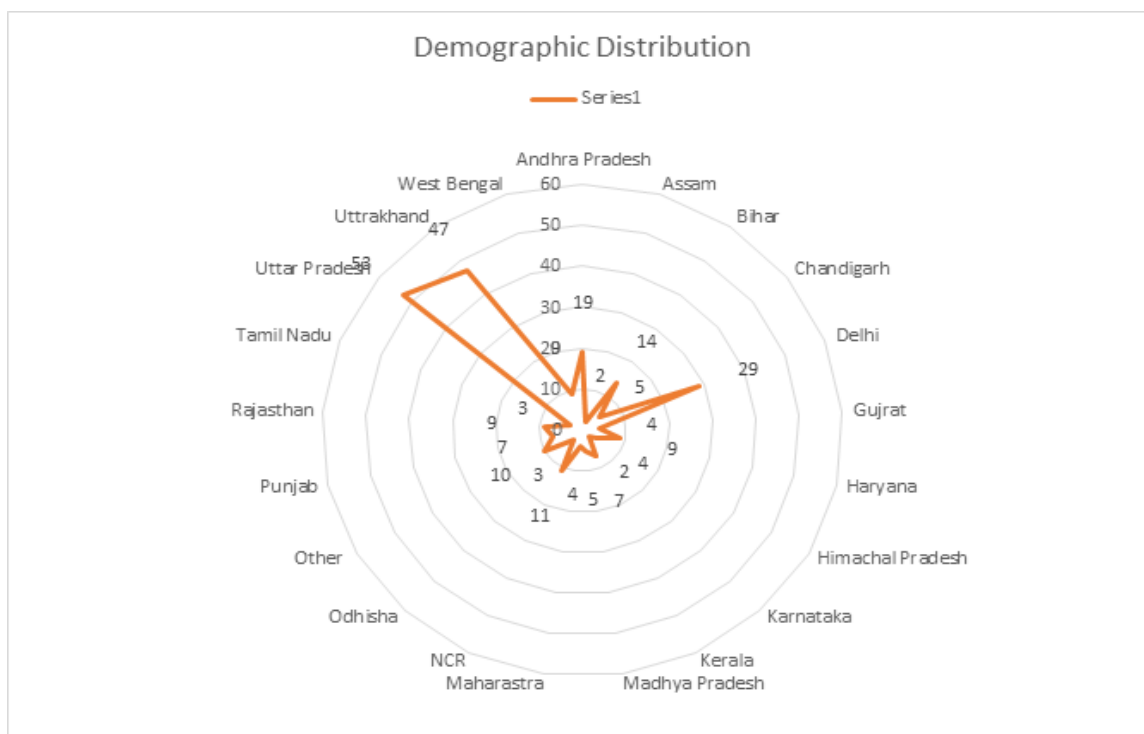
## Age

256 responses



**Figure 1.**

**Regional Background:** The subjects involved in this survey are from Andhra Pradesh, Assam, Bihar, Chandigarh, Delhi, Gujrat, Haryana, Himachal Pradesh, Karnataka, Kerala, Madhya Pradesh, Maharashtra, NCR, Odisha, Punjab, Rajasthan, Tamilnadu, Uttar Pradesh, Uttarakhand & West Bengal.



**Figure 2.**

### Gender Ratio:

Male: Female – 54:46

#### Gender

256 responses

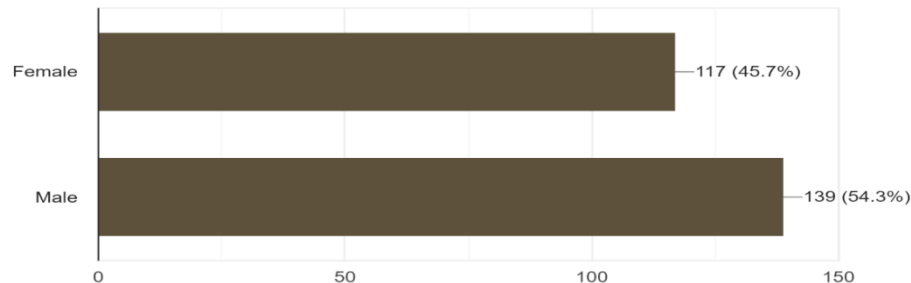


Figure 3.

The subjects are from educational institutes (from within India) of national and international repute such as BITS Pilani Goa Campus, University of Delhi, New Delhi, IIIT Allahabad, University of Petroleum & Energy Studies, Dehradun, SRI City Hyderabad and a few others as well.

#### Institution

256 responses

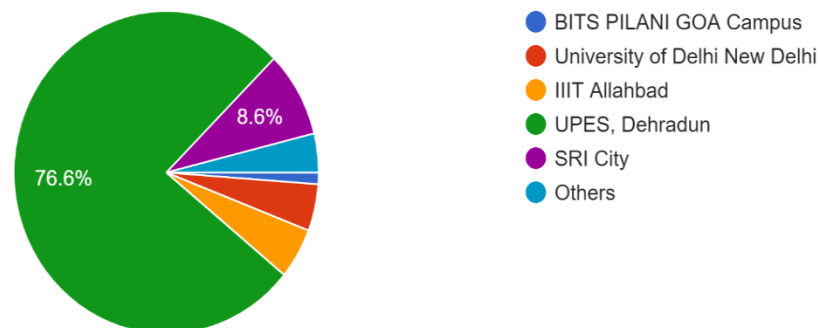


Figure 4.

### Introduction

17 July is the day that is celebrated as “World emoji Day” every year across the globe and the year 2015 has been truly a remarkable year in the history of English language with the *Oxford English Dictionaries* declaring 🤔 (an emoji) official meaning “face with tears of



joy" as "Word of the Year". Though this emoji is the word of the year 2015, barring several other questions, the primary question is - is it a word?

To add to this primary question, we have many other related questions that arise viz. Can emoji form a language and share a similar kind of grammatical system like the English language? Do they help us convey and express feelings & emotions that words cannot per se? In order to find answers to a few basic questions, we perhaps need to go back in time and try to understand the evolution and devolution of English language.

One of the oldest forms of written language is *Hieroglyphics* that traces back to somewhere between 3300–3200 BC. The Cambridge Dictionary defines hieroglyphs as "a system of writing that uses pictures instead of words, especially as used in ancient Egypt". The ancient Greeks coined this term that described the 'sacred carvings' on Egyptian monuments, while, in ancient Egyptian it means 'the word of the Gods'. A small population (that included the royal family, priests and officials) of the ancient Egypt was taught to write in Hieroglyphics. Gradually hieroglyphics limited its use to religious and sacred texts, recording historical events and creating royal documents. Hieroglyphs is a complicated form of logographic writing, more precisely a logogram that has phonetic values. The Editors of Encyclopedia Britannica in an article write: (Britannica)

Egyptian hieroglyphic writing was composed entirely of pictures, though the object depicted cannot be identified in every instance. The earliest examples that can be read show the hieroglyphs used as actual writing, that is, with phonetic values, and not picture writing as that of the Eskimos or American Indians.

In addition, in the same article they insist on four major aspects of hieroglyphs that made it a language, though a complicated one:

Hieroglyphic writing followed four basic principles. First, a hieroglyph could be used in an almost purely pictorial way. The sign of a man with his hand to his mouth might stand for the word "eat." Similarly, the word "sun" would be represented by a large circle with a smaller circle in its centre. Second, a hieroglyph might represent or imply another word suggested by the picture. The sign for "sun" could as easily serve as the sign for "day" or as the name of the sun god Re. The sign for "eat" could also represent the more conceptual word "silent" by suggesting the covering of the mouth. Third, the signs also served as representatives of words that shared consonants in the same order. Thus, the Egyptian words for "man" and "be bright," both spelled with the same consonants, hg, could be rendered by the same

hieroglyph. Fourth, the hieroglyphs stood for individual or combinations of consonants.

Owing to the complicated system of writing that was used in hieroglyphs, another common and cursive form of writing called hieratic script came to existence that replaced hieroglyphs and continued its use for creating religious texts. While hieratic script continued to be used in religious texts, Demotic script derived from hieroglyphs and hieratic, gradually gained popularity and became the language for day today affair including business and literature. The discovery of Rosetta Stone on 19 July 1799 in Rashid (also called Rosetta) in Egypt allowed linguists to decipher hieroglyphs. Rosetta Stone, a large and black granite-like slab is inscribed with three scripts; Hieroglyphs, Demotic and Greek. Linguists and scholars were quite familiar with Demotic and Greek and this is how they were able to decipher hieroglyphs by comparing it with a much familiar language.

The oldest languages did not have alphabets rather symbols and that is why writing with symbols and/or images/pictures is a familiar concept with best examples like the Chinese (Hanzi) & Japanese (Kanji) that are logographic writing systems.

**Emoticons, Kaomoji and Emojis** are comparatively newer developments in the order they are mentioned. The portmanteau “emoticon” comes from “emotional icon” that is a combination of either numbers, letters and/or punctuations marks to depict an emotion by creating pictorial icons e.g. :-D for laughing. Kaomoji are a Japanese creation that started appearing in the 1980s. **Kaomoji** has its origin in Japanese where **Kao** stands for “face.” Kaomoji uses typographical characters just like emoticons but also includes symbols that helped Kaomoji in expressing emotions that are more complex in nature. They range from a simple expression of dissatisfaction, (—\_—), laughter (o→v←o) to pure joy: .:☆\*:·'(\*∩—∩\*)). (O'DONOGHUE) **Emoji** has its origin in Japanese word for pictograph i.e. **e** (picture) and **moji** (character) e.g. 😊 (grinning face) that is an internet shorthand for various emotions like its predecessors.

The Cambridge Online Dictionary defines **glyphs** as *a picture or symbol that represents a word, used in some writing systems, such as the one used in ancient Egypt*, while the Merriam-Webster Online dictionary defines **glyphs** as *a symbol (such as a curved arrow on a road sign) that conveys information nonverbally*. Based on these definitions of the term **glyphs**, Emojis definitely could be called the **digital glyphs**.

In 1982, a joke went wrong at Carnegie Mellon University and created confusion. As a result, Dr. Scott E. Fahlman suggested using different markers to identify jokes and non-jokes and used :) the smiley face and :( the frowning face for the said purpose. This is how emoticons

came into existence but within no time became a hit amongst internet users. Before emoticons could establish itself as a language, it upgraded to a newer variant called Emojis.

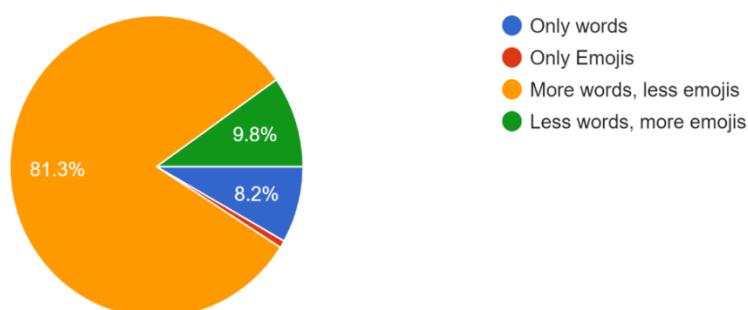
Emojis, on the other hand are different from its predecessors and they are pictographs (of faces, buildings, objects, animals, etc.). Shigetaka Kurita created the first Emoji in 1999 while working on a mobile internet platform in Japan. If we talk of Emojis now, we cannot imagine and think of instant messaging and social media all over the world without Emojis. Shigetaka Kurita introduced Emojis into Japanese cellular phones and they became so popular that *Apple* included a hidden feature in its phone that turned its keyboard to an emoji keyboard. Kurita's 176 Emojis are now a part of permanent collection at New York Museum of Modern Art.

Emojis were born in 1999 that were barely 12-by-12 pixels and the original set included icons for the weather, traffic, technology, and time. In 2007, Google decided to take charge and petitioned to get Emojis recognized by Unicode Consortium, which is a non-profit making group that maintains text standards across computers. Unicode officially adopted Emojis in 2010 and added many more to its basket that included Emojis of cat faces, various emotions like anger, happiness, Emojis depicting tears etc. Year 2015 marked the beginning of a contemporary variety with new skin tones and Emojis to represent same-sex couples followed by Emojis for single dad, pride flag, and weightlifting woman in 2016. Year 2017 was a remarkable year with new emoji to convey information across language and culture, like a mosquito to represent illnesses like malaria and Zika. (PARDES)

If we consider Emojis as a writing system, it is important to note that Emoji are not a logographic system that use a sign or symbol to represent an entire word, rather Emojis are ideographic and pictographic writing system where each Emoji represents an object and/or an idea, not a specific word. Emoji-lexicon is not something we can rely on but the cultural lexicon has a lot to offer. Irrespective of the knowledge of a particular language like English, anyone can easily understand the mosquito Emoji that represents mosquito-borne diseases like malaria and Zika that was approved by Unicode in early 2018.

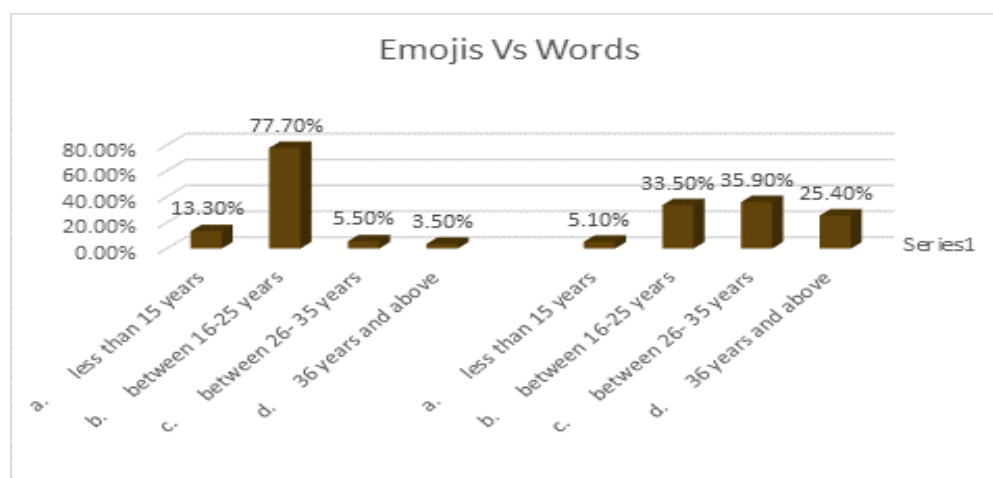
## Research Analysis

The research analysis is based on the survey that received 256 responses from various educational institutions as mentioned in the paper earlier. The responses in the form of graphical data are captured and mentioned below as per the question sequence in the survey. The results of the survey questions are assorted in terms of conclusion, which leaves the topic debatable. The subjects who took the survey do not support one school of thought; hence, there is not a clear category of millennials who entirely support Emojis or words. On being asked the medium in day-today communication, the subjects responded to our utter surprise with majority (81.3%) choosing more words, less Emojis whereas, only 10% opted for more Emojis, less words:



**Figure 5.**

Apropos the preference of using words over Emojis and vice versa, the subjects' responses (as expected) were opposite for these claims. Majority of the subjects prefer using Emojis to words with the age group lesser than theirs or between the age group of 16-25 years. On the contrary, majority of subjects prefer using words to Emojis with either their age group or higher (26-35 & 36 years and above).



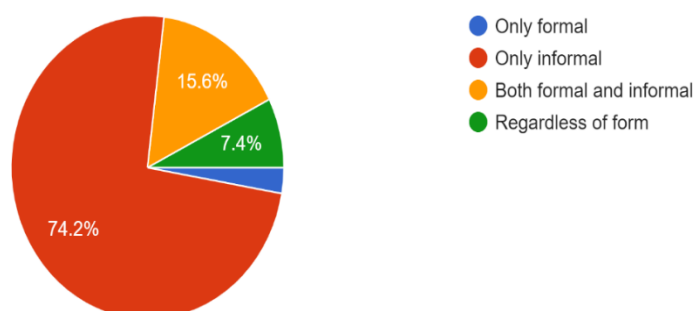
**Figure 6.**

The second section of the survey puts forth a variety of questions that try to explore the fundamentals and/or common trends in millennials with respect to the use of Emojis.

Communication is too vast a topic to be covered under one absolute definition. The context, mood, interpretation, cultural background and many other factors leave their impact on the whole process of communication right from ideation to feedback. The relationship between interlocutors can also affect the pattern and the frequency of the use of Emojis. (Revilla)

When asked about the form of communication the subjects use in which they find the use of Emojis more relevant and frequent, a majority of 74.2% said that it is only informal communication where they use Emojis and 15.6 % said that they use Emojis both in formal as well as informal communication.

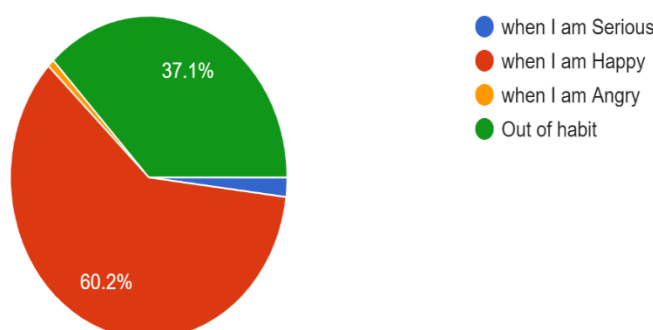
256 responses



**Figure 7.**

When asked about the connection between their mood and the use of Emojis, majority of subjects (60.2%) said that they use Emojis when they are happy and 37.1% said that they use Emojis out of habit and regardless of their mood.

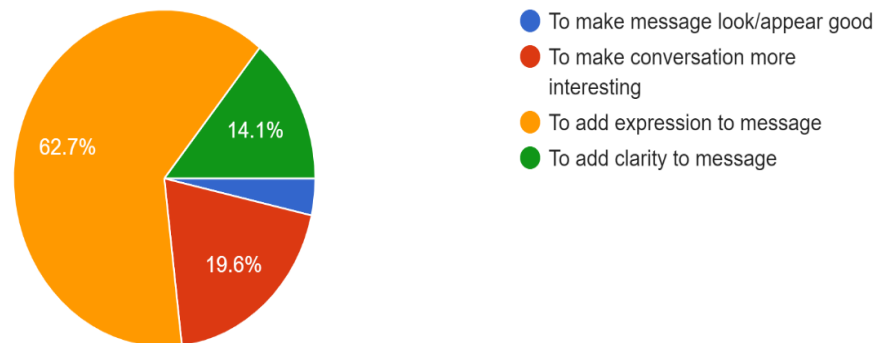
256 responses



**Figure 8.**

In response to an important and quite relevant question that what makes or compels these subjects to use Emojis in their communication, 62.7% said that using Emojis adds more expression to their message, 19.6% said using Emojis adds clarity to message and 14.1% said using Emojis makes their message/conversation more interesting. A small percent said that using Emojis makes their message look/appear good.

255 responses

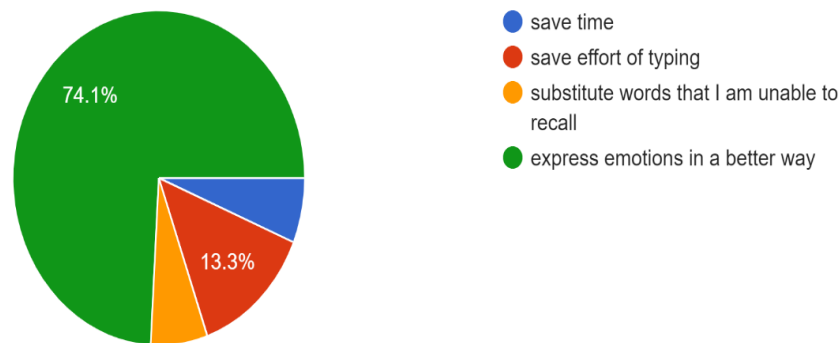


**Figure 9.**

It was pertinent to ask the subjects about the reason behind using Emojis, majority of the subjects said that using Emojis help them express their emotions in a better way. With Almost equal percentage of the subjects claim that using emojis saves time, saves effort of typing and substitutes words that they are unable to recall.

Individuals use emojis with specific communicational purposes. Emojis have been considered as a substitutive tool for non-verbal cues (Kaye et al., 2016), implying that the use of emojis is related to an enhanced capacity of expressing the real meaning or the emotional intention of the message. A research conducted by (C. Kelly, 2015) on high school students observed that the majority of the respondents used emojis to make the text easier to understand, with the principal objective of conveying emotions. (Revilla)

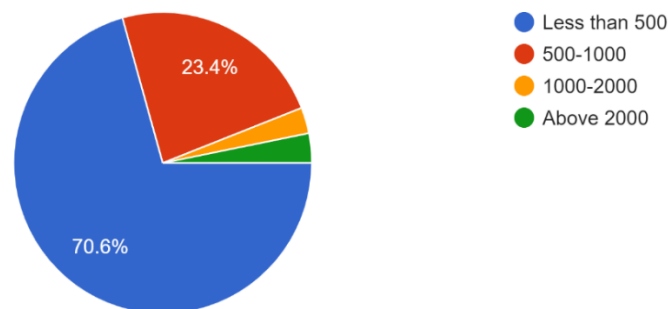
255 responses



**Figure 10.**

Interestingly, the subjects who are millennials and are considered to be over with the transitional phase of technologies establishing itself in their lives and are rather the harbingers of the technology assisted communication tools, the Emoji dictionary of these millennials does not exceed 500. It is to be noted that the majority of these subjects chose 'less than 500' (on the higher side) but the next question made it clearer that 500 is just the upper limit while actual number may be more than its half, or even less.

252 responses

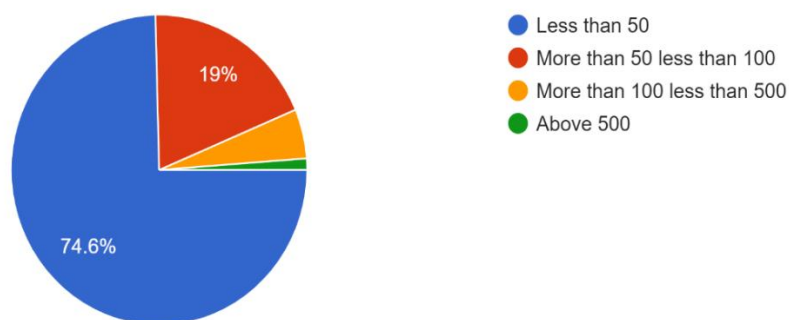


**Figure 11.**

When asked about the number of different Emojis the subjects identify majority (70.6%) said that their emoji vocabulary is limited to 500 on the contrary when asked about the number Emojis they use in their day-to-day communication (74.6%) say it is less than 50 in number.



252 responses



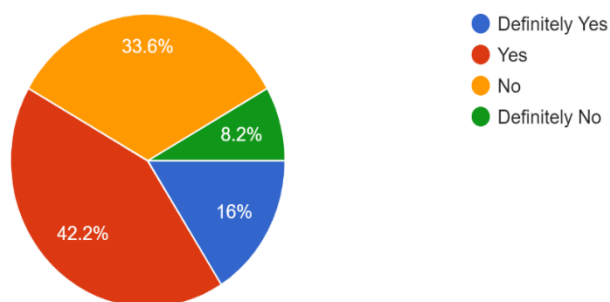
**Figure 12.**

Before we move ahead to the next question, it would be important to quote Neil Cohn, who is a linguist from San Diego, “to constitute a new language, emoji would need a key component: grammar.

In Cohn’s words, “[a] grammatical system is a set of constraints that governs how the meaning of an utterance is packaged in a coherent way.” Research has found that, when it comes to syntax (the part of grammar dealing with sentence structure), “emoji don’t have a fixed syntax in the same way language does (...) but their ordering isn’t just random either.” (Services)

Much relevant to the above-cited point, one of the most important questions was if the millennials considered Emojis as an independent language. To utmost surprise, the majority (those who say “Definitely Yes & “Yes”) comes to a percent of 58.2 while 41.8 percent say it is not an independent language.

256 responses



**Figure 13.**

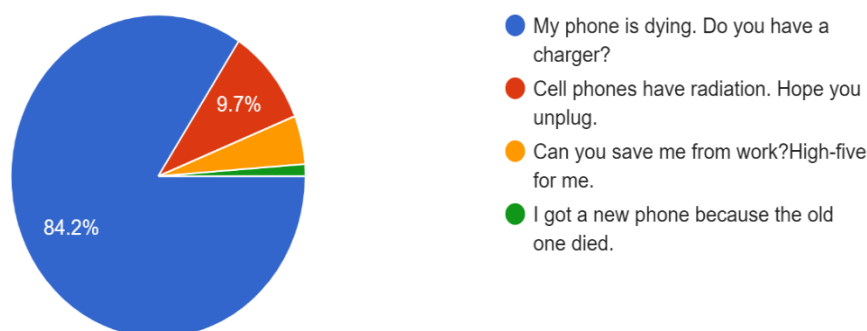
For those who consider Emojis as an independent language, it will be a catch to understand the kind of lexicon and grammar this language carries. The Emoji-sentences included in the survey received varied responses while identifying the meaning of the same Emoji sentences. The millennials are much used to using this language, yet the responses do not establish it as one, as the varied perceptions are an output of personal, contextual and up to some extent the social use of these Emojis rather than the lexicon or the syntax it uses (if any).

### **Interpretation & Analysis of Emoji Sentences:**

In the survey used, it was observed that there is no set pattern of interpretation in Emoji combinations including when the Emojis are put in a sentence in a particular sequence. Cultural background, level of education, age and even gender, and familiarity with & frequency of using technology, impacts the comprehension of the emoji sentence. For example, in the first emoji sentence, the meaning is predictable with 84.2% of the subjects going for the first option (my phone is dying. Do you have a charger?).



247 responses



**Figure 14.**

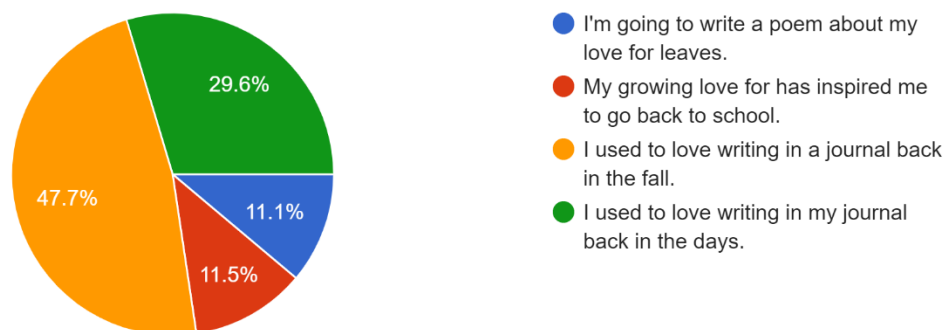
It is because of the frequent use of these set of Emojis that has become a trend and made them digital glyphs of the millennials. If they were used independently, the meaning might vary. For example, 🙏 emoji that illustrates two folded hands came into existence in Japan where it meant salutation or gratitude; several other cultures consider this emoji symbolizing prayer while the millennials do not hesitate to describe it as two different people giving each other a high five. Similarly, skull in UNICODE means “Skull” while the common understanding amongst millennials refers to “dead” as its meaning. The choice of Emojis in digital communication depends as much as the choice of words or gestures in other forms of communication:

Within the same language, we see several forms of the same expression, which is again replaced by another so often, which probably & fairly depends on the level of knowledge and feasibility of expression of the texter. (Radhika B. Pasricha)

In the second emoji sentence, the Emojis used are not the Emojis frequently used by millennials, hence leading to varied responses that can be seen dispersed in the pie chart (Fig. 15) below:



243 responses



**Figure 15.**

## Conclusion

For intellectuals who have been in constant love with words and strongly believe that words can express each and every emotion, have always raised this question if Emojis are capable of doing so. Emojis undoubtedly help us convey our messages, especially emotions in no time and have been complementing the English language used all over; they save us from the effort required for typing words and sentences; at times are a better option to present our emotions and feelings. Linguists say that language is multimodal, and writing takes away the non-verbal element, which Emojis substitute. On the other hand, Emojis do not seem to have a grammatical system and the Emoji lexicon is yet to be explored entirely. For simple and very common messages, Emojis could be a better substitute but for complex messages, Emojis do not prove to be a good choice. Probably, this is the reason, translation of “Moby Dick” it not that great a novel to read without its original key. The works of artists like Shakespeare, Alexander Pope, Keats, Milton, and Agatha Christie capture the moments of life so beautifully & elegantly and make them epitome of life itself in the form of written language. This is what makes us look up to them even to this day and probably for all the times to come. Yet, a few questions still remain to be answered including the variations in the appearance of Emojis across platforms like *Google, Apple, Microsoft, Samsung* etc. that creates varied interpretation of the same emoji. It is important to understand the dependency of Emojis on technology without which, it would not exist. The variation is well evident in the image below (Okrent)

## Nerd Face:



**Apple:** Nerdy cuteness.

**Google:** Nerdy excitement!

**Samsung:** Nerdy astonishment!

In the era of digital communication where from daily chores to global business, the whole gamut is about digital communication, to use words efficiently to make the communication more effective is of utmost importance. In our endeavor to use technology to increase efficiency, we really need to pay close attention to this transition that absorbs shortcuts in communication and has made us shift from ‘shrink texts’ to Emojis; it would be like reverting to the age of Hieroglyphs. In addition, the important point is that the Hieroglyphs do have cultural significance as they were used to preserve a culture – rich and religious; Emojis need to identify the cultural significance they have, if any. Now we have Emojipedia, the Emoji search engine to ensure we do not waste much time in searching for the right Emoji. This cosmic use of Emojis these days may make emoji-lexicon an established language with a grammatical structure that sees the light of day in near future. On the contrary, there remains a fact that Emojis came as a better option to emoticons in terms of expressions and emotions. It is time that would probably offer the answer to this pivotal question – will emoji-lexicon establish itself as an independent language or upgrade to a newer variant like the *stickers*.

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