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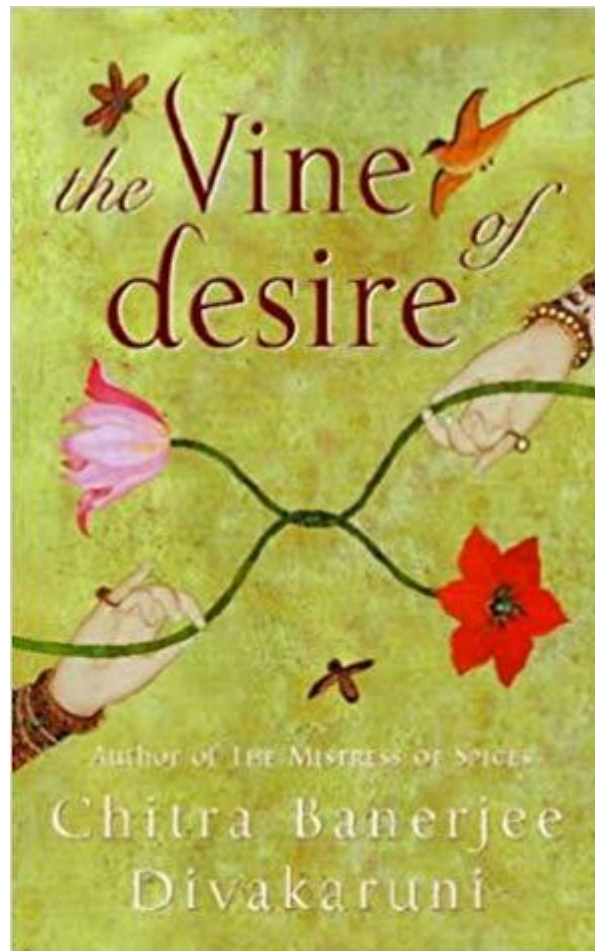
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Interface Between Myth and Modernity in Negotiating Issues of
Migration and Establishing Identity in Chitra Banerjee
Divakaruni's *The Vine of Desire*

Anamika Chakraborty, M.A.



<https://www.amazon.co.uk/Vine-Desire-Chitra-Banerjee-Divakaruni/dp/0349115230>

Feminism and Myths

Feminist writers and critics have emphasized on the need of female bonding and companionship as discussed in the chapter on *Sister of My Heart*, that can help them to fight patriarchal institutions and discriminations based on race class or gender, but there are many

instances where female writers have also tried to problematize this area of female companionship and attempted to address the issues related to the various complications and tensions arising within female friendship, because of the same above-mentioned reasons. Toni Morrison has dealt with the failure of female friendship as childhood friends grow into adulthood. Both in *Sula* and in *Love* we find childhood bonds disintegrating as patriarchal structures like class, racism and marriage intervene. The friends face the challenges of patriarchy together in their childhood but fail to do so as they mature. Louisa May Alcott who exhorted “the religion of sisterhood”, portrays instances of conflict and tension between the sisters as they struggle with life’s challenges in her novel, *Little Women* (1868). Shashi Deshpande has dealt with conflict and tension in one of the most significant female bonds of that between the mother and daughter in novels like *The Dark Holds No Terror* (2003), *A Matter of Time* (1999) or *The Binding Vine* (2002) that deal with the strained relationship between the mother and the daughter. Though in Divakaruni the bonds between mother and daughter or between female friends are not as pungent as in Deshpande, she still views these relationships from different perspectives. *The Vine of Desire* (2002) attempts at viewing female friendship critically and not in a simplistic, linear manner, a critical juncture, a crisis that reaches its climax due to “desire”, which philosophers have defined it in more than one ways and mythology too has its own interpretation. In his *Introduction to the Befriending Our Desires* (1994), Philip Sheldrake delineates human desire to be “the fundamental motivation of all human action”, because of which Buddhism has given “a great deal of attention between unhealthy craving and healthy desire”, and Dimitriadis (2017) expounds Baruch Spinoza, who in the 17th century saw “natural desires as a form of bondage”. Dimitriadis explains desire as “an emotion associated with a need or want. It expresses the strong feeling of needing or wanting to have something. It is an intimate cousin of pleasure, and an opponent to fear and pain. Christopher Alan Anderson, in *The Metaphysics of Sex...in a Changing World* (2014) cites David Hume who opined that “desires and passions are non-cognitive, automatic bodily responses”. Hegel claimed that “self-consciousness is desire” and Freud professed that desire often works in the subconscious mind which can at times be kept repressed, though not always.

Myths, however, hold desire as the reason for human unhappiness, woe and sorrow; desire or craving impedes a person from achieving moksh or nirvana according to Buddhist teachings. In the Indian mythology Kamdev, son of Vishnu and Lakshmi is the god of desire who gives birth to sensual longings in human beings. Divakaruni has worked upon the mythological connotations of desire, interested as she always is to explore the world of myths and the meanings they carry, to show how uncontrolled desire can bring in complexities and complications even within the strongest of bonds. As desire creeps inside the body and psyche of one and spreads its tentacles, relationships stagger and bonding gets snapped, like it does in the present narrative under discussion.

The Vine of Desire

The Vine of Desire opens where *Sister of My Heart* ended, with a prologue informing Anju’s pain and agony post her miscarriage, and the extent to which Anju longs

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Anamika Chakraborty, M.A.

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for Sudha in this hour of crises. Anju is excited to meet Sudha after a long gap of four years, such a big separation for the first time in their lives. But that is as long as there was no man's interference in the cousins' relationship. The string of the narrative in *The Vine of Desire* is taken up from this point where Anju is making all the preparations to welcome Sudha. The narrative is set entirely in the U.S. After learning of Sudha's divorce Anju had been planning to bring her to America where she could begin a new life. She worked extra time to save money for her cousin's tickets which eventually took a toll on her health and resulted in the miscarriage. Sudha, too, longed to go to Anju to heal her emotionally and physically in this distress. The sisters have a re-union after a gap of four years which makes them equally elated. But this communion is not as simple as it seems from the surface. They certainly continue to be the best of friends their childhood bond is renewed. They chat incessantly like childhood days again with Dayita playing about the house, mothered by two mothers. Gradually, and with Sudha's healing Anju comes out of her sorrow and delirious state and gets back to college. Sudha too tries to come to terms with the fact that her ideals about marriage and domesticity have been shattered, forget the scars of her failed marriage and start life afresh in America with her daughter. The land is new to both of them, more to Sudha with an altogether new culture, new environment. Sudha struggles in her endeavours to fit into the new ways of life, and Anju had already been doing so after relocating in America. But as time goes by, complications arise as they are no longer only the two of them in the household; though they love each other deeply they drift apart unable to communicate in spite of living under the same roof. The happiness that one found in the presence of the other has slowly eroded away leaving only past memories of childhood to cling on to.

Anju and Sudha

Anju and Sudha have starkly different characters. Whereas Anju was the more outspoken, smart and confident one, with a keen desire to see the world that come alive in her novels of English literature, Sudha was the demure dreamer who believed in *pishi's* mythological tales about princes, princesses and demons. Whereas Anju would tell Sudha about her favourite characters in the novels she read such as Jo in *Little Women*, Sudha would narrate stories heard from *pishi* "about women who would turn into demonesses at night and the monkey who was actually the bewitched prince" (13). Relocating to America was a dream come true for Anju; to get a chance to live in the greatest nation and see the world around. Little did she know about the inner and outward challenges that the immigrants face; the feeling of rootlessness, the pressure of settling down to a new country with an entirely different culture while retaining one's native culture and identity. The same Chatterjee mansion that she had once hated for signifying everything ancient and redundant tugs at her heart as she misses the nooks and corners of the house infused with memory:

It's gone now.... I used to hate that house, how ancient it was, how it stood for everything ancient. I hated being cooped up in it and not allowed to go anywhere except school. But now I miss it! I think of my room with its cool, high ceilings, and my bedsheets, which always smelled clean, like neem leaves- and which I never had to wash myself!- and the hundred- year- old peepal trees that grew outside my windows. Sometimes I think I hadn't been in such a hurry to come to America. (13)

Debunking the Myth about America

But reality was far different as she herself admits, “But transformation isn’t so easy, is it?” (14). Divakarui also debunks the myth associated with America or rather the West that migrating to the West is the solution or answer to every problem: “I am tired of this mantra that everyone chants, this one cure for all ills. America America America” (330). Anju informs Sudha that “There are a lot of silenced women here. The no-money, no- rights rule work here too. And bribery. It’s just not as blatant” (156). Not only sisterhood, but the space is also problematized. Migrating to America clearly did not work for Sudha who finally returns to India, and as far as Anju is concerned, America did take away a lot from her but gave her a new ground, a new identity in return; so she stays back. Actually, marriage for Anju was an exit door from her dissatisfactory life and her entry into the world of her dreams. And for Sunil it was a duty of life to be performed. But marriage is something much deeper. More than a biological association, it is a spiritual communion of the souls. Sunil and Anju were not able to build this relationship of the soul together. According to Campbell, if one interprets a marriage in terms of their child, and not in terms “of their own personal relationship to each other” (36), then that marriage can disintegrate any time. The death of their child had sapped the already weak relationship between the two, and Sudha’s entry finally destroyed the same.

Difficulties in Settling Down

The narrative also dwells upon the difficulties Sudha face in settling to the new environment in America, the country that promised to heal her wounds and give her a wonderful future, a place which is so different from the joint family set up where she grew up and also from her in- laws’ house in Bardhaman. America is supposed to be the solution to every problem. But here in this new country one of the most difficult challenges for Sudha is to cope with the loneliness that she faces everyday once Sunil and Anju go out for their respective works. She cooks, she cleans she does all the household chores but she does not have a single person to talk to throughout the day except her little daughter Dayita, to whom she rues, “It feels funny eating all by myself” and “Civilized humans weren’t meant to live like this, don’t you think?” the feeling of loneliness, alienation, rootlessness is some of the issues of relocation that the narrative deals with. Divakaruni also points how the cultural differences between the homeland and the country of adoption creates conflict as Sudha snaps, “That’s disgusting” to see a woman shriek, jump and kiss the host of an American television programme on answering a question correctly. While this act is very normal in America, it is something beyond imagination in Indian culture. While after living for a few years in America Anju has adapted to cooking the dishes of the country, Sudha is still unaccustomed to it and prepares Indian dishes for the family, though the narrative does not portray it as a conscious effort to remain connected to her roots. Divakaruni focuses on the constant conflict in the minds of the immigrants who might want to fit into the new culture but are most of the times wedged between the two.

Highlighting Discrimination

As a novel of the diaspora, the narrative highlights the discriminations and alienation faced by the immigrants on the basis of race and class. Sudha experiences the neglect and coldness of the blond women in the park, as they do not heed “a brown woman in a saree and windbreaker” (81); there is the unfortunate incident of racial hatred and attack at the Chopras’ party, and Sunil’s violent confrontation, and the pathetic stereotypical ideas that Westerners have about Indians that Anju has to face and keep explaining: that Indians do not essentially feed on monkey brains or bugs, or goddess Kali is not as monstrous as demanding sacrifices of beautiful virgins, and accept realities like yes, India has street children, a corrupt and brutal police force, famines, repressed widows and wives; but there is more to India, something which these Westerners have no time to listen to. On the other side of the coin there is Sara, the Indian girl with bold Western dress and looks who has decided against going back to India and settle in matrimony, and fantasizes scouring this dream nation first: Disneyland, Universal Studios, Golden Gate Bridge, San Francisco, Las Vegas, Nevada and so on. Because she dared to take up the challenge, she dared to discard the Indian cultural and traditional mind-set and adapt herself completely into American life; Sara was not someone to be mowed down by any kind of social or racial discrimination arising out of resettlement. She embodies another aspect of migration: freedom. Sara wished to see the world, live the great American dream, instead of being locked inside a relationship of matrimony in India, or any other relationship, or even inside an apartment.

Bonding between Sisters

The bonding between the sisters binds their fates too. And when patriarchal forces strike both are equally affected by it, their friendship notwithstanding. The author who has blended reality with myth in the entire narrative, recounts the mythological story of Damayanti, whose beauty made the gods jealous of her husband, Nal, and made them take away all he had, forcing him to wander in the wilderness. According to mythology, the stories of which are often constructed by patriarchy, “a woman’s beauty can be her wealth, but also her curse” (69). But ironically, Anju, who is not beautiful in the traditional sense of the term, too has to face and bear the curse because of Sudha’s beauty. It basically does not matter whether a woman possesses physical beauty or not; what matters is that she is the “other” who has to be controlled and possessed by the “superior” man, who intrudes, intervenes and in the process destroys the companionship between women, just like Sunil does to Anju and Sudha’s friendship.

Two Friends

Anju and Sudha had been brought up in a matriarchal household without the presence of any male figure (except Singhji, who in any case never entered the interiors of the house, and never interfered). So, the bonding not only between the cousins, but also between the three elderly women of the Chatterjee family did not disintegrate. But later, in America the uncomfortable presence of Sunil was the only male intrusion which threatened to snap this sister-bonding, and ultimately succeeds in doing so. Sunil’s presence is uncomfortable on two accounts. First, is his steadily failing relationship with his wife Anju, and second, his attraction for Sudha. Sunil and Anju had attempted to make their marriage successful, in spite of realizing that it was disintegrating but the death of their unborn son

rips them apart, the chasm never to fill in. Sudha entered Anju's household at a time when the couple was passing through the most difficult phase of their marriage trying somehow to cling on to the thread that had already become too weak. All three of them realize the situation, but they can do little about it. Sudha has nowhere to go in America, and Anju needs her friend in order to cope with the loss of her son. Thus, the undercurrent of tension always simmers beneath the plane of normalcy. The subterranean conflicts in their relationships have made their life claustrophobic:

A tableau of silence: three people, inside their chests, small black boxes, holding inside them smaller, blacker boxes. Secrets packed in secrets: Until, at the very center of the chest, the secret of whose existence they are totally unaware. The secret of their own self...waiting to be burst open when they are least prepared for it. (70)

Not only are they two friends locked inside small black boxes, their increasing distance from each other have "marooned" them on separate islands.

The first book is thus named "Subterranean Truths", signifying the secrets, conflicts and tensions that lie beneath the surface of the relationships between the characters. The actions in the narrative mostly take place inside the psyche of the characters, and communication is at a bare minimum, everybody conscious that the other might see the turbulence beneath through the façade of apparent calmness.

Ashok and Sunil

Both Ashok and Sunil's yearning for Sudha is the yearning of the man to "possess" the woman. In her seminal work *Sexual Politics* (1970), Kate Millet states that throughout history, the relationship between men and women have been a power- structured relationship, one of superior-dominance and inferior-subordination. Just like in politics, in patriarchy too "it is the birthright priority where males rule females" (25), the superior group (male) controls the one that is inferior (female). The men (Ashok and Sunil) are the male-subject, the Absolute and Sudha the female- object or the "other" whom the male ego must "possess". Sudha is the "object" which they must "possess" and control. "Loss of control" is one of the inherent fears of Sunil as revealed in Anju's letter to his dead father. And Ashok's desire for control may be summed up in nonchalantly dominating words to Sudha:

Anyway, now that I'm here, you can tell the people you're working for that you're quitting. I've reserved our tickets for next week -I did that as soon as you phoned me. That should give your employers enough time to find a replacement. (334)

Conditioned by patriarchal structures Ashok does not even think it necessary to try to know what Sudha's opinion might be. It is Ashok who initially decides to marry Sudha but keep her daughter, Dayita with the grandmothers; it is Ashok who later revert his decision, agreeing to accept Sudha along with her child. It is Ashok who decides to come to America and take Sudha back. Sudha's views are never taken into consideration. In traditional Indian society it is the men who take decisions for the women who are only

passive recipients of man's orders. In Sudha's refusing Ashok's hand in marriage Divakaruni breaks the myth associated with the traditional Indian woman as mute followers of the decisions.

But Divakaruni does not deal with the whole thing so simplistically. Sudha might be the "object" that Sunil wants to "possess", but Sudha is not just a passive recipient. She cannot ignore the desire of the flesh and so in her mind tells Anju, "I have kissed your husband and liked it". Human mind works in complicated ways and the narrative deals with the emotions, tensions, conflicts and turmoil that take place inside the characters. In *Lectures on Ethics* (1930), Immanuel Kant explains that "when sexuality is exercised outside the context of monogamous marriage it leads to objectification". It is true that the way Sunil wants to "control" and decide over the entire situation, i.e., reject Anju and try to possess Sudha, jeopardizes this sister-bond and makes them move separate ways. But Because of this wanting to "possess", Sunil also resents Sudha's going out with, the U.S based doctor, Lalit. Even Sudha realizes this dangerous possessive nature of Sunil as she ponders, "Possession wound it way around me like a nylon line, impossible to break" (116). In spite of having genuine feelings for Sudha, one cannot help but think of Sunil's decision as selfish and irresponsible, on the one hand, resulting from the male ego of taking one-sided decisions on behalf of all three. One may argue that emotions and feelings for a particular person do not develop according to one's wishes and many a time one has no control over it, but one must not forget that we are social beings, a part of society, and that we have certain responsibilities, which, if disregarded, can jeopardize relationships. Though Sunil had been trying to "control" himself, fighting with his inner feelings until he felt "tired" and as if he was "drowning", he could not help the undesirable form happening.

"Anju talking too much, trying to pretend everything was fine" (37) makes it clear that not only Sunil and Sudha, but Anju too understands the attraction that Sunil still feels for Sudha. Or, does she talk too much because she wants to hide the obvious chasm that exists between herself and her husband? If it is the former reason, then the obvious question that comes to mind is why then did Anju call Sudha to America? Sunil had warned her against it. Not only Sunil, Anju herself has a dream that she later reveals to Sudha. She dreams of a meteor replacing a planet. Sudha interprets the dream in her own way and wonders if the planet symbolized Anju and the meteor Sudha herself. Anju's, in longing for Sudha and her desire to help her friend build a life for herself following her failed marriage was so strong and overwhelming that she could not perceive what disaster she was inviting for herself.

Though it is plainly clear that the male (Sunil) intrusion into the Anju-Sudha relationship destroyed the bonding between the two cousins, the other male characters of the novel do not affect the friendship between the sisters. Though the other men in Sudha's life (Ashok and Lalit) wanted to "possess" Sudha too, but they did not cause a stir in the friendship as Anju was not related to them. But Sunil's wish to "possess" Sudha caused havoc in the lives of all three of them. Sunil became the "self" and Sudha (the "other"), following the patriarchal notion, whom he wished to "possess". But the pertinent question is, was Sudha purely innocent in all this? Did she not at all want to be "possessed", to be

“desired”, to become the “object”, the “object of desire”? Yes, she did, as she confesses to Ashok towards the end of the narrative. So the desire to possess is not always arbitrary or one-sided. The situation in the narrative highlights the complexity of Sudha’s character. Sudha had come to America ending her marriage with Ramesh and refusing to marry Ashok, as she wanted to build her identity, she wanted to raise her daughter as a single, independent mother. But what about the call of the flesh, the desire of the body? How far would it be possible for Sudha to resist it? And Sudha cannot resist it ultimately. It is true that ever since she entered Anju’s household she had been trying her best to keep a safe distance between herself and Sunil, but deep in her heart she knew that no caution would be enough for long; still she keeps on staying with them, unconsciously, wanting to be desired.

And so Sudha does not make any attempt of being on her own, knowing very well that she is fuelling Sunil’s attraction by staying over day after day. The reason is not as simple as only because of the love and affection for her friend, Anju. It is not only because Anju needed her in this period of her life. Through the chapters narrated by Sudha one knows that she has premonition of the approaching catastrophe. But she does not do anything about it. She is even reluctant to take up Lupe’s job offer initially thinking aloud, “I’m not that desperate”. It is a complex and complicated situation of life that the narrative portrays. The childhood innocence of sisterly bonding is lost in the complex mesh of adult life, as at one place Sudha confesses: “I came to America in the search of freedom but was swept away by the longing to be desired” (350).

Sudha’s Stay

The outcome of Sudha’s stay is only the one that was expected. Sunil ultimately can no longer fight his emotions, his desire to “possess” Sudha and one fateful afternoon:

He kneels by the bed. He kisses her, her face in his hands. He will crush her into himself; he will swallow her if that’s the only way for them to be together. This is the kiss he has imagined over a hundred unsatisfied nights. (65)

The words that are used are noteworthy. Sunil will “crush” and “swallow” Sudha. The words are not indicative of merely seeking sexual pleasure. Rather, both the verbs connote “power” and “possession”. Here we come to Simone de Beauvoir’s (1949) explanation of the satisfaction of the male ego, which does not merely seek sexual pleasure in a physical relationship but wants to “conquer” or “possess” the woman. It is Sunil who decides to leave Anju; it is Sunil who decide to possess Sudha, thus making both the women fall prey to patriarchal hegemony. Ashok is no different either and walks along the expected lines of patriarchy. His patronizing attitude only infuriates Sudha as she too, like Anju about the general conviction “that if a man owns a woman, he is entitled to do whatever he wants to” (344). “Hundred unsatisfied nights” tells all about Sunil’s feelings for Anju. Sudha too falls prey to her physical desires as she herself confesses to Ashok later in the novel. She confesses that she wished to be wanted by Sunil. Though she is in a dilemma and her guilty-conscience gnawing inside that she has slept with her sister’s husband, the “desire” is nevertheless there. This is how Divakaruni puts forth the complexity of life through Sudha’s mind:

What shall I do? I want an existence iridescent as nail polish. I want sleep. I want to bite into the apple of America. I want to swim to India, to the parrot-green smells of childhood. I want a mother's arms to weep in. I want my weather-vane mind to stop its maniac spinning. I want Sunil. (87)

Want or desire is at the core that helps the narrative to proceed. The hidden, subconscious, forbidden desires of the characters that they at times utter, but mostly they are kept repressed deep inside each of them. Even the smart, confident and outspoken Lalit cannot express his desires fully to Sudha. But the narrative shows how forbidden desires can bring about catastrophe and calamity in life, destroying relationships; it reworks and narrates the story of Draupadi, the wife of the Pandavas, in *The Mahabharata*. Draupadi was born of fire, leaving "scorched footprints" wherever she went. She was a woman who dared to desire and dared even to fulfill it; but her desire for revenge brought destruction to not only her enemies but also the Pandavas. But nonetheless, in a patriarchal society where even queens like Draupadi can be gambled away like a piece of property, where it is forbidden for a woman to even have a wish, let alone fulfilling it, she was able to establish her own agency in spite of the price she had to pay. Nobody tries to save her in the entire court as society is paralyzed by the conviction that "if a man owns a woman, he is entitled to do whatever he wants to her" (344).

Sudha's desire for Sunil is juxtaposed with her guilt-ridden conscience: "I've done that which I shouldn't have...I have kissed your husband and liked it." (108), but this guilty conscience does not stop her from desiring more: "I fear my body. I fear his. Because bodies can pull at us, whispering. Why not. I deserve more. I am young, and life is passing" (80). The narrative keeps on working on this ambivalence. Where at the one hand Sudha feels happy and satisfied in her physical involvement with Sunil, at the other hand her conscious mind keeps on chiding her for deceiving her friend and snapping the already weak tie that Anju and Sunil had: "I can't stay in my cousin's home. My presence saws at the frayed rope that holds Anju and Sunil together. Maybe it would break anyway- but I can't bear to be the reason" (104).

Anju's reaction to the whole complication of relationships can be traced through the writings of her college assignments, her letters to her dead father and to her mother back in India, though most of the times she tears them off and rewrites a matter-of-fact casual one which do not reveal the upheavals going on inside her, and from her dreams. In her college assignments, she reveals her fears regarding a mysterious "She" who "flew all the way from India" (166) and for whom her husband "kicked off morality and obligation like a pair of worn out shoes" (166), or her dream about the planet (Anju) being cast off its orbit by the streaming meteor (Sudha). She has known all along about Sunil's attraction towards Sudha but she has been passively waiting for Sunil to realize his fault and come back to her. Conversely, it might be her pride and dignity, or even vulnerability that kept her from broaching the topic ever with either Sunil or Sudha. The complexity of her situation lies in the fact that both Sunil and Sudha are her closest people and she could neither reject her husband nor her cousin. Thus she suffers silently for the longest period for no apparent fault of her own. But her fault was her passivity; she suffers for not being able to take things on her own hands, for allowing herself to drift away from Sunil

after her miscarriage, for not letting Sunil come near her emotionally in her state of delirium, and she suffers the most for her psychological complexities. It is a kind of subjugation that the narrative highlights, something very unnatural for Anju who was so strong, confident and outspoken as a child. Divakaruni depicts how dislocation and patriarchal forces mould and change a person. Just like Anju can see through the disintegration of her marriage, similarly she can also see through the gradual corrosion of her relationship with Sudha. In one of her letters to her mother which she eventually tears off, Anju writes: “Mother I need advice. Things are going badly here, not like you imagine at all. Sunil is so tense, he’s like a rubberband stretched to breaking. And Sudha- I was looking forward to so much having her here, but it isn’t the same as when we were young. Oh mother, I am so afraid, I don’t know what to do” (73).

Sunil, Anju and Sudha

Sunil, Anju and Sudha, all three were aware of the underlying tension in the household resulting out of Sunil’s attraction for Sudha. Thus, evenings appeared grim and somber with everybody trying to feign normalcy. It is the lack of communication in the part of all three that made matters worse. Anju never talked to Sunil about his feelings for Sudha, and never took any active initiative to salvage their marriage. Sudha and Anju, in spite of their deep bonding did not open up about the situation that they were unwittingly in. Sunil did not for once try to take up the subject with either Anju or Sudha until it was too late. Loss of communication results from the complexities and secret feelings/desires that they fail to share. Each of them fights their own battle of conflicting emotions but never make an attempt to reach out to the others. It seems that the apparently closest three people have become aliens to one another:

A tableau of silence: three people, inside their chests small black boxes, holding inside them smaller, blacker boxes. Secrets packed in secrets. Some of these they know, some they guess at, until at the very center of the chest, the secret of whose existence they are totally unaware. The secret of their own self, already pollinated by time’s spores, waiting to burst open when they are least prepared for it. (70)

Quite naturally, the first part of the book is titled “Subterranean Truths”. None of the characters come out of their boxes, none open up to the others truthfully, pent up feelings and emotions gurgling under the surface of apparent calmness waiting to be burst open and carrying away everything in its sway. The first part of the book, “Subterranean Truths” depicts the debates, arguments, confusions and conflicts going on in the minds of the characters especially the two sisters.

Stress on Tradition, Culture and Mythology

Divakaruni’s works lay stress on tradition, culture and mythology in negotiating the issues related to migration. Myths and culture, she believes, provides us with a stronger foundation which helps one in dealing with the problems of dislocation and relocation. In one of her letters to Anju, Gouri Ma writes, “*Pishi* hopes you two are telling stories from our epics to Dayita. These stories, she says, have much old wisdom embedded in them” (72). Divakaruni laid stress on the stories of human heritage that is being gradually eclipsed in the modern world of violence and discrimination. As Campbell surmises, we are so “interested in the news of the day

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and problems of the hour” that we miss out on being acquainted with the “literature of the spirit”. Stories, according to Divakaruni, have a resonating power that bind people across borders. In spite of relocating to an entirely different country and assimilating with the new culture, it is equally important that one retain one’s own culture too: “It is important to keep track of our holy days and celebrate them, even in a simple fashion. How else will you pass on our heritage to Dayita...? (72). With life’s different incidents and various experiences, one finds relevance to the stories of mythology and can relate to them, gain wisdom from them; the stories guide people in understanding the inner mysteries of life in a better way. In the narrative, life’s bitterness makes Sudha grow disenchanted with stories, but still she can relate to some specific ones and so she can only think of the bitter story of Ravan’s stealing of Sita from *The Ramayana*. In recounting the story Sudha talks about the golden deer, symbolizing desire, a desire that ultimately leads to such consequences of Sita being taken over to Lanka by Ravan and the Ram-Ravan war. Desire, illogical and beyond premise, leads to destruction. If Sita had to face the consequences of her desire to get the golden deer, Ravan’s downfall was a result of his immoral desire. That is why myths are important as they impart valuable wisdom about life. In crossing the *lakshmanrekha*, Sita went beyond her limits. The *lakshmanrekha* is essentially a patriarchal concept of limiting a woman’s space, and the amount of space that a woman needs to be given is decided by the patriarchal society. If one crosses the boundary, one shall be punished in the harshest way. Divakaruni presents another perspective of the lakshmanrekha myth. “Each of our lives” she says, “has a magic circle drawn around it, one we must not cross. Chaos waits on the other side of the drawn line”(80). Sudha’s desire for Sunil makes her cross her magic circle, it makes her continue to stay on in Anju’s household even after her first sexual encounter with her sister’s husband. On the other hand, it is through chaos that we find cosmos. In order to find one’s identity, one needs to journey through chaos to find peace and harmony. The chaos and violence of the modern world, according to Rollo May results from the absence of great myths in modern societies that might have helped men in comprehending this world and in a more humane way. Sudha finally leaves Anju’s house unnoticed, just as she had left her in-laws’ place, unseen, and embarks on her journey to self-discovery. No matter how much she desires, to her Sunil’s reality shall always be that he is her sister’s husband. The importance of cultural roots is repeatedly emphasized in Divakaruni’s works. On the one hand she talks of a borderless world where there would not be discrimination on the basis of gender, race or class, and on the other she talks about retaining one’s ethnic culture. An assimilation of the two can negotiate the issue and lead to a harmonious existence.

Search for Identity

Sudha’s search for identity and independence begins once she leaves Anju’s house where she can stay no longer. In her first job in she comes across Trideep’s father, an old man refusing all communication with anybody in his desire to go back to his native North Bengal in India. The old man embodies yet another facet of dislocation. His son has brought him to America from his native India so that does not have to live alone, uprooting decades of existence in a particular place. Naturally, the elderly man is not able to relate to the new country, new culture and surrounding resulting in acute depression followed by an ardent desire to go home. Dislocation has robbed him of his desire to live. After facing much initial resistance Sudha manages to gradually develop a bond with him. She makes him believe that he, with Sudha’s help can go

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back to India. In her relationship with the old man, and in her endeavour to take him back to his roots Sudha, unconsciously, tries to redeem her lost relationship with her father (Singhji as she later comes to learn). Even after knowing Singhji's real identity, she had never tried to make or keep any contact with him. Thus, her bonding with the old man was something of her bonding with her father, in helping the old man, Sudha, as if atones for neglecting and never trying to reach out to her real father even after knowing his identity. It becomes a way of communicating with her lost and dead father. Though Sudha always was inquisitive about her father and was interested in learning more about him from *pishi* since childhood, the same was not with Anju, who had a kind anger against the man who could be gullible enough to go on a foolish adventure and jeopardize the lives of so many people. But with maturity, Anju learns to analyze incidents from different perspectives and when her own life in America is in disarray, she resorts to communicating with her dead, unknown, unseen father and opening herself about things she could not express to any living being. The search for the father becomes a cathartic to both the sisters. Sudha finds it through her relationship with the old man and in going back to India with him; Anju finds it in communicating with her father through her letters.

Big Dreams

Sudha had come to America with big dreams, with the hope of starting a new life in a new land with her daughter, and having the support of her friend, Anju. But things do not turn out to be what she wanted. In the few months that she stayed there she gathered new perspectives of life, she gained experience, good and bad, found her true identity and returned India a much stronger and more confident person. She learns to establish her own voice and identity when she shows the courage and confidence to defy Sunil and go out with Lalit. Sudha finally refuses to marry Ashok when he visits her in America; she actually refuses all the men in her life as she can no longer live her life depending on somebody else. She understands the importance of economic independence to free oneself from patriarchal bondage. Not that patriarchal structure can be completely overcome by financial independence, but it certainly makes the woman stand in a firmer stead. Education makes this process easier as it has done in Anju's case, but if a woman aspires to, economic freedom can be achieved by those who do not have a formal degree just like Sudha.

Anju, on the other hand, moves away to a different city, gathers the bits and pieces of her life, becomes a more competent and confident writer with each project and finally "learns to fly", in both literal, as well as metaphorical sense of the word. She learns to break herself free from the fetters of negativity; she seeks to experience "being alive". Anju gains courage to write the truth of their entire situation to her mother, her letters getting closer to reality; she becomes wise enough not needing to feign a perfect life anymore. She becomes strong and tranquil enough to face Sudha and even overcome her sense of betrayal by the sister of her heart. Finally, while gliding through in the sky even releases Prem's ultrasound photograph kept in her breast pocket. The act signifies her final freedom of the spirit. She does not even keep any ill-will against Sunil; though she does not reply Sunil's letters, she does not ask him not to write. Sudha too, breaks herself free of her wish to be desired by men; she decides to remain a single mother, refusing both Lalit's and Ashok's offers, both of whom had wanted to "protect" Sudha, the way male chauvinists do, thinking women to be too weak and unable to be on their own. But Sudha

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attains her identity through her struggles and emerges as a confident, modern woman, prepared to face life without the support of any man. This new Sudha has come a long way from believing that she was a princess waiting to be taken by the prince charming as in fairy tales. Both the sisters accept and reconcile with the events of their lives, learn to live with their decisions, their strengths and weaknesses and make the best of the given circumstances of their lives. Both women decide to remain single. Divakaruni does not project marriage as the only way for a woman to live in society; rather make both Anju and Sudha emancipated women who have found their agency and their identity. Divakaruni debunks the myth that a woman must have a man to look after her and must be married. Anju masters her writing skills, becomes more confident and strives to fly higher; Sudha finds her long- desired economic stability in working for the old man. With time and life her desires have changed. She wants to be independent, to be truthful: “Now there are many Sudhas, each wanting something different. To be independent. To be desired. To be true” (195). She gains peace of mind in deciding to take the octogenarian back to his native place in North Bengal, deriving a sense of satisfaction from helping this man, something that she could not do for her own father. The author also reworks the myth associated with the traditional Indian woman, as somebody chaste and “purer-than- pure”. And this newfound identity makes the sisters face each other, empowered in their own ways, and reconcile with one another. Their resilience has made winners out of them. As Anju says, “Whatever happened...is like a dream... What does it matter if it was a good dream or a bad one? Neither kind is going to help me live my life today, is it?” (362). Both of them learn to “turn inwards” and attain the wisdom of deciphering the meaning of the messages that life has put forth to them in the form of symbols. Draupadi was saved by divine intervention. Anju and Sudha do not experience any such divinity; they overcome the challenges of patriarchy through their love and bonding with each other, once again establishing the victory of human endeavours.

Reworking Draupadi’s Myth

In reworking Draupadi’s myth Divakaruni reworks the desire for revenge into a desire for harmony and peace, something that can arrest destruction and sow the seed of harmony in order to make this world a better place to live with people having more tolerance and compassion, blurring discrimination of every kind. Thus, Anju’s reinterpretation of Draupadi has her planting a seedling in her garden instead of seeking blood and revenge. The “desire” is still preset but it is no longer the sensual desires or the desire for revenge; it is a desire for bliss and harmony- a kind of catharsis that the characters arrive at. Though the narrator keeps the name of the plant unknown it is not one that might carry symbolic reference to revenge, because avenging somebody or making one’s enemy suffer cannot bring peace or satisfaction. So the plant is neither the *agni-rekha*, “the flowers of virtuous courage, or the fragrant parijaat that “Krishna wrested from Indra” nor the desire- fulfilling vine, *asha- lata*. Though undiscovered and unnamed it would be a flower that is associated with the state of bliss where the mind arrives after rage and vengeance. Anju too realizes this. The more she wanted to make Sudha suffer, the more she bled. No matter how righteous Anju’s rage against Sudha might be, it does not console her, but rather makes her ooze blood too: “I, too, love her too much. I think I have just rediscovered that” (324).

As Anju grasps this she does not feel any bitterness towards her sister any more. She has also forgiven Sunil. In fact, she has raised herself beyond these. Anju realizes that more than her break up with Sunil, she actually suffered for her estrangement with Sudha. Sudha too is relieved and happy that Anju has accepted her back in her life once more. It is a kind of a new birth for Anju, a new consciousness and calm after the storm. Neither is she angry with her sister or husband nor is she angry with herself. It is as if she has found her salvation from the bottom of her abyss. Divakaruni has kept her conviction in the mythological dictum that after darkness there is light. Myth helps in finding harmony in an imperfect world, with imperfect people. According to Campbell, perfection would be inhuman: "The umbilical point, the humanity, the thing that makes you human and not supernatural and immortal- that's what's lovable" (30). Friendship is not about being judgmental; it is not about being right or wrong. True friendship goes deeper; it calls for a deeper understanding and an open-mindedness with which to accept a friend's failings or drawback. The sisters bond together again, reviving their friendship as is shown metaphorically by: "Sudha nods, takes the bottle from Anju, drinks. When she hands it back, Anju drinks from it too. Her lips touch the mouth of the bottle where Sudha's mouth had been just a moment earlier" (361). Maybe that signifies the title of Book Two of the novel: "Remembrance and Forgetting". None of the sisters' lives have been the fairy tale ones that Sudha had surmised but rather, as Anju opines, the Cinderella type where one crashes down to reality after the stroke of midnight. But they manage to win the challenges that life has thrown towards them and establish their agencies. Myths and tradition have helped them in knowing the wisdom of life; how to deal with life's travails, but it is ultimately human agency that wins in establishing their own identities.

Enigma of Female Bonding

Divakaruni goes back to the enigma of female bonding, which might be under crises temporarily, but would not be completely destroyed. The strength and intensity of the bonding between Anju and Sudha finally succeeds in overcoming the challenges posed by external intrusions like patriarchy. Their friendship prevails over their loves for the men in their lives. The deep and genuine love the sisters have for each other saves the relationship from disintegrating; the novel closes with the sisters once more discovering each other at the core of their hearts; though their future takes different courses again, one remaining in America and the other choosing to move back to India, the novel ends with the anticipation that geographical distance shall no longer be a hindrance to this bonding. The way both of them kept thinking about each other even after parting ways only validates the nurturing quality of female friendship that feminist writers have been talking about. Whereas race, class, marriage and patriarchal structures bring about destruction of female friendship in Morrison, the same is not the case with Divakaruni. The basic reason for this difference is the latter's belief that myths give a harmonious and constructive foundation to the characters and help them in negotiating with the challenges that life poses at different junctures. Myths teach us the wisdom that helps in having a greater understanding of the mystery called life, its various facets and characters. It can also help one in facing the patriarchal powers and overcoming them. Through the novel Divakaruni seems to show that female friendship shall be put to test and challenge by the patriarchal structures but a strong foundation of cultural roots and knowledge and understanding of the myths can help women cope with the various challenges that are thrown at them. Throughout the narrative the

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author has stressed on the necessity of telling the stories and teaching the values of the ancient Indian epics to little Dayita through *pishi's* letters, thereby emphasizing on the importance of myths. There has been much chaos in both the sisters' life but in the end Anju can forgive Sudha even after the fact that Sudha's sexual liaison with Sunil resulted in the break -up of Anju's marriage. Anju and Sudha have grown up to be two distinct characters with separate identities, their differences; but the deep bonding between the two make them accept each other with their individualities. Neither Anju's marriage nor Sudha's single status ultimately proves to be more important than their friendship. Each undertakes their separate journeys, at the end of which they come face to face with one another from the point from where they had deviated. Divakaruni makes the journey of the sisters unique in their own ways as she herself says in an interview, "No journey is commonplace. Each person's journey is unique and changes that person in a special way" (As told to Lavina Melawani). The narrative not only depicts the journeys of Anju and Sudha but also other women characters like Sara, Lupe and Myra who remain at the peripheries of the narrative but are important in shaping Sudha's journey and her perspective in the new country. Though not explicitly stated, all these women form a kind of companionship with Sudha just as Anju connects with the women writers. It is to one of these writers that Anju reaches out to in her crises when Sunil walks out of the marriage, revealing that she is in trouble and that she needs help. This is the essential bond that women writers stress upon, a bonding, a connection that heals women in their crises and helps them to overcome difficult situations. The positivity of female solidarity is summed up by Mariama Ba in *So Long a Letter*: "My heart rejoices each time a woman emerges from the shadows. I know that the field of our gains is unstable, the retention of conquest difficult: social constraints are ever-present, and male egoism resists" (88). Through the healing both Sudha and Anju find strength to regain their friendship once again because the bond between the sisters transcends their separate journeys and their differences. As Sudha moves back to India, the novel ends with the hope that the bond shall transcend distance as well. Wisdom acquired through knowledge and understanding of myths of one's culture along with its healing power combined with the healing power of female friendship allows the sisters to overcome patriarchal structures and arrive at reconciliation. The novel ends on a positive note on the issues of female companionship. In Divakaruni the clash between tradition and modernity dissolves as the essence of female companionship that had been present since ancient times in various cultures have only been further stressed upon by the modern women writers who consider it to be an effective way not only negotiate with patriarchal forces but also with the other complexities that arise due to dislocation and relocation. It also helps in validating a strong connection with one's culture and a knowledge of the myths that help in negotiating the issues relating to displacement, issues relating to the intrusion of patriarchal structures and lead to a more peaceful and harmonious existence.

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Anamika Chakraborty, M.A
Asst. Professor, Dept. of English
Srikrishna College
Bagula, Nadia
West Bengal Anaamika1975@yahoo.in

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A Perspective Glass Portraying Distinct Subaltern Ache in Meena Kandasamy's Poems

Anushya. M., M.Phil. Scholar

Abstract

World is racing towards our ultimate master called wealth. People mask their identity with the social status to be respected, but they fail to recognize even their neighbors. In this fast-moving age, there are people who are rendered without any agency by social status. We label them as margins of the society. The ache of emancipating themselves from the clutches of poverty makes them unable to rejoice any societal status. In addition to that people look down them as menial creatures neglecting even the basic rights they are to opt. Meena Kandasamy, Indian poet and activist, shoots with her powerful words piercing through the lives of such marginalized people. Her poems are not only verses but also the celestial arrow tearing the hearts of what is left unnoticed and marginalized. This kind of literature proves the rage to reflect shame that bears on the same society that runs to hold the hands of wealth and meaningless status.

Thus, literature voices for those unspoken pain enabling the society to envision the cruelty of poverty. The treasure of holding such pain is not only to understand but also to step ahead for the betterment for such lives.

Keywords: Meena Kandasamy, subaltern, rage, shame and meaninglessness.

Introduction

Society is tangled inseparable with the ultimate master called wealth. We are running to catch hold of wealth and its need remains not pregnant. The governance of money by man has changed to the governance imposed by money on man. In such a race we are socially discriminated based on the hierarchy we build among ourselves. One such group, socially cornered based on power of wealth are called Subaltern. On one hand they have their ache for living. On the other the urge to be treated equally bares their ache to live that they decide death could be better than living with their identity. We label them as 'subaltern' and the very name could make them stand away from the normal crowd (i.e.) cornering by their position in the world. Meena Kandasamy, a poetess from such marginalized community, speaks out through her writings with such a rage and reality to open our minds to the ache that we knowingly and unknowingly impose upon such lives.

Can Birth Become A Curse?

Can birth become a curse? Yes, when we peer deeper into this question we could understand that, it could be. Birth becomes curse when we are barred from any rights, while

others are enjoying the same. It could become when we are treated as a menial creature and the jobs we do are identified as socially disgusting. It could also happen when our inability to voice against such discriminations increases just because others have their power of caste and money to stamp our basic feelings. Moreover, it could happen when all these are important, and nothing is considered even with the basic instinct of Humanity.

Subaltern are alienated from the society and denied the means by which they have a voice only in their society. There is a silent war between people, of which subaltern are killed by ignoring them as human. Meena Kandasamy portrays the basic rights denied for their birth and the horrible result of claiming anything they wish:

*“The pot sees another noisy child
The glass sees an eager and clumsy hand
The water sees a parched throat slaking thirst.....
..... dhanam sees a world torn in half.
Her left eye, lid open but light slapped away,
The price for a taste of that touchable water”
- One-eyed*

Sense of Pity

A sense of pity develops through the lines that breaks the reality they face. The world torn into half which proves their sense of alienation and the gap between them fills nothing more than caste and wealth. Not only the world is torn into half but the Humanity is torn and the gap still remains a gap.

People are left without any social agency and their inability to voice for their rights and needs increases. The poet says *‘ours is a silence that waits. Endlessly waits’*. For their silence would pave way for more and more discriminations. They are deprived of their own wish.

*And maybe we will
Almost fall in love.....
..... and the scars on my hands
And perhaps lift my skirt.....
Before he learns the greater horrors,
I owe him the truth of me-
So I will say to him the truth of me-
“I went to school”
- An Angel Meeting Me*

There may be no great shock to love a man but the love that wants to open its wings fears the horrors that might be witnessed. The horror of birth and caste, which has created completely unsecure living. The cruelty of such marks in the body gives us the absolute hypocrisy. The body along with the wish to learn is tortured unkindly. The scar is not only for the body but also for the soul that has wishes to explore.

Suffering of People of “Low Origin”

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People of such low origin are not free from the clutches of poverty. On the other hand they don't have time and space to think of their status or agency because they are worried about their first meal. Most of the time their dream of having good food remains a nightmare.

*“Her famished tongue feasted on dreams
And she catered to its carvings--.....
..... a son was born, he was fed
And he learnt to feed
Soon he was caught eating mud.....
..... a son inheriting her tongue.....
..... She saw in his cloudy mouth
The truth of three worlds-
Sand everywhere, everything
Turning to sand.*

- *Eating Dirt*

They teach their tongue how to become used to the dreams of their eating great food, which seems cruel than their hunger. A child too inherits his mother's tongue experiencing indomitable hunger. The act of eating mud could be tremendously bad for us, but they have to satisfy the hunger some way or the other. They work for us but the consideration that we give for their hunger is a less human act. We turn to beast satisfying our own needs at the pain of others. The poem ends with the note that 'sand everywhere, everything turning to sand' which gives us the nature of living. We wish for sand and we at last turn into sand. In this temporary living we fail to witness human as human but treat them as invertebrate creatures.

Meena Kandasamy's Portrayal of Life

The yearning of living is diminished by preying upon these people. We plant the thought of dying could be far better than living. They are branded to be poor and their solace is sought in nothing. Meena Kandasamy has given one such portrayal of life becoming nothing worthy in the eyes of a Subaltern.

*“The last thing she does
Before she gets ready to die
Once more, of violation,
She applies the mascara.....
..... Somewhere
Long ago
In an
Untraceable
Mangled
Matrilineal
Family tree
Of temple of prostitutes,
Her solace was sought.....
..... Fighting her case,*

*Providence lost his pride.
Her helplessness doesn't
Seduce the Gods.
And they too
Never learn
The Depth of her Dreams."*

- Mascara

The depth of the poem underlines the fact of others being vulnerable to prey upon them. They ache of emancipating themselves kills them slowly. In this poem her solace is being sought as a prostitute but even then, she dies everyday of violation. The depth of her dreams is not understood by others and they forget they are one of the reasons behind such violation. They treat them unkind and tear their soul through violation. When their physical need is satisfied, they once again treat her as subaltern. Her profession seems disgusting only after those men's need gets fulfilled. Thus, the poet implies her thought saying the providence has lost its pride before her condition, her helplessness doesn't seduce Gods while it did with all other guys and Gods too never understand the depth of her dreams.

Poverty

The money that understood people needs fails to understand the shackles it wears on poor and it also doesn't understand those who own them. The society has adjusted according to money and in today's scenario money owns all. We are like puppets dancing to its tunes. One such slapping words of Meena Kandasamy, vividly gives us what man is marching towards or what is the destiny we are travelling to.

*"My school bud, he works hard.
He slog. He makes money.
He grew dam rich.
He go to da temple, where
His po' ol' folks ain't allowed.....
..... Priest with ash and holy smoke
Come to him, give extra blesses for
A cool crisp fifty my bud gives.
He stand there and stare,
Stare hard at the Gwad;
His first time in the temple.
Then my just blessed bud, he asks me:
Say, ya, how much da "Luxmee" cost?"*

- For Sale

Our Dedication to Money

This poem makes us feel shy of our own dedication to money and not to the person as a human being. When a person is accompanied by money he is respected but as a human he is still separated and treated unworthy. We open our eyes only to money otherwise we remain blind. This real nature of man bears a shame upon our living. When a subaltern is respected only for the

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money he finds even God as an object exhibiting no spiritual omnipotence. When a man can be brought using wealth why not God, which is the epitome of man's greedy nature and God's blindness to all other Subaltern lives.

Conclusion

Subalternity or being a subaltern is more painful than what we could imagine. The pain of cursed living could less be understood unless we live as them. They await a change not outward but in the soul thought of accepting them as they are and treat them with respect. We all run after the ultimate leader called wealth. We are actually subaltern under such wealth. We do not open our eyes to that leader but build class structure among ourselves. This narrow mindedness pulls the subaltern down again when their caste or poverty is noticed. Their inability to voice for their rights increases when we first regard them as subaltern, but not as human.

We are subaltern because of our impaired thoughts. The fear of our power, position, other people and sometimes ourselves, restricts us to open our humanness to poor. We wear our meaningless status and take pride in treating others with disrespect, thinking that all these are essential to hold our prestige.

An individual is 'nothing' when we remove all his attributed identities. This nothingness brings out nothing. If it brings out something out of that nothingness (whether positive or negative) we must be able to recognize what will makes sense and what helps people in the betterment of their lives.

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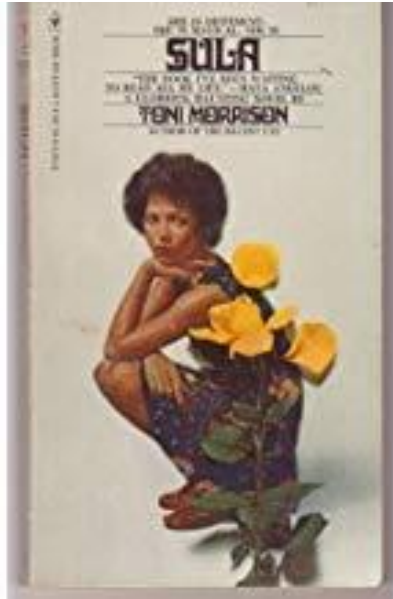
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Anushya. M., M.Phil. Scholar
P.S.G College of Arts and Science
Civil Aerodrome Post
Coimbatore- 641014
Anushya24091995@gmail.com

**Critical Review of the Protagonist Characters in the Selected Novels of
Toni Morrison With Reference to
The Bluest Eye and *Sula***

R. Bhuvaneshwari, M.A., M.Phil.



Courtesy: www.amazon.com

Abstract

Toni Morrison is one of the most noteworthy Afro American novelists of the 20th century. She has about eleven novels to her credit. Toni Morrison is one of the most admired living writers; she is regarded as the primary architect in producing an instructive message for Afro-Americans. She has a wide range of audience across racial boundaries. Her works swivel around her experience that she encountered in her black commune. She expresses her various experiences that she has encountered by way of racial discrimination, white oppression and violence in the black community and also clearly portrays the pathetic situation of blacks that is exploitation of blacks by other black. This paper elaborates on the critical review on the protagonist characters of two novels of Toni Morrison with reference to “The Bluest Eye” and “Sula”.

Introduction

Victimization in *The Bluest Eye*

Morrison's writing is always witnessed as an authentic piece of writing as it combines the realistic surroundings of Black families with their neighbourhoods in an Ohio town which is similar to Morrison's hometown. In her first novel “The Bluest Eye”, Pecola is the crucial character. Though

Pecola is the protagonist of the novel, taking up a key role; she is depicted as a lifeless creature and remains a puzzling character throughout the novel.

Pecola

When the novel commences, Pecola is a young Afro American girl who descends from a financially unstable family.

Pecola suffers from low self-esteem and considers herself to be ugly. Her neighbours, Claudia and Frieda were the only friends to Pecola. Nobody in her neighbourhood shows affection towards her. They look at her with hatred and because of this she is possessed with self-hatred and strongly believed in her own ugliness. The whole black community in which our protagonist lives believes that beauty lies only with colour -"whiteness". The community is in the peak of racial discrimination.

She is persistently identified as "ugly" by almost all members, from the petite kids at her school to her own mother. She is usually ridiculed by other children and sometimes tortured by Black boys because of her physical features. They never looked at her inner mind, they harassed her, and this constant denunciation that she undergoes at school and from people around her leads Pecola to seek escape from her grief. The result of which is she started imagining herself as if she is more beautiful. She is so fragile that she is not able to fit herself with the society in which she was born. So she longs to know the way how to make people to adore her; and she has a misconception that if she were beautiful she would not face the torments that she faces in her household.

To Achieve Physical Beauty

Pecola begins to trust that if she achieves physical beauty, her life would automatically get better. This false belief turns out to be absolutely destructive to Pecola, consuming her whole life and ultimately leading her to lose her sanity. The pinnacle of her continual harassment reaches its height, when she was found to be raped by her drunken father. The poor girl betrays herself believing that God has astoundingly given her the blue eyes, which is considered to be a symbol of white community that she prayed for. At the end of the novel, the sufferings she has faced made Pecola to believe that her wishes have been granted. The readers find that her destiny is worse than demise because there is no chance of escape for her. She is victimized to the extreme level that the poor soul simply moves to "the edge of town, where you can see her even now." (The Bluest Eye, p: 205) This key character is constantly victimized and disgraced throughout the novel.

The title *The Bluest Eye* refers to Pecola's devoted wishes for beautiful blue eyes. The readers are brought to the frame of mind that Pecola has been a scapegoat for the entire community. The black people consider her as a doll to express their pain that they face in the same community. Finally, the continuous distress made Pecola to be silent. It has not provided an opportunity to express her grief. She becomes a reminder of human cruelty and an emblem of human suffering. She has been completely destroyed by cruelty of the people. Through Pecola's characterization, Morrison seeks to demonstrate the negative impact of racism on one's self-confidence.

Rebelliousness in "Sula"

In the second novel *Sula*, Morrison brings out a totally contrast character to Pecola who rebels against the community which maddens Pecola. Sula is a completely opposite to the

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characteristics of Pecola. In this novel Sula, Sula and Nel are represented as close friends. Nel is hailed from the family which believes deeply in social standards; in contrast to Sula's family. Sula lives with her grandmother Eva and her mother Hannah. Their house serves as a home for an enormous number of unfamiliar boarders. Despite these differences, Sula and Nel become personally attached to each other.

After they complete their high school, Nel gets married and settles herself into the conventional role of a wife and mother. In contrast, with the impact of her upbringing, Sula adapts to an inconsistent path and starts living a life of independence ignoring social conventions. Her waywardness makes her to have contacts with many persons even with white men. Soon after Nel's marriage, Sula is not found in their Bottom Community for ten years. Then suddenly returns to the home town. Her behaviour and manners made the people look upon Sula as an embodiment of evil. They are astonished by her shameless negligence to social conventions. The people are dumbfounded when they found that Sula has an affair with Nel's husband, her best friend. There comes a breaking point in the bond between the friends. Nel breaks off her acquaintance with Sula. They are united only when, just before Sula dies in 1940, that seems to be a half-hearted reunion.

Sula behaves so arrogantly throughout the novel. Sula never repents for her deeds; she gazes at her mother burning without any annoyance. She is ready to send her grandmother to a nursing home without pity, and superciliously has a sexual affair with her best friend's husband. She could not fit herself to settle with traditional set of marriage and child rising. The women of the Bottom hate Sula because she is really complex and hard to understand. Though she is continuously committing mistakes, she never admits herself and feels sorry for her actions. The main reason for Sula's weirdness is her mind set that makes her not oblige to gender norms and traditional morality. On the surface, Nel and Sula may appear as polar opposites, dissimilar characters with divergent world views, but they are with the identical characters. It is plainly seen throughout the novel. When Sula playfully slays the little boy and the victim is found to be under distress, Nel instead of taking steps to rescue the kid, calmly enjoys the scene. This incident shows both the characters Sula and Nel are with indistinguishable attitudes. They possess a rebellious attitude in their mind.

When the novel is read, the characterization of Sula makes the readers to confuse whether to sympathize her and appreciate her courage or abhor her for being so insensitive to other people's feelings. Till the end she takes a role of a rebel and does the task taken without caring about any criticism that falls on her.

Conclusion

Ultimately, Morrison brings out the multiplicity in the characteristics of women. She has narrated one of her women protagonists as a victim of environment, gender, domestic violence and circumstances and immediately portrays a contrast character with bursting power and who is ready to face anything and takes the form of a weapon for survival in a patriarchal community, as an emancipated woman.

Toni Morrison finds herself trapped between the pressure by the modern developing society and shackles of the ancient partiality. She expresses her concern for women and the problems faced by women, their passion, and perils that they encountered. Toni brings the subconscious mind of the women in depicting these two characters. Pecola is embodiment of submissive and modest character in the women and Sula, on the other hand, indicates a revolutionary mind which is not ready to

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accept the norms that are dictated by the society. It is the two sides of the same coin. The modest character is mostly exhibited since they do not come out of the shell that has been created for the women by the society. The activist character is also found in every woman, which is to assert their audacity and reinforcing the world-shattering features by isolating themselves from the traditional community to find a new fulfilling life. The characters exhibited by Toni Morrison are a voice of her inner self

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R. Bhuvaneshwari, M.A., M.Phil.
Assistant Professor of English
Dr. Mahalingam College of Engineering and Technology
Udumalpet Main Road
Makkinampatti, Pollachi – 642003
Tamilnadu
India
bhuvanram1976@gmail.com

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R. Bhuvaneshwari, M.A., M.Phil.

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Partition: A Dehumanizing Episode in the Lives of Refugees

Bilal Ahmad Dar, Ph.D. Research Scholar
Syed Shakir Hussain, Ph.D. Research Scholar
Dr. Charu Chitra

Abstract

This paper tries to explore the events of life the refugees had gone through during partition. For the study some great short stories regarding partition have been analyzed to support the argument how refugees suffered and how miserable and inhuman behaviour they have faced during partition. The partition was a restless and chaotic event in the history of the sub-continent. The partition wrenched people away from the land of their birth, the death of their ancestors, and their present life. Only for survival, people moved to safer places where they could be surrounded by people of their own religion and nation. In moving towards the people of their own kind, safety and survival were of primary significance. Nation and Religion were expected to give support, security, and safety to the refugees, who crossed the borders. The Refugees found themselves in severe economic difficulties. They lost everything, which was theirs. They reached safer places with only clothes on them with empty pockets. Their displacement and dispossession were the causes of their economic difficulties and destitution.

Keywords: Partition, Refugees, Survive, inhuman, Sufferings, Politics, Community.

Partition Time -- Violence

The partition time was somehow more difficult and terrible than all the previous and later times. It was a time of hatred, vengeance, violence, bestiality, brutality, death, destruction, dislocation, and defilement. Stability and peace could not be seen anywhere in the country. One of the striking characteristics of the time was that it was overpowered by inhumanity. Despair, sense of shattered existence, nothingness, and meaninglessness spread everywhere. The noble qualities of compassion and concern disappeared.

The partition violence has some special characteristics. First of all, despite the fact that it was the result of the game of high-politics played by the leaders and men belonging to classes of higher social and economic status, most of its victims were the common people belonging to the lower strata of the society. The innocent people had to pay with their lives and their belongings. Becoming puppets in the hands of the selfish political interests of a few whom they had not understood, lakhs of common people belonging to all the communities inflicted violence on each other and suffered indescribable agonies. They behaved like wild beasts and killed and looted each other in the name of religion and nation. They were not villains. They were not criminals. Yet they became the perpetrators and victims of violence. "Communal hatred could be relegated

mainly to the lower classes, which, it was believed, could be goaded by unscrupulous politicians and criminal elements of either religious hue into a mad fury against each other because of an unenlightened approach to religion.” (23) Generally illiteracy and poverty of the masses were considered to be responsible for this.

On Both Sides of the Border

The partition violence happened on both sides of the border and the people belonging to all the communities became the victims of it. Acts of violence, killings, abduction, rape, mutilation, and migration were invariably seen on both the sides. It was not restricted to any place or community. If the Hindus and the Sikhs were targeted on one side, the Muslims were equally targeted on the other. No violent incident was isolated. Every incident resulted in its correspondent incident. Violence spread to all the communities and all the places, (especially Punjab and Bengal) in the North, the West, and the East. The Hindus, the Muslims, and the Sikhs inflicted violence on each other. No community could plead its innocence. All were equally guilty.

Women -Worst Victims

The women did not participate in the partition violence; but they were the worst victims of it. “Violence is almost always instigated by men, but its greatest impact is felt by women. In violent conflict, it is women who are raped, women who are widowed, women whose children and husbands are sacrificed in the name of national integrity and unity.”(24) “... Violence was horrifying in its intensity and one which knew no boundaries; for many women, it was not only “miscreants”, “outsiders” or “marauding mobs” that they needed to fear - husbands, fathers, brothers and even sons could turn killers.”(25) Many women were killed by their own men in the name of family honour.

Unjustified and Futile Violence

Finally, the most important of all is that the partition violence was unjustified and futile. No point and no amount of argument could justify the partition violence. Though for some statist and nationalists, “the escalating communal and ethnic violence in South Asia is only an unavoidable by-product of state-building and nation-formation,” (26) the partition violence was not for nation formation, but nation-division. The struggle for independence and state-building was non-violent, as the whole world knows it. All the partition violence that occurred was for the division of the nation only. It is true that the partition was an event of the creation of a new nation, Pakistan, but it was only by separating from and carving out of India. If at all the people wanted separation, they would have parted peacefully like the sons of a family and not violently like enemies. Despite the fact that the partition was celebrated as the formation of a new nation in Pakistan, it was mourned as the partition of the nation in India. Whether it is formation or partition, the cruel violence and suffering cannot be justified on the grounds of humanity.

Survival and Existence

In the terrible floods of hatred, vengeance, and violence during the partition of the nation, nothing had any importance except survival and existence. It is quite natural for any living being to try to survive in times of danger and destruction. Saving life or survival became the most

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urgent need of the day. All the other superfluities of community, culture, and tradition (and even nation and religion) lost their significance in the face of the overpowering fact of the need to survive on an individual and family/group basis. That is why; the history of the partition of India has witnessed such a stupendous exchange of population across the newly created borders. In the space of a few months, about twelve million people moved between the new, truncated India and the two wings, East and West, of the newly created Pakistan.

Only for survival, people moved to safer places where they could be surrounded by people of their own religion and nation. In moving towards the people of their own kind, safety and survival were of primary significance. Nation and Religion were expected to give support, security, and safety to the refugees, who crossed the borders. It is for safety and survival only that many people became perpetrators of violence and made others victims. Killing others to save themselves is the shocking irony of the partition tragedy. Both the perpetrators and victims of the tragedy traveled in carts, cars, buses, trucks, and trains, but mostly on foot in great columns called Kafilas, which could stretch for dozens of miles. A number of people lost their lives during the travel/ migration and those who reached the safer places were able to survive.

Humiliated and Harassed They Left

But to survive was to suffer. Survival meant suffering in the aftermath of the partition. Even before and during the partition, suffering was intense and widespread because of the unbound and unprecedented violence. The whole of the partition is a gigantic incident of suffering in India, which was truncated for the formation of Pakistan. The partition is the division of the nation to India and so the division resulted in distress for its people, who suffered much after it. But the partition is the creation of a nation to Pakistan and so the creation should have been a matter of great delight for its people. Yet, the refugees who fled India to Pakistan suffered a great deal. Shorish Kashmiri observes in “*Humiliated and Harassed They Left*”:

If the masses thought that the journey to Pakistan would be like a stroll in a garden, this was an illusion, something which people begin to nurse because of emotionally surcharged slogans raised in communal politics. . . But the truth is that the promises made by the leaders were like the promises of a girl who makes and breaks them day after day. (4)

The delightful promises made by the leaders were not materialized and the refugees had to suffer after their survival in Pakistan also. Survival meant suffering in both the countries.

The survivors had to suffer as they reached their places of safety as refugees with bare hands. They had to leave their homes, lands, business, and other movable and immovable property to save their lives. Millions of houses were looted and set on fire. They were forced to abandon their villages, home, and hearth. Even small pockets of money and jewels and small bundles of clothes and beddings were looted on their way to safer places. They became destitute overnight and reached their destination as refugees. The material loss reduced them to the position of orphans and most of them joined the refugee camps started by the governments to help them. The sudden loss of dignity and social status added to their suffering.

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Material and Emotional Loss

The material loss was compounded by the emotional loss of birthplace, homeland, heritage, tradition, and culture. The attachment with one's homeland has always been deep, strong, and great. The birthplace or homeland has been reverentially called motherland. The loss of such motherland— along with the centuries-old, ingrained heritage, tradition, and culture— added to the suffering of the survivors. The very roots of their lives grown deep into the motherland, heritage, tradition, and culture were snapped at once. They had been living in their homes on their dear motherland with their own honoured heritage, age-old tradition, and revered culture. Such a secured and happy life was ruptured by the partition and it left the survivors in deep distress to suffer.

Carnage

The brutal killing of nearest and dearest persons in the partition carnage was a matter of great suffering for the survivors. The untimely, unnatural, and cruel death of close relatives and friends filled the lives of the survivors with tormenting grief forever. They had to live with only memories of the departed. Parents lost their children, children lost parents, husbands lost their wives, and wives lost their husbands, brothers lost their sisters, etc. Bruised and battered, they reached the land of safety. Each new arrival had a new tale to tell each ghastlier than the one we had heard earlier. Children would come minus parents and parents minus children. Survivors who were not physically maimed were so gravely wounded emotionally that survival seemed a torture. The emotional pain of severance from home, family and friendships is by its nature immeasurable. Losing everything that was near and dear, the survivors became so dispirited and downhearted that there appeared to be nothing in their lives. Life seemed to be purposeless. A sense of nothingness enveloped their minds and hearts. There was no interest in living. Still, they lived because they could not deliberately put an end to their lives.

Insulting Language

Millions of survived refugees suffered from severe mental trauma, which was a result of the permanent separation from all that was dear and near, and the deep sense of loss after they were forcibly uprooted from their birthplaces and homelands. To add to this, they suffered from a sense of alienation in the new homeland. Because of the loss of dignity and social status, the refugees were looked down on by the natives. They were ridiculed by their native neighbours. A common charge was that towns and cities became dirty due to the flooding of the refugees. The condition of the poorer refugees like petty traders, masons, carpenters, labourers, and others was beyond description. In Pakistan also, the refugees were derisively called by the term “Mohajirin”. They were humiliated and often ridiculed by the natives. Thus, whether it is in Pakistan or India, the refugees could not develop a sense of belonging and a sense of rootedness. They were marginalized. They had to suffer all the difficulties of their own destitution and the native derision for sheer survival.

As a tolerable atmosphere was not there in the new places and as the refugees could not develop a sense of being rooted, they were tormented by the piercing memories of home and homeland, the acute agony of having lost them forever and a piercing desire to see them once

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again. The most pervading emotion that tortured the survivors was nostalgia, the memory of the happy past. It was memory that prolonged and intensified the suffering of the refugees. They were torn by nostalgia, an intense desire to build up new life, and a necessity of getting a new identity in changed circumstances. The English word “refugee” and other words/phrases in regional languages like “Mohajir” in Urdu, “Nirashith” and “Anath” in Hindi, “Udbastu” in Bengali, “Mool Suta Ukhde” (Tom from the roots) in Gujarati, etc., signify the whole Partition history of the horrors of uprooting from the ancestral homes and property and the agonies of insecurity, humiliation, and suffering.

Even in refugee camps, the refugees suffered a lot. They lived in these camps in adversity and hoped for allotment of houses. Eight to ten families lived in each tent pitched for the purpose—all huddled together. The food that was served was not of good quality. They had no proper clothes and beddings. Their tents were exposed to the sun and rain. Life, in such unhygienic conditions, gave way to epidemic diseases like cholera. Thus, malnutrition and contagious diseases added their own contribution to the sufferings of the survivors in refugee camps.

Rehabilitation

The governments set up departments of rehabilitation to rehabilitate and resettle the refugees. They waited for a number of days, day and night, to get an allotment of a house and/or a piece of land. They had no money or capital to resettle them in life. There were no jobs and work for them. So, they had to wait for the government allotment of houses for residence, lands for agriculture, and loans for business. Some powerful, rich, and influential refugees got an allotment of spacious houses, big plots of land, and huge loans, while the vast majority of them got only tiny inconvenient houses, small pieces of land, and little loans of money. The allotment could not be impartial, and the seeds of corruption and bribery were sown then in this nation.

The Dog of Tithwal

Saadat Hasan Manto's “*The Dog of Tithwal*” is a sad story of a dog caught between the Hindustani and the Pakistani troops at the Indo-Pak borders in a place called Tithwal, which is now in Pakistan. The two troops are entrusted with the task of border security. The beautiful nature appears to be disturbed by the occasional gunshots during daytime. The soldiers, being lonely and bored, long for a little fun and frolic. At such a time, a free and innocent dog, in search of a stray morsel appears on the Hindustani side, and the soldiers befriend it. They treat it with biscuits and consider it a poor refugee. On a piece of cardboard, the Hindustani soldiers write, “This is a Hindustani dog” and tie it to the dog's neck. The rules of national boundaries of human world extend to the world of animals.

The scene shifts to the Pakistani side, where the dog reappears after a few days with the identity tag hanging from its neck. The Pakistani soldiers remove the tag and hang another tag saying, “This is a Pakistani dog” and send it back to the enemy. The dog gets a new identity now. The problem of shifting identities of the victims of the partition is ironically hinted at here.

Looking through the binoculars at the dog, which is coming from the enemy side, Jan Hamam Singh of the Hindustani troops fire at the dog. The Pakistani troops retaliate by firing. Thus, both the sides begin a game of firing at the poor dog that starts running helter-skelter in a panic. Both the sides enjoy the confused and terrified state of the dog and laugh uproariously. It Shows the complete dehumanization of people and the reign of cruelty. Finally, the dog is killed by a shot from the Hindustani side. It becomes a martyr to the Pakistani soldiers and it is just an enemies' death according to the Hindustani side. The unfortunate dog represents all the unfortunate victims of the partition and their merciless slaughter and suffering. The sardonic remark, "Now even the dogs will have to be either Hindustani or Pakistani", testifies to the absolutization of difference; the logic of national boundaries seems to be even to the creatures of the animal kingdom. The dog is explicitly described as a refugee, a vagabond status reminiscent of many refugees wandering about looking for shelter. The reader can make the inferences on the reality of widespread suffering on accounts displacement as personified in the figure of dog.

Manto has used the technique of balance in a very effective manner in this story. Even names and designations appear to be balanced: Hamam Singh- Himmat Khan, Banta Singh-Bashir, jamadar-Subedar, Hindustani dog-Pakistani dog, and Chapad Jhunjhun -Sapad Sunsun. In the middle is the innocent and unfortunate dog. To complete the balance, both the sides fire and laugh at a terrified dog. Even the pathos of the dog and frivolity of the soldiers are balanced. The technique balance has rendered the story interesting, in which, says Arjun Mahey:

a stray dog on the Indo-Pakistan border adopted by the peace-keeping border forces of both countries, is killed by soldiers from either side who, out of boredom, and for making of fun, take stray shots at it and accuse it of treachery. The irony is that, the time when the enemies agree about something, is when they want to kill a creature which has been an unselfish friend to both; the indictment of treachery is one which can only recoil back onto them. The tones of pathos and savage frivolity are balanced and captured by the simple tactic of overlapping images of the dog's wounds bewilderment with the soldiers' indifferent brutality, counterbalancing simultaneously the ideas of death and diversion. (18)

The Story of the Tulsi Plant

Syed Waliullah's "*The Story of the Tulsi Plant*" pictures the plight, as the title signifies, compares the Tulsi plant in the courtyard of a deserted house in East Bengal, which is now occupied by a growing number of Muslim refugees from West Bengal. The garden of fruit trees is sharply contrasted with the deployed condition of the refugees and the deserted house as well. The Muslim refugees live comfortably in a big house till they discover a small Tulsi plant, brown and dying, in a brick platform in the courtyard is to be uprooted immediately, some of the refugees maintain, because they can tolerate no Hindu symbols. Some others think of the woman who must have tended that plant with reverence and lighting a lamp every evening at the base of the plant in devotion. They speculate where she is living now. The image of train that occurs in the story symbolizes the departure of the Hindu family. One of the Muslim refugees insists on not removing the plant, as the juice of its leaves is effective in curing colds and coughs. And the other refugees are not hard-hearted. So, the plant remains. Despite their heated discussions about which community is responsible for the partition, the plant remains there untouched.

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Bilal Ahmad Dar, Ph.D. Research Scholar, Syed Shakir Hussain, Ph.D. Research Scholar and Dr. Charu Chitra

Partition: A Dehumanizing Episode in the Lives of Refugees

The surprising thing is that the plant has been secretly cared, watered, and the weeds have been cleared by one of them, who has understood, with human compassion, the pain of the mistress of the house who tended the plant and of the forcible displacement of her family. In this connection, Bidyut Chakrabarty observes in his article:

What it is relevant to note is the underlying theme, articulated in the pain and agony of the Hindu family that had vacated the house and that of those who had occupied it. Their plight was the same. Both the families are victims of circumstances beyond their control and became homeless refugees with an uncertain future in an unknown place. (20)

The Muslim refugees are again displaced by the government order to requisition the house, illegally occupied by them. The government does not consider their pleas and protests. The refugees, now, do not remember either the tulsi plant or the tearful eyes of the “grihakarti” who tended it. The plant, again, is neglected and its leaves turn brown. The Muslim refugees are really worried about where to go after vacating this house.

This is where Waliullah is at his best in focusing on the trauma of human beings who became the first victims of partition. Just like the tulsi plant, which had a fresh lease of life due to the support of those who had occupied the house despite initial reluctance, the refugees, whether in Pakistan or India, were equally helpless in the radically altered circumstances. They were as “vulnerable as the Tulsi plant...” (2) Thus the tulsi plant symbolizes all the refugee victims of the partition who suffered unaccountable loss and indescribable anguish. The refugees are as helpless and vulnerable as the plant. “The life and well-being of the tulsi plant could not be insured by its own powers of self-protection” (p. 198) and the refugees had no powers of self-protection. They were at the mercy of the situations beyond their control and suffered a great deal.

You Know Me?

Kulwant Singh Virk's story *You Know Me?* brings out the tragic life of a dislocated refugee who lives his death-like life as an alien who does not have any relatives, friends, or even acquaintances. The narrator's casual question about the hill in his native in West Pakistan injects life into the worn-out, battered, and featureless refugee, who immediately asks, “You know me”? The very cheer of having found someone who knows him speaks volumes of his sufferings as a lonely alien in an alien land. This acquaintance makes him a normal human being and revives the zeal of life in him. He starts plying a rickshaw, earning more money and takes a room on rent. He develops the acquaintance into a kind of friendly attachment. After the suggestion of the narrator, he starts saving money to marry. He feels conscious for the first time after he has crossed over to this country. He has been in a kind of coma so far. Like Weeds, this story also ends with the hope of renewal of human life despite the rupture and loss.

The Book of Knowledge

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Fikr Taunsvi's *The Book of Knowledge* is an imaginative story that brings out the tragedy of the partition and its meaninglessness. The third part of this story, *The Refugee Camps*, brings out the sufferings of the refugees in camps, where they live in adversity. Their tents made of cloth are exposed to sun, rain, and winter. In each tent live more than ten families. Wheat flour, grain, and clothes are supplied. But the wheat flour is full of stones and the cloth is not sufficient to cover their bodies. Their faces are pale, and their eyes are full of bewilderment. An expectation of burnt "rotis", "dal", and rice always peeped in their half-open lips. "And the women with silken bodies, who had never stepped out of their homes, were clad with rags" (p. 107). They learn to be patient, hungry, and clotheless. Diseases like cholera and malaria break out and many of them die of the diseases. Yet they are silent. Silence is imposed on them, for, the narrator ironically says, "it is written in the holy book that silence is the sign of profound wisdom and insight" (p. 108). They are ordered not to create trouble for their country.

Even after six months, they live like savages. They are accused of being a nuisance for the whole country. They are considered to have become lazy, being fed on the rations supplied freely. They want to work, but finding no work, they grope in dark. Their efforts, put in according to the advice of the leaders, are in vain. They are humiliated and disgraced. The new land has not become their motherland. Their souls still dwell in their former homes; only their bodies are in the tents. Finally, the tents are removed, and the refugees are dispersed.

To Conclude

To conclude, the above statements regarding the situation of refugees, it is clear and open that The Refugees found themselves in severe economic difficulties. They lost everything, which was theirs. They reached safer places with only clothes on them with empty pockets. Their displacement and dispossession were the causes of their economic difficulties and destitution. For the time being they found shelter in refugee camps. They were able to get free meals to fill their bellies. With the passage of a few weeks, even there was no room in the camps for the newly arriving refugees. Many of them started living on railway platforms, bus-stations, and footpaths. They could not get work/jobs to earn their livelihood. Filling bellies became a great problem. Malnutrition and contagious diseases gave their own contribution to their grief and suffering. Rehabilitation and resettlement of the refugees became a huge problem for the new governments. The pathetic sights of millions of refugees, the heart-rending condition of children whose fathers were killed, and mothers abducted and raped and the miserable people handicapped both physically and mentally were common on both the sides of the new borders.

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Bilal Ahmad Dar Ph.D. Research Scholar
Department of English
Jiwaji University
Gwalior

Syed Shakir Hussain, Ph.D. Research Scholar
Department of English
Jiwaji University
Gwalior

Dr. Charu Chitra
Associate Professor
Department of English Government KRG College
Gwalior

An Analysis of Dialect in Telugu Translated Novels

Chaitanya AVVK, Ph.D. Research Scholar

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Abstract

This article in Telugu focuses on the methods of Dialect Translation in Telugu Novels. In the first part, importance of dialect during the translation process is introduced.

In the second part, definition of Dialect and different dialects in various languages are discussed in brief. In the third part, reasons for the use of dialect in literature, the ways a translator could recognize the salient features of the dialect in a source language literature and dissimilarities in the use of dialect by Indian and Foreign writers are observed.

In the fourth part, views and methods of foreign research in translating the dialect are explained. In the fifth part, dialects used in translated Telugu novels and techniques used by the translators in dialect translation are analyzed.

తెలుగు అనువాద నవలల్లో మాండలికం -విశ్లేషణ

Telugu anuvāda navalallō māṇḍalikam – Viślēṣaṇa

Chaitanya AVVK, Ph.D. Research Scholar

avvk.chaitanya@gmail.com

Department of Telugu, University of Hyderabad, Hyderabad

సంక్షిప్తి:

ఈ పత్రం తెలుగు అనువాద నవలల్లో మాండలికాలను అనువదించిన తీరును వివరిస్తుంది.

మొదటి విభాగంలో అనువాద సాహిత్యంలో మాండలిక ప్రాముఖ్యాన్ని పరిచయం చేయడం జరిగింది.

రెండవ విభాగంలో మాండలికాన్ని నిర్వచించి, భిన్న భాషలలో ఉన్న మాండలికాలను గురించి వివరించడమైంది.

మూడవ విభాగంలో సాహిత్యంలో మాండలికం వాడడానికిగల కారణాలను, మూల భాషా రచనలోని మాండలిక లక్షణాలను అనువాదకుడు ఏ విధంగా గుర్తించాలన్న అంశాలను, పాశ్చాత్య, భారతీయ రచయితలు మాండలికాలను వాడడంలోని భేదాలను విశ్లేషించడం జరిగింది.

నాలుగవ విభాగంలో మాండలిక అనువాదానికి సంబంధించి పాశ్చాత్య పరిశోధకులు చెప్పిన అనువాద విధానాలను వివరించడమైంది.

ఐదవ విభాగంలో తెలుగు అనువాద నవలల్లో కనిపించే మాండలికాలను వివరిస్తూ, ఆయా అనువాదకులు మాండలికాన్ని అనువదించిన తీరును విశ్లేషించడం జరిగింది.

1. పరిచయం:

“మూల భాష మాతృభాషగా గలవానికి మూల రచనలోని సారాంశం ఎంత స్పష్టంగా అర్థమై, ఎంత గాఢమైన అనుభూతిని కల్గిస్తుందో లక్ష్యభాష మాతృభాషగా గలవానికి అనువాదంలోని సారాంశం అంత స్పష్టంగానూ అర్థమై, అంత గాఢమైన అనుభూతిని కలిగిస్తే అది మంచి అనువాదం అవుతుంది”(రామచంద్రారెడ్డి, రాచమల్లు. 1992:71). రామ చంద్రా రెడ్డిగారు చెప్పిన ఈ అనుభూతి గాఢతను కలిగించడానికి తోడ్పడే ముఖ్యమైన అంశాలలో ఒకటి భాష. అనువాద రచనలో భాష ప్రసార, ప్రచార మాధ్యమాల ద్వారా అందరికీ పరిచయం ఉన్న రూపంలో ఉండాలి. అలా కాక మాండలిక భాషను అనువాదకుడు వాడినపుడు అనువాద రచన పఠనీయత(Readability)ను అది ప్రభావితం చేస్తుంది.

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Chaitanya AVVK, Ph.D. Research Scholar

An Analysis of Dialect in Telugu Translated Novels

అటువంటప్పుడు అనువాదాలలో మాండలిక భాష వాడకాన్ని ఆమోదించవచ్చా అనే ప్రశ్న తలెత్తుతుంది. తెలుగు సంప్రదాయ సాహిత్యం (Main Stream Telugu Literature)లో కూడా మాండలిక భాష వాడకం విరివిగానే జరిగింది. పాత్రోచితం, సందర్భోచితం, ప్రాంతీయ చిత్రణల పేరుతో తెలుగు రచయితలు మాండలిక భాషను వాడారు. ఈ కారణాలను అనువాద సాహిత్యంలో మాండలిక భాష వాడకానికి అన్వయించుకోవచ్చా? ఒకవేళ అనువాదకుడు మాండలిక భాషను వాడినట్లయితే ఇతర ప్రాంతాలకు చెందిన పాఠకుల అవగాహన కోసం ఎటువంటి చర్యలు తీసుకోవాలి? మొత్తం మీద తెలుగు అనువాద సాహిత్యంలో మాండలిక భాష ఉపయోగించిన తీరును వివరిస్తూ, మాండలికాలను వాడడానికి గల సాధ్యాసాధ్యాలను ఈ పత్రం చర్చిస్తుంది. ఈ సందర్భంలో మాండలికం అంటే ఏమిటో కూడా పరిశీలించాలి.

2. మాండలికం నిర్వచనం – రకాలు:

1. “A language or manner of speaking peculiar to an individual or class or region” [ఒక వ్యక్తికి లేదా వర్గానికి లేదా ప్రాంతానికి పరిమితమైన భాష లేదా వ్యవహార వైవిధ్యం (Dictionary of Literary Terms & Literary Theory. 2015: 196)].
2. “A particular form of a language which is peculiar to a specific region or social group” [నిర్దిష్ట ప్రాంతానికి, లేదా సామాజిక వర్గానికి చెందిన ఒక ప్రత్యేకమైన భాషా రూపం (Oxford Dictionary)].
3. కాట్ ఫోర్డ్ మాండలికానికి తనదైన నిర్వచనాన్ని ఇచ్చాడు. “a language variety related to the performer’s provenance or affiliations in a geographical, temporal or social dimension” [ఒక వ్యక్తి పుట్టిన ప్రాంతం, లేదా అతనికి సంబంధించిన స్థలం, కాలం లేదా సామాజిక స్థితిగతుల వలన ఏర్పడే భాషా వైవిధ్యాన్ని మాండలికం అంటారు (Catford, J.C. 1978: :85)]. మాండలికానికి కాట్ ఫోర్డ్ “కాలం” అన్న కొత్త కోణాన్ని చేర్చారు. భాష పరిణామం చెందే క్రమంలో వివిధ కాలాల్లోని భాషా స్వరూపాలను ఈ ‘సమయ మాండలికానికి (Temporal Dialect) ఉదాహరణగా చెప్పవచ్చు. ఉదా: తెలుగులో గ్రాంథిక, వ్యావహారిక భాషలు. మాండలికం అనడం వల్ల ప్రమాణ భాష వేరొకటి ఉందన్న భావన కలిగే అవకాశం ఉంది. నిజానికి భాషలో కనిపించే ప్రతి విభిన్న రూపమూ మండలికమే. అయితే ప్రచార, ప్రసార మాధ్యమాలు, విద్యా సంస్థలు, ప్రభుత్వాలు ఏ మాండలికాన్ని వాడుతున్నారో దానిని ప్రమాణ భాషగా చెబుతుంటారు. ప్రమాణ భాష అనడం ద్వారా ఇతర

మాండలికాలను తక్కువ చేసినట్టు కాదు. ఈ సమస్యకు సమాధానంగా ప్రమాణ భాషను ప్రమాణ మాండలికంగా గుర్తిస్తే మంచిది. అన్ని మాండలికాలు కలిస్తేనే భాష అన్న విషయం ఇక్కడ ప్రధానం. ప్రతి భాషలోనూ విభిన్న మాండలికాలు ఉంటాయి. తెలుగులో కళింగాంధ్ర, మధ్యాంధ్ర, రాయలసీమ, తెలంగాణ మాండలికాల విభజనను ఆచార్య భద్రరాజు కృష్ణమూర్తి చేసారు. ఇది స్థూల విభజన మాత్రమే. ఇందులో మళ్ళీ అనేక విభాగాలున్నాయి. అలాగే ఇంగ్లీషును ప్రధానంగా అమెరికన్ ఇంగ్లీషు, ఇంగ్లండు ఇంగ్లీషులుగా విభజిస్తారు. వీటిలో కూడా అనేక మాండలికాలు ఉన్నాయి. అమెరికన్ ఇంగ్లీషులో New York English, Coastal Southern English, Middle American, Inland North, North Central, and Western American English, అన్న మాండలికాలు ఉన్నాయి. ఇంగ్లండు ఇంగ్లీషులో North, East Midlands, West Midlands, South, West, Scottish, Ireland, Wales వంటి అనేక మాండలికాలు ఉన్నాయి. భారతదేశంలో దేశ భాషగా ఉన్న హిందీలో కూడా అనేక మాండలికాలు ఉన్నాయి. ఖడీబోలీ మాండలికాన్ని నేడు హిందీలో ప్రమాణ మాండలికంగా వాడుతున్నారు. ఇది కాక బ్రజ్, హర్యాణ్వి, అవధి, బఘేలి, కన్నాజి, చత్తీస్ ఘడి వంటి అనేక మాండలికాలు ఉన్నాయి.

3. సాహిత్యంలో మాండలికం:

న్యూమార్క్ అభిప్రాయం ప్రకారం రచనలో మాండలికాల వాడకానికి మూడు కారణాలు ఉంటాయి. ఒకటి భాషలో మాండలికం వాడకాన్ని చిత్రించాలి అనుకున్నప్పుడు, ప్రాంతీయంగా ఉన్న సాంఘిక అసమానతలను చిత్రించాలి అనుకున్నప్పుడు, ప్రాంతీయ సంస్కృతిని చిత్రించాలి అనుకున్నప్పుడు. కనుక అనువాదకుడు కూడా తన అనువాదంలో మాండలికాన్ని వాడవలసి వస్తుంది. ఏ మాండలికాన్ని ఎంచుకోవాలన్నది అనువాదకుడికి ఎదురయ్యే సమస్య. అప్పుడు మూల రచనలోని మాండలికానికి దగ్గరగా ఉన్న లక్ష్యభాషా మాండలికాన్ని అనువాదకుడు ఎంచుకోవలసి ఉంటుంది. ఇక్కడ గుర్తుంచుకోవలసిన విషయం అనువాదాలలో మాండలికాల వాడకానికి కారణం మూల రచనలోని మాండలిక ప్రయోగం. మూల భాషా రచయిత మాండలికాన్ని వాడడానికి ఒక ప్రత్యేక ప్రయోజనం ఉండి ఉంటుంది. రచనలో మాండలికాన్ని ఎవరు వాడుతున్నారు అన్నది కూడా ప్రధానమే. కథకుడు లేదా ఇతర పాత్రలు ఏవైనా మాండలికాన్ని వాడవచ్చు. కథకుడు లేదా ప్రధాన పాత్రలు మాండలికాన్ని వాడినట్లయితే రచనలో మాండలికానికి ముఖ్యత్వం ఉన్నట్టు లెక్క. ఒక్కోసారి సామాజిక, ప్రాంతీయ, సమకాలీన అంశాలకు సంబంధించిన సమాచారాన్ని రచయిత మాండలికాలను వాడడం ద్వారా పాఠకుడికి పరోక్షంగా అందిస్తాడు. అంటే మాండలికం ఇక్కడ రచనలోని నేపథ్య చిత్రణకు(Background) పునాది అవుతుంది.

రచయిత వాస్తవిక సమాజ చిత్రణ చేయాలనుకున్నప్పుడు కూడా మాండలికాలను రచనలో వాడతారు. ఉదా: తెలంగాణ సమాజ చిత్రణ చేయాలనుకున్న దాశరథి రంగాచార్య తన చిల్లరదేవుళ్ళు నవలలో ఆ ప్రాంత మాండలికానికి ప్రాధాన్యం ఇచ్చారు. రచన మొత్తం మాండలిక భాషలో చేయడం ఆధునిక భారతీయ సాహిత్యంలో కనిపిస్తుంది. ఐరోపా, ఇతర పాశ్చాత్య దేశాల అధికశాతం రచనల్లో కొన్ని పాత్రలకు మాత్రమే మాండలిక భాషను పరిమితం చేశారు. ప్రమాణ భాష సూత్రాన్ని పాటించడం ఇందుకు కారణం కావచ్చు. “You will seldom find that writers show dialect consistently or in great detail” [రచయితలు మాండలికాన్ని నిరంతరాయంగానో లేక అధికంగానో వాడడాన్ని మీరు అరుదుగా చూస్తారు (Dennis Freeborn. 1986: 212-213). కొన్ని సార్లు రచయితలు భిన్న మాండలికాలను వాడడమూ కనిపిస్తుంది. అటువంటపుడు రచనలో వాటి ప్రాధాన్య క్రమాన్ని అనుసరించి అనువదించాలి. ప్రాముఖ్యం లేని పాత్రలు మాండలికాలను మాట్లాడినా అనువాదంలో వదిలివేయవచ్చు. పాశ్చాత్యులు మాండలిక అనువాదంలో మరొక పద్ధతిని కూడా చెప్పారు. అదే Literary Dialect. అంటే మూలంలో మాండలికం పాఠకుడికి కలిగించే భావనను తీసుకు రావడానికి అనువాదకుడు భాషలో, ఉచ్చారణలో మార్పులు చేస్తాడు. ఇక్కడ ఉపయోగించే మాండలికం పూర్తిగా అనువాదకుని సృష్టి. ఇదే సమయంలో మరొక అంశాన్ని గుర్తుంచుకోవాలి. మూల రచనలో మాండలికంలా కనిపించే భాష వాస్తవంగా వాడుకలో ఉన్న మాండలికానికి చెందిందా? లేక రచయిత కల్పించినదా? అన్న విషయం. మూలంలో Literary Dialect ఉన్నట్లయితే అటువంటి భాషను అనువాదకుడు కూడా తయారుచేయవచ్చు. అయితే మూల రచనలోని భాష ఇందుకు పునాది కావాలి. యూరోపియన్ భాషల్లోకి ఇతర భాషల మాండలికాల అనువాదం చాలా అరుదుగానే జరిగింది. దీనిని బట్టి పాశ్చాత్య అనువాదకులు మాండలికాలను అనువదించడానికి బదులు పూర్తిగా లక్ష్యభాషా రచనలో తొలగించారని చెప్పవచ్చు. ఇది సరైన అనువాదం అనిపించుకోదు. కన్యాశుల్కం నాటకాన్ని ఇంగ్లీషులోకి అనువదించిన వెల్చేరు నారాయణరావు మూలంలోని మాండలిక భాషకు ప్రాధాన్యం ఇవ్వకుండా Standard Englishలోకి అనువదించారు. అనువాదకుడు మూలరచనలోని మాండలికంతో సమానత కలిగిన లక్ష్యభాషా మాండలికాన్ని ఎంచుకోవాలి. సమానత ఉన్న లక్ష్యభాష మాండలికం అనడం వల్ల మూలభాష మాండలికాన్ని బాగా అధ్యయనం చేయవలసిన అవసరం ఉంది. మాండలికాలలోని రకాలు కూడా మాండలిక అనువాదాన్ని నిర్దేశిస్తాయి. ప్రాంతీయ, సామాజిక/వర్గ మాండలికాలు, వైయక్తిక మాండలికాలలో ప్రాంతీయ మాండలికాల అనువాదం మిగిలిన అన్నింటి కంటే కష్టం. మూలానికి తగ్గ ప్రాంతీయ మాండలిక స్వరూపం లక్ష్యభాషలో కొన్ని సార్లు దొరకకపోవచ్చు. అదే వర్గ మాండలికాల విషయానికి వస్తే సారూప్యత

గల మాండలికాలు రెండు భాషల మధ్య ఉండే అవకాశాలు ఎక్కువ. ఉదా: రైతులు మాట్లాడే మాండలికాన్ని రెండు భాషల్లోను గుర్తించి అనువదించుకోవచ్చు. మాండలికాన్ని మాట్లాడినంత సులభంగా రాతలోకి తీసుకు రాలేమన్నది పాశ్చాత్య రచయితలు ముఖ్యంగా ఇంగ్లీషువారి భావన. దీనికి కారణం వారి స్పెల్లింగ్ వ్యవస్థ. ప్రతి పదానికి ఖచ్చితమైన స్పెల్లింగ్ ఉండడం వల్ల ఉచ్చారణ మారినపుడు దానిని అనుసరించి స్పెల్లింగ్ ను మార్చడం వారికి కొంత కష్టమైన పని. ఉదా: A Tale of Two Cities నవలలో క్రంచర్ అన్న పాత్ర మాటలను చూడండి. “What d’ye mean?...What do you want to convey to your own father, you young Rip? (Page: 272). అలాగే Lady Chatterley’s Lover నవలలో D.H. Lawrence వాడిన మాండలికం చూడండి. “Ah’m gettin’ th’ coops ready for th’ young bods he said...” (Page: 125). పై వాక్యాలలో Do youను ‘d’ye’గా రాయడం, I amను ‘Ah’m’గా మాండలికాన్ని చిత్రించడానికే వాడారు. అలాగే పదాల చివరి అక్షరాలను తొలగించడం కూడా కనిపిస్తుంది. ఇది ఆయా మాండలికాల ఉచ్చారణను అనుసరించి చేసిన స్పెల్లింగ్. భారతీయ భాషలు ధ్వన్యాత్మక లిపిని అనుసరిస్తాయి కనుక ఇక్కడి రచయితలకు ఈ సమస్య లేదు.

4. మాండలిక అనువాదం – విధానాలు:

Sienkiewicz (1984: 239) మాండలిక అనువాదానికి సంబంధించి నాలుగు ప్రతిపాదనలు చేశారు.

- Image for Image Substitution: మూలంలోని మాండలికం ఏ అనుభూతిని కలిగిస్తుందో అటువంటి ప్రభావాన్ని కలిగించే లక్ష్యభాషా మాండలికాన్ని ఎన్నుకోవడం.
- Approximate Variety Substitution: మూల మాండలికానికి కొన్ని అంశాలలోనైనా సమానత కలిగిన లక్ష్యభాషా మాండలికాన్ని ఎన్నుకోవడం.
- Neutralization: మాండలికాన్ని వదిలి ప్రమాణ మాండలికంలోకి అనువదించడం.
- Amplification: మూల రచనలో లేకపోయినా అవసరం అనుకున్న చోట మాండలికాన్ని వాడడం.

మాండలిక అనువాదంపై పరిశోధన చేసిన Leszek Berezowski పది విధానాలను ప్రతిపాదించారు.

- Neutralization: మాండలికాన్ని వదిలి ప్రమాణ మాండలికంలోకి అనువదించడం.
- Lexicalization: మూలంలోని మాండలిక పదజాలానికి మాత్రమే పరిమితమైన అనువాదం.

- Partial Translation: మూలంలోని మాండలికం ఉచ్చారణను అనుసరించి లక్ష్యభాషను మాట్లాడడం.
- Transliteration: లిప్యంతరీకరణ
- Speech Defect: లక్ష్యభాషలో పాత్రల సంభాషణల్లో /భాషా ధ్వనులను అసహజంగా పలికించడం ద్వారా మూలంలోని మాండలిక అనుభూతిని కలిగించడం.
- Relativization: మాండలిక అనువాదాన్ని గౌరవార్థక పదాలు, ఉద్దేశిత పదాలకు పరిమితం చేయడం.
- Pidginization: మూలంలో పిడ్జిన్ ఉంటే అనువాదంలో కూడా పిడ్జిన్ ను వాడడం.
- Artificial Variety: లక్ష్యభాషలో సహజంగా లేని కొత్త మాండలికంలోకి మూల మాండలికాన్ని అనువదించడం
- Colloquialization: లక్ష్యభాషలో సహజంగా ఉన్న వాడుక భాషలోకి మూల మాండలికాన్ని అనువదించడం.
- Rusticalization: లక్ష్యభాషలోని ప్రాంతీయ మాండలికంలోకి మూల మాండలికాన్ని అనువదించడం. (Leszek Berezowski. 1997: 42-81).

5. తెలుగు అనువాద నవలల్లో మాండలికం:

తెలుగు అనువాద నవలల్లో మాండలిక భాషా ప్రయోగం విస్తృతంగానే జరిగింది. ఉదా: 1977లో ప్రసిద్ధ కన్నడ రచయిత శివరామకారంత్ రాసిన మరలి మణ్ణగె” నవలను ‘మరల సేద్యానికి’ పేరుతో తిరుమల రామచంద్ర అనువదించారు. రచన అంతా సాఫీగానే వాడుక తెలుగులో జరిగినా అక్కడక్కడా అనంతపురం ప్రాంతపు తెలుగు మాండలిక పదాలు కనిపిస్తాయి. ఉదాహరణకు వడ్లవాడు(వడంగి), పిటారీ(గాదె, గరిసె, కూటి), బొబ్బరుగుడి(మసీదు), ఎడనీరు(లేత కొబ్బరి నీళ్ళు) , కావలి కొప్పెర, ఆయకం(కుదువ), వేసరుకోవడం(విసుగు చెందడం), అంగళం(ముంగిలి) వంటివి. వీటిలో కొన్ని పదాలకు అనువాదకుడే అర్థాలను ఇచ్చారు. కొన్నింటిని పాఠకుడు సందర్భానుసారం అర్థం చేసుకోగలిగినా అర్థంకాని పదాలు ఇంకా కొన్ని ఉన్నాయి. ఉదా:కశ్చనగాడు, తలతగ్గించుకొనిరావడం, సవతిపైన పిల్ల. “అర్థం తెలియని మారుమూల పదాల నుపయోగించాలన్న కోరిక కొంతమంది కవుల కుండవచ్చునేమో కానీ నవలా రచయితకు ఉండకూడదు. అతడు నిత్య వ్యవహారంలోని పదజాలాన్ని, వాక్య నిర్మాణాన్ని ఉపయోగించవలసి ఉంటుంది”(వెంకట సుబ్బయ్య, వల్లంపాటి. 1994: 86). పాశ్చాత్య

నవలకు తొలి రూపంగా చెప్పే రాబిన్ సన్ క్రూసోలో కూడా మాండలిక భాషలు కనిపిస్తాయి. రాబిన్ సన్ దగ్గర పనిచేసే ఫ్రైడే పాత్ర ఈ మాండలికాన్ని మాట్లాడుతుంది. దీనిని మాండలికం అనడం కంటే పిడ్జిన్ (Pidgin) అనడం ఉత్తమం. పిడ్జిన్ అంటే వేరు వేరు భాషలు, సంస్కృతులకు చెందిన వ్యక్తులు ఒకచోట చేరినపుడు వారి మధ్య సంభాషణ కోసం రెండు భాషల్లోని పదాలను అవసరం మేరకు వాడుకోవడం వల్ల ఏర్పడిన భాష. ఉదా: “Why you angry mad with Friday what me done?” I asked him what he meant: I told him I was not angry with him at all. “No angry! No angry!” says he repeating the words several times. “Why send Friday home away to my nation?” (Daniel Defoe. 1719: 361). తెలుగులో దీనికి అనువాదం వచ్చినప్పటికీ మాండలికానికి అంతగా ప్రాధాన్యం ఇవ్వలేదు.

90వ దశకంలో వచ్చిన అనువాద నవలల్లో మధురాంతకం రాజారాం అనువదించిన చిత్ర సుందరి నవలను పేర్కొనాలి. తమిళంలో అఖిలన్ రాసిన ఈ నవల జ్ఞానపీఠ పురస్కారాన్ని పొందింది. ఈ అనువాదంలో గ్రాంథిక, వ్యావహారికాలు కలిసి కనిపిస్తాయి. ఉదా: “కల్పనా కౌశలాని కిక్కడ అడ్డుకట్టలు వేయకపోవడం వల్ల ఎవరెవరి మనోధర్మాని కనుగుణ్యంగా వాళ్ళు బొమ్మలు గీస్తున్నారు” (రాజారాం, మధురాంతకం. 2014: 103). “ఆనంది అలాగే అవనతముఖిగా నిశ్చలంగా నిలబడిపోయింది” (రాజారాం, మధురాంతకం. 2014: 329). పరతెంచిపోవడం (పారిపోవడం), బిక్కరించడం, వేగిరించడం, పట్టెకాచినట్టు, అచ్చుకోవడం (పూచీ పడడం), అవాలాపడడం (పూచీ పడడం), నుగ్గునూచం చేయడం (పొడి పొడి చేయు) వంటి పదాలను పరిశీలించినపుడు రాయలసీమ మాండలికం ఉందని తెలుస్తుంది. ఈ పదాలు పాత్రల సంభాషణల్లోకాక రచయిత (ఇక్కడ అనువాదకుని) వర్ణనలు, వివరణల్లో కూడా కనిపిస్తున్నాయి.

రాజారాంగారు రాయలసీమ మాండలికంలో మంచి కథలు రాశారు. వారి భాషలో, రాతలో ఆ ప్రాంత మాండలిక ప్రభావం సహజమే. కానీ అనువాద రచనలో ఇటువంటి పదాల వాడకాన్ని ఏ మేరకు అనుమతించ వచ్చినేది పరిశీలించ వలసిన అంశం.

రచనలో మాండలికాన్ని ఎంత మేరకు వాడారు అన్నది కూడా పరిశీలించ వలసిన అంశమే. పాశ్చాత్య రచయితలు మాండలికాన్ని కొన్ని పాత్రలకే పరిమితం చేసి రచనలు చేశారు. ఛార్లెస్ డికెన్స్ రచన Hard Times కూడా ఈ కోవలోకే వస్తుంది. ఈ నవలలో స్టీఫెన్ బ్లాక్ పూల్ అన్న పాత్ర ద్వారా మాండలికం పలికించారు. స్టీఫెన్ ఆనాటి ఇంగ్లండులోని నిరక్షరాస్యులైన కార్మిక వర్గ మాండలికాన్ని మాట్లాడతాడు. పారిశ్రామిక విప్లవంతో ఇంగ్లండు ఉత్తర ప్రాంతాల్లో మిల్లు, గనుల పరిశ్రమలు వృద్ధి

చెందాయి. దీనితో కార్మిక వర్గము, ఆ వర్గానికి చెందిన భాషా వైవిధ్యమూ ఏర్పడ్డాయి. ఈ కార్మిక వర్గం పట్ల పాఠకులలో సానుభూతిని ఏర్పరచడానికి, పారిశ్రామికీకరణ వలన ఏర్పడ్డ సామాజిక వర్గ భేదాలను చిత్రించడానికి డికెన్స్ మాండలికాన్ని సాధనంగా వాడుకున్నాడు. ఉదా: I've tried a long time and 'ta'nt got better. But thou'rt right; 't might mak folk talk, even of thee. Thou hast been that to me, Rachael through so many year: thou hast done me so much good and heartened of me in that cheering way, that thy word is a law to me. Ah, lass and a bright good law! Better than some real ones.” (Charles Dickens. 1850: 66).

“అవును రాషెల్. నీవు చెప్పింది నిజమే. ఆలోచించకుండా హాయిగా ఉండాలని ఎంతో ప్రయత్నించాను. కాని లాభం లేదు. అలా ఉండలేకపోయాను. మన నేస్తాన్ని గురించి ప్రజలు అనేక విధాలుగా ఆడిపోసుకున్నారు. అప్పుడు నీవు నన్ను ఎంతో ఓదార్చావు. నీ మాట నాకు పెట్టని కోట. శాసనం!- అన్నాడు స్టీఫెను!” (రామదాసు, బెల్లంకొండ. 2015: 58). మూలంలో కనిపించిన మాండలిక భేదాలు అనువాదంలో కన్పించడం లేదు. చాలా వరకు ప్రమాణ మాండలికంలోకి అనువదించారు.

మాండలిక భాష కనిపించే మరొక నవల రాబర్ట్ లూయీస్ స్టీవెన్ సన్ రాసిన Treasure Island. ఈ నవలలో సముద్రపు దొంగల మధ్య సాగే సంభాషణల్లో ఎక్కువగా మాండలికం కనిపిస్తుంది. ఇంగ్లండు నైరుతి ప్రాంతంలో మాట్లాడే మాండలికం ఇది. స్టీవెన్ సన్ దీనిని ఎంచుకోవడానికి చారిత్రక కారణమే ఉంది. పదిహేడవ శతాబ్దంలో అధికంగా సముద్రపు దొంగలు ఇంగ్లండు నైరుతి ప్రాంతాల నుండే వచ్చారు. అందువల్లనే నవల మొత్తంలో వారి మాండలికాన్నే వాడారు. ఉదా:

- “Ax your pardon, Sir, returned one of the men: ‘you’ are pretty free with some of the rules.” (Robert Louise Stevenson. 267).
- Why did they want out? I dunno, but it's pretty plain they wanted it” (274).

పై వాక్యాలలో Askను Axగా, don'tను dunnoగా మాట్లాడడంలో మాండలిక లక్షణాలు కనిపిస్తాయి. నండూరి రామమోహన రావు 'కాంచనద్వీపం'గా ఈ నవలను తెలుగు చేశారు. ఇంగ్లీషులో కనిపించే మాండలిక ఛాయలేవీ తెలుగు అనువాదంలో కనిపించవు. ఒక్క లాంగ్ జాన్ సిల్వర్ పాత్ర మాత్రమే తస్యాదియ్య అన్న మాటను వాడతాడు. మిగిలిన నవల అంతా ప్రమాణ తెలుగు మాండలికంలో సాగుతుంది.

ప్రాంతీయ, సాంఘిక పునాదులు రెండిటి కలయిక వల్ల ఏర్పడిన మాండలికాలు అమెరికాలో కనిపిస్తాయి. అమెరికాలోని ఆఫ్రికా మూలాలున్న ప్రజల ఇంగ్లీషును ఇందుకు ఉదాహరణ చెప్పవచ్చు. ఈ మాండలికంలోని పాశ్చాత్య రచనల అనువాదాలు కూడా తెలుగులో కనిపిస్తాయి. ఎలెక్స్ హాక్స్ లీ Roots నవలను ఏడు తరాలు పేరుతో సహవాసి, హారియట్ బీషర్ స్తోవే Uncle Tom's Cabin నవలను టామ్ మామ ఇల్లు పేరుతో దిగవల్లి వెంకటశివరావు, మార్గరెట్ మిచ్చెల్ రాసిన Gone with the Wind నవలను చివరకు మిగిలింది? పేరుతో ఎమ్. వి. రమణారెడ్డి, హోవార్డ్ ఫ్రాస్ట్ Freedom Road నవలను స్వేచ్ఛాపథం పేరుతో రంగనాయకమ్మ, Spartacus నవలను అదే పేరుతో ఆకెళ్ళ కృష్ణమూర్తి తెలుగు చేశారు. మొదటి మూడు నవలలు ఒకే కాలాన్ని, ప్రాంతాన్ని చిత్రించే నవలలు. అమెరికా అంతర్వ్యుద్ధ సమయంలోనూ అది గడిచిన తరువాత ఏర్పడిన పరిస్థితులను ఈ నవలలు చిత్రిస్తాయి. బానిసలుగా అమెరికాలో బతుకుతున్న ఆఫ్రికన్లు/నల్లవారి జీవితాలను చిత్రించిన నవలలు ఇవి. బానిసలకు చదవడం, రాయడం అనేవి ఆ కాలంలో నిషిద్ధాలు. అందువల్ల వారి ఇంగ్లీషు ఒక కొత్త మాండలికాన్ని తయారు చేసింది. టామ్ మామ ఇల్లులో టామ్, హేలీ, ఏడుతరాలు నవలలో ఫిడేలయ్య, చివరకు మిగిలేది?లో మామీ పాత్రలను ఇటువంటి మాండలికానికి ఉదాహరణగా చెప్పవచ్చు. ఈ మాండలికం అమెరికా దక్షిణ రాష్ట్రాలలోని ఇంగ్లీషు భాష నుండి ఏర్పడింది. African American Vernacular English (AAVE)గా పైలిచే ఈ మాండలిక పుట్టుకకు సబంధించి భిన్న వాదాలు ఉన్నాయి. పై నవలలను తెలుగు చేసిన అనువాదకులందరూ ఈ మాండలికాన్ని నిరక్షరాస్యుల మాండలికంగానే అనువదించారు. ఉదా: "I foun' out, she told him one day, "dat massa done writ out a will that if he die an' ain't got married, his slaves gon' go to little Missy Anne. But de will say if he do marry, den he wife would git us slaves when he die"(Alex Haley. 1992: 320).

"నీకీ సంగతి తెలుసో లేదో! అయ్య వీలునామా రాశాడంట, తను మళ్ళీ పెళ్ళాడకుండా చనిపోతే తన బానిసలంతా మిస్సీ ఆనీ ఆస్తవుతారని అందులో రాశాడంట! పెళ్ళాడితే మనమంతా అతని భార్యకి దక్కుతామంట!" (సహవాసి. 2017: 106).

పై అనువాదంలో సహవాసి చేసిన వాడిన మాండలికం ఏ ప్రాంతానికీ చెందింది కాదు. ఒక రకంగా ఈ మాండలికాన్ని అనువాదకుడే తయారుచేసి వాడారు. అందువల్ల దీనిని Literary Dialect(సాహిత్య మాండలికం)గా పరిగణించవలసి ఉంటుంది.

ఒక్క రమణారెడ్డిగారు మాత్రం చివరకు మిగిలింది? లో రాయలసీమ మాండలికాన్ని వాడారు. అయితే ఆయన వాడిన కొన్ని పదాలు కొన్ని ఇతర ప్రాంతాల వారికి తెలిసే అవకాశం లేదు. ఉదా: ఉరువులు(దేవుని కైంకర్యమునకై వినియోగించు వస్తు సామగ్రి), అంబేద, కొతుకు(సంకోచంతో మాట్లాడడం, వర్ణలోపంతో మాట్లాడడం), కుద్దుగా(స్వయంగా), నెరసుకోవడం(తిట్టుకోవడం) వంటివి. విభక్తి ప్రత్యయాలను కూడా రాయలసీమ, తెలంగాణలోని కొన్ని ప్రాంతాల్లో వాడే భాష ఆధారంగా వాడారు. ఉదా: “ఒక్క నిమిషం ఇలా వచ్చి నా పక్కలో కూర్చోండి(రమణారెడ్డి, యం. 2012: 416).“ఆమె పక్కలో ఆప్యాయమైన చిరునవ్వుతో నిలబడివుంది మెలనీ” (రమణారెడ్డి, యం. 2012: 112). పుస్తకం చివరనైనా అనువాదకుడు పాఠకులకు కొత్త అనిపిస్తాయన్న పదాలకు అర్థ వివరణలు ఇచ్చి ఉండవలసింది. నవల మధ్యలో ఒకే ఒక చోట బ్లాక్ మెయిల్ పదానికి వివరణ ఇచ్చారు. అది నేడు చాలా మంది తెలుగు వారికి తెలియని పదం కాదు.

తెలుగు మాదిరిగానే తమిళ భాషలోను అనేక మాండలికాలు ఉన్నాయి. బట్టికలోవ(మట్టక్కళప్పు పేచ్చు తమిళ్), బ్రాహ్మణ, మధ్య, కొంగు, కుమరి, అయ్యంగార్, మద్రాసు, మధురై, తిరునల్వేలి, నిగుమ్మో, సంకేతి వంటి మాండలికాలు ఉన్నాయి. పాత్రోచితంగా ఆయా మాండలికాలను రచనలో వాడుకున్న రచయితలు తమిళంలోనూ కనిపిస్తారు. ఉదా: జయకాంతన్ తమిళంలో రాసిన ఒరు నడిగై నాడగం పార్కిరాళ్(ఒక నటి నాటకం చూస్తున్నది) నవలను తెలుగులో కళ్యాణి పేరుతో జిళ్ళేల్ల బాలాజీ అనువదించారు. చాలా వరకు పాత్రలు మద్రాసు మాండలికంలో సంభాషిస్తే అణ్ణాసామి(తెలుగులో ఆనందరావు) బ్రాహ్మణ మాండలికంలో సంభాషిస్తాడు. ఉదా: కల్యాణి! నాన్ ఇవరై ఉనక్కు అరిముగప్పదుత్తి వైక్కణమ్. మిస్టర్ రంగా! మన్నిచ్చుకుంగ సార్. నంబ ఎనిమీ నెంబర్ వన్. అదుక్కాగ దాన్ కొంజెమ్ ఓవరా చత్తమ్ పోట్టుట్టేన్. ఇ యామ్ సారీ మిస్టర్ రంగా. నీంగ ఇరుండు నాడగం పార్కువిట్టుత్తాన్ పోగణమ్. నీంగ తిట్టుంగో. అదనాలే పరవాఇల్లై. ఆనాల్ నాడగం పాత్తుట్టు పోంగో) (జయకాంతన్. 2002:32).

కళ్యాణి నేను ఈయన్ను నీకు పరిచయం చేయాలి. ఇతను మిస్టర్...దివాకర్(తమిళంలో రంగా ఇక్కడ దివాకర్ అయ్యాడు) మన ఎనిమీ నెంబర్ వన్. అందుకే నేను కాస్త ఓవర్ గా మాట్లాడేశాను. అయామ్ సారీ మిస్టర్ దివాకర్. మీరు చివరి వరకు ఉండి నాటకం చూసే వెళ్ళాలి. మీరు ఎన్నైనా తిట్టండి,

అయినా ఫరవాలేదు, కానీ నాటకం చూసే వెళ్ళాలి-(బాలాజి, జిళ్ళేల్ల. 2006: 09). తెలుగులో ఇటువంటి మాండలికం లేదని చెప్పలేము కాని సాహిత్యంలో నేడు వాడుకలో లేదు. బహుశా ఈ కారణం వల్లనే అనువాదకుడు ప్రమాణ మాండలికంలోకి అనువదించాడు.

మార్క్ ట్వేన్ హాకెల్ బెరిఫీన్ నవలలో చాలా పాత్రలు మాండలికంలో సంభాషిస్తాయి. ఈ నవలను నండూరి రామమోహన రావు తెలుగు చేశారు. మూలంలో కనిపించినన్ని మాండలిక భేదాలు అనువాదంలో కనిపించవు. తెలుగులో ఇంకా రెండు మహానగరాలు, హరీపోటర్, మొపాసా కథలు, మృతజీవులు(నికొలాయ్ గోగోల్ నాటకం) వంటి అనువాద రచనల్లో మాండలిక ఛాయలు కనిపిస్తాయి. మొత్తం మీద ఈ రచనలను పరిశీలించినపుడు తెలుగు నవలానువాదకులు మాండలికాల అనువాదంలో ప్రధానంగా మూడు పద్ధతులను పాటించారని చెప్పవచ్చు. ఒకటి మాండలికాన్ని వదిలి ప్రమాణ మాండలికంలోకి అనువదించడం. రెండు అనువాదకుడు కొత్త సాహిత్య మాండలికంతో మూల మాండలికాన్ని అనువదించడం. మూడు మూల భాష మాండలికానికి దగ్గరగా ఉందనుకున్న లక్ష్యభాష మాండలికంలోకి అనువదించడం. తెలుగు అనువాదాలలో ఈ మూడో ప్రక్రియ అంత ఎక్కువగా జరగలేదు. మాండలిక అనువాదానికి పూనుకునే ముందు అనువాదకుడు మూలరచన మాండలికాన్ని అర్థం చేసుకోవడమే కాక మూలానికి తగ్గ లక్ష్యభాష మాండలికాన్ని ఎంచుకోవాలి. అంటే లక్ష్యభాషలో ఉన్న వివిధ మాండలికాలను అనువాదకుడు పరిశీలించాలి. అయితే అన్ని మాండలికాలను అవగాహన చేసుకోవడం ఎవరికైనా సాధ్యమయ్యే పనికాదు. ఇందుకోసం మాండలిక పదకోశాలను తయారు చేసుకోవలసిన అవసరం ఉంది. ఇతర సాహిత్య ప్రక్రియలైన కవిత్వం, కథ, నాటకం మొదలైన వాటిలో మాండలిక అనువాద విధానాలపై మరింత పరిశోధన జరగవలసిన అవసరం ఉంది.

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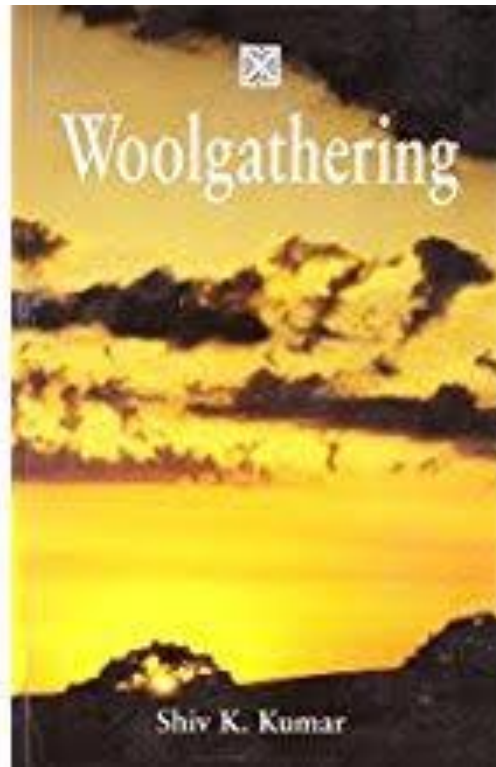
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Treatment of the Celestial Objects in the Select Poems of Shiv K. Kumar

P. Dharani, Research Scholar and Dr. G. Aruna Devi, Assistant Professor

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Courtesy: www.amazon.in

Abstract

Shiv K. Kumar is a well-known poet and novelist of Indian English Literature. He writes poems on various themes like, Nature, Love, Sex, Social consciousness, Death etc., He is known for his extraordinary use of images and symbols. He is interested to write poems on the celestial objects like the Sun, the Moon, Stars and other heavenly objects. This article focuses on some of the best celestial poems of Kumar. It explores Kumar as a great admirer of Nature which is obviously seen through his description of the celestial objects.

Key Words: Shiv K. Kumar, Celestial objects, the Sun, the Moon, Space, Stars, the Earth, Nature

Shiv K. Kumar

Shiv K. Kumar is prominently known as a poet and novelist who, besides poetry and novels, writes short stories, a drama, many critical essays and translations. Being inspired by various writers like T. S. Eliot, Ezra Pound, D. H. Lawrence, Sylvia Plath, Joseph Conrad and Faiz, his poetry and novels always bear the influence of these writers in spite of his originality. Being an ardent follower of the Imagist Movement, he writes poetry in free verse which allows the writer to express the feelings and emotions in an unrestricted way. Above all his verses are known for its epigrammatic

style. Being a recipient of Sahitya Akademi Award and Padma Bhushan Award, he occupies a unique place in Indian English Literature.

Poems on Celestial Bodies

Poems on the celestial bodies like the Sun, the Moon and the Stars are not a new one in English Literature. Many writers like Shakespeare, Keats, Shelley, Walt Whitman, and Robert Frost write many space poems. The poems like, “The Moon” by R. L. Stevenson, “Night” by William Blake, “The Early Morning” by Hilaire Belloc, “Stars” by Bronte Sisters, “The Moon” by Emily Dickinson, and “To the Moon” by Shelley are some of the well-known space poems. Shiv K. Kumar, an adorer of nature spends most of his time and ink to admire nature. Among many components of Milky Way, the moon, “the most beautiful lady of the universe”, attracts Kumar a lot. Many of his poems talk of moon in different perspectives. A poet is a man who practices himself to envision and see every natural object, every time, in a similar way. His perspectives must be different even though the objects are the same.

Select Poems of Shiv K. Kumar

The poem, “Moongazing” looks like a nature poem, but it is a satirical poem of Shiv K. Kumar. He is an eco-conscious person who hesitates to accept the scientific advancements and technological developments. The poem, “The Computer” is the best instance for his hatred towards the science and technology. In the poem, he addresses computer as a “Delphic box” which very often confuses the user. According to him it is not user-friendly. He says, “I cannot commune with this Delphic box.” (1) He is not pleased with the developments taking place in this modern world. He does not want the eco system to be disturbed by the scientific advancements. The poem “Moongazing” censures the attempt of man to step in to the moon, one of the important celestial bodies of the cosmos. Generally, moon easily attracts the attention of the writers. Moon is addressed by the great romantic poet Shelley in his “To the Moon” as pale faced who becomes tired of climbing to the heaven. The American writer, Nathaniel Hawthorne adores the beauty of the moon by calling it as silver moon. Kumar in this poem approaches moon in a different way. He says, “The face in the silver mirror/no longer smiles.” (1-2) Here, silver mirror refers to the moon and he believes there is someone’s face reflects in the silver mirror moon.



Courtesy: www.amazon.in

Kumar feels that, in those days man spies the movement of the enemies around his castle or nation alone but now his vision becomes wide and his sight falls on the major celestial body, the

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moon. He does not want man to do research in other planets to find out any possibility for living. He avers the beauty and smile of the moon is declined once the masked man enters into the space of the moon. He calls the space suit as masks and the astronauts as intruders: “But now the masked man/ intruders zoom in, like ravens” (5-6). Generally, Raven is considered as an ill-omen bird. The famous structuralist, Claude Levi Strauss mentions raven as a bird which is associated with death and ghost. Hence, by comparing the astronauts to the ravens, he expresses his hatred towards the people who step in to the moon for research.

Through the research of the astronauts, it is clearly exposed that there is no possibility for living in the moon. Moon is filled with dust, and it does not have any essential things for the survival of man. On knowing the condition of moon, the researchers lack their spirit and the research ends in failure. But it is always the nature of man to accept the failure, and here the great scientists are not an exception. They take a small rock from the moon to prove their visit in the moon. The poet compares the rock to the most precious Kohinoor diamond and mocks the activity of the astronauts: “. . . But not/ without carrying away a baby-rock, / as if it were the Kohinoor” (15-17).

Earth

According to the author, the Earth is the place allotted by the God to live. It is the place for men, animals, plants, and thousands of creatures created by God. He questions why man is eager in search of another place to live since he possesses the most beautiful planet, the Earth. Instead of protecting the planet in his hands, he spends money to know about the sources available in another planet. He does not want the nature to be disturbed by man. He wants to leave it and keep it as it is.

Celestial Bodies

Another beautiful poem about one of the celestial bodies by Kumar is “Counting the Stars.” It describes, how the stars play hide and seek game with the poet who counts the stars. Generally, it is impossible to count the stars that present in the sky. But the poet starts the poem with a positive note. He thinks it is possible to count the starts: “I thought it could be done” (1). To get succeed in the counting process, he wishes to separate the stars into small groups and count. He chooses a small cluster of stars which is there just above the steeple of Shiva temple. When the poet is about to finish his counting process, the stars start to play with him. Kumar is known for his sexual images. This poem is also not an exception. He says that the star enters into the body of another star to enjoy the sexual pleasure. He says:

But I had hardly gone midway
when they started playing hide and seek –
they even entered each other’s bodies
to savour consummation (4-7)

Connecting Normal Acts to Other Types

It is the quality of the poet to connect a normal action with his thoughts. Here, the appearance and disappearance of the stars are a normal action. But the poet connects it to the sexual discourse, a hyperbolic statement. Though it is a hyperbolic statement, it beautifies the poem. Kumar is addressed by the critics as a metaphysical writer who is known for his different and unfamiliar metaphors. The movement of the stars is compared by the poet to the movement of the pawns in the chess board. He also says that the stars change itself in a fraction of seconds. A single star becomes double in a minute and plays with the poet by confusing him. Finally, the hope of the poet goes away, and he gives up the attempt of counting stars: “Each star seemed to change its stance/ from monism to dualism. / I threw up my hands in despair” (9-11).

Finally, the poet ends the poem with a wish. He wants the stars to be a constant body like the Sun and the Moon. He does not want the ever-changing attitude of the stars which acts as a barrier to count it. If it is constant like the Sun and the Moon, it can be easily counted easily. With this impossible wish, he puts an end to the poem, "Counting the Stars." This poem reminds the poem by Amiri Baraka's "Preface to a Twenty Volume Suicide Note" which too has a reference about the counting of stars.

Contrast Between the Life in Space and the Earth

Another interesting poem which contrasts the life in space to the life in the Earth is "Space Up There." All the poems of Kumar do justice to the title, in that way. The poem, "Space Up There" expresses the peaceful life of space which is totally contrast to the earthly life. One can find the longing of Kumar to go and settle in the space instead of tolerating the disgusting, moral less society of the Earth. The poem is an imagination of the poet who thinks of his life in space which ultimately reduces his pressures and gives pleasure. One can find contradictory statements prevail in the poems of Shiv K. Kumar. In the Poem, "Moongazing," he does not want man to go to other planets and disturb the space, but in the poem, "Space Up There" he wants to go to space and wishes to lead a peaceful life there. This contradiction can be justified by the statement of Roland Barthes in his work "Death of the Author." who says that the writer must not be aware of what he is writing. In that way Kumar, a true poet is unaware of his contradictory ideas expressed in two different poems.

One night, the poet envisions himself climbing through the ladder to the sky. He wishes to escape from the venomous place, the Earth which is filled with cunning people whose words and actions hurt others like the stinging bees. The comparison of the six sensed selfish inhabitants of the Earth to the stinging bees is an appropriate one. He wants to escape from the ill-natured people of the Earth, and hence he wants a place in the space.

The poet becomes tired both physically and mentally. He imagines going to the sky and lying down on the cloud -bed which is so feathery and soft giving a soothing effect to his exhausted body and soul. He is sure that he never gets any peace of mind in the Earth. Unlike the Earth, the space gives comfort to him. Kumar wishes to sleep in the cloud- bed and dreams of various things: "I Propose to stretch my jaded body there/ on the thistledown bed of a cloud/ and dream away" (6-8). The last three lines explore the ill nature of the people in the Earth. He mentions the place Earth as a place of fights and jealousy. One can compare the world portrayed by Kumar to the land of Kurushetra. He says: "Down there, there is too much of wrangling/ and heartburning. It's not a place/ for lovers and dreamers." (9-11) The poem, "Space Up There" is a perfect satire on the worldly life and the people of the Earth. The poet wants a peaceful life which he does not get in the Earth. But the space is a suitable place to dream and think which the major sources for the writers and artists.

Sunrise

The poem, "Sunrise" is a poem about dawn and dusk at surface level, but a deep analysis gives a deep meaning in which the poet preaches the readers to get rid of the mental fear about death. This short poem consists of two stanzas with five lines each. The first stanza sketches the beauty of the Sun rise and its magnificence. It is a known fact that because of the movement of the Earth, the Sun seems to rise from the East direction, but the people always perceive that the Sun rises in the East and sets in the West. The poet, like a normal human being, says that the Sun rises from the underworld in orange colour, and slowly it changes its orange shade to white rays. He says: "As the orange glow surfaces from the underworld/ and gradually deepens into white haze" (1-2).

The magnificence of the Sun is clearly explored by the poet as when the rays of the Sun falls on the Earth, no object is bold enough to stand before it and hence they shed off its pride self. When the Sun passes its flaring rays, the clouds scatters, the strong-headed Ashoka tree and Coconut tree shed off their prideful nature and become passive: “Every object is stripped- / clouds, like skeletons of greyhounds, / conceited Ashoka trees or self-righteous coconuts” (3-5).

The last five lines of the poem are the best example to teach the readers about how to approach life and death. No writer can surpass Kumar in motivating his readers to lead the life in a positive way. With the great splendour, the Sun rises in the morning, but the same Sun engulf itself in the same underworld in the evening. This is a lesson to every man of the world. Through its death and rebirth, the Sun becomes a great role model for human society. Man has to approach death in a easy way just like the Sun. A matured mind accepts the fact that death is common, and there is always a possibility for rebirth. Hence, death leads to a new life. It accepts readily that birth, death, and rebirth are common in a man’s life:

But it’s such beginnings that befuddle my mind-
first a promise of grace and beauty
then the decent into the grave.
But how can you confront the sun
if you don’t seek rebirth after each death? (6-10)

The above lines can be approached in a different way too. It gives motivation to man to struggle till he wins in the life. Success and defeat are quite common in the life of man, and hence, he must not be muffled by the defeats he faces in his life. If there is death, rebirth is always there to show a new path to live. Like the Sun, everyone of this world must struggle to rise in the life. By portraying Sun in a positive way, he proves the words of William Wordsworth that Nature is a teacher.

Celebration of Images

Kumar’s poems are celebrated for its images. Being a follower of the Imagist Movement, Imagery plays a prominent role in his poems. His poem, “Images” is the best instance to prove his passion for images. The poem, “Dawnbreak over Khasi Hills” paints the act of sun rise aesthetically with apt images. He says that before the dawn disappears, the Sun appears and peeps its head: “Here the Sun rears its head/ even before the dawn bares its ochre fangs” (1-2). Here, the “ochre fangs” is a visual imagery used to denote the shape yellowish orange rays of dawn.

Kumar’s poetic quality and uniqueness is revealed through his comparison of the singing of the bird, sparrow to the requiem. Here, the dirge song is an auditory image which appeals to the ears. The imagination of the poet is unparalleled when he compares the sweet song of the sparrows to the dirge song for the death of night. The birth of the Sun naturally expresses the end of the night. End here refers to the death of the night. It is usual for a bird to sing song in the morning, but the poet says that the sparrows are not just singing, but it mourns for the death of the night through its melancholic singing.

To Conclude

Through the poems mentioned above, the poetic quality of the poet is clearly seen, and it helps the readers to understand how Kumar treats the heavenly objects in his poems in an impressive way. Each poem is unique in its way talking about the celestial objects like the Stars, Moon, and Sun. Each celestial object has its own quality and its own inimitability. They are totally different from

each other; likewise, his way of treating the celestial objects is also different. Thus, by approaching different things differently, his perception is also different among the galaxy of poets in the Indian English Literature.

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P. Dharani
Department of English
PhD Research Scholar
Annamalai University
dharaformail@yahoo.co.in

Dr. G. Aruna Devi
Department of English
Assistant Professor
Annamalai University

**Rudyard Kipling – A Stern Realist
Envisioning the Image of India in His Short Story**

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



Rudyard Kipling (1865-1936)

Courtesy: https://en.wikipedia.org/wiki/Rudyard_Kipling

Abstract

This paper throws light on Kipling's social vision of India. He presents a larger vision of a greater India in his short stories, and he projects multi-racial and multi-religious Indians. Through the works of Kipling, one can see India with his own eyes and realise the potential value of India. This article examines how he brought about the picture of India from three angles – social, realistic and natural.

Keywords: Rudyard Kipling, superstition, religion, vision of India, customs of Anglo-Indians.

Culture, Tradition and Heritage – Life-like Picture of India

It is generally agreed that when one speaks of the image of India or any other country, one naturally has in mind the culture, tradition and heritage of that country. In this respect, Rudyard Kipling has caught the image of India successfully in his short stories. Kipling's image of India is a life-like picture of India during the nineteenth century, when India was under the British rule. In his works, either short stories or fiction, one can find rich portraits of India, teeming with millions of people, their

customs and manners, beliefs and superstitions. Not only does Kipling transcend all barriers and beliefs in the oneness of humanity, but his works also show his tendency towards national integration.

Imagery of Magical India

Kipling's social vision in his works reveals an imagery of magical India for readers all over the world. His view of the world was inexorably conditioned by the land and the people amongst whom he had grown to maturity. His technique in the short stories is unique in the sense that the social vision is presented through the medium of a narrator, who forms part of Kipling's imagination. The narrator reveals an ability to analyse the problems of the characters in the short stories and is able to suggest solution not perceptible to the average man. The images of India are from three angles – social, realistic and natural. The image of India as a land of gold and jewels, magic and marvels and “the glory that was Ind” had fired Kipling's imagination. No doubt, as a poet, story teller and novelist, Kipling has caught and reproduced the picturesqueness of India. In the words of S.T. Sharma, “Deeply influenced by the national character of India, Kipling identifies himself with the various aspects of Indian life” (P 55)

Not a Critical Westerner

Kipling's interest in India is not that of a critical westerner but that of one who has a sense of belonging to the country of his choice. “Obviously Kipling spent most of his time in India, and for that matter, a good deal of life, eagerly picking up little pieces of knowledge” (Shanks 42). Hence, not only do his novels but also his short stories present authentic glimpses of Indian society. Having established himself as a great force in Anglo-Indian literature, he has proved himself to be a realist with a romantic stuff, almost as a mouth piece of classes and types and even the young seer in India. He is so popular that the English and the Indians read him alike because his works are nothing but a record of the image of India. His short stories do significantly portray the Images of the British and his image of India is “life-like”. He does effectively convey an impression of “real” India.

From Direct Observation

Kipling, like Meadows Taylor and Joseph Conrad, is said to have written from direct observation and experience. Ernest A. Baker rightly observes:

“It seemed as if he must have been born mature, so infallible were eye, judgement and pen, the reason being that he had learned assurance and swiftness in the school of journalism” (P 105)

Rudyard Kipling's Stories

Born in Bombay in 1865 as the son of the versatile John Lockwood Kipling, Kipling enjoyed India rather freely as a child till the age of six. He himself said:

“I have loved the voices of night winds
through palm or banana leaves, and
the song of the tree-fogs” (Something of Myself 2)

Those happy and carefree days and his journalistic career in India between 1882 and 1887 formed the black cloth of his short stories. He had no pre-conceived views on religion nor any deep feeling for one particular faith. “Kipling was always tender to those of any religion who needed the support of faith” (Dobree 9). His extended vision of religion hovered between the Christianity of the

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west and the mysticism of the East. It is an attitude of comprehensive tolerance. He is not an unbeliever on the contrary, he can accept all faiths: that of the Moslem, that of the Hindu, that of the Buddhist, Parsee or Jain. In India, Kipling not only developed an attitude to be tender to any faith but also imbibed, the spirit of India by being always in the company of the children of the native servants. The numerous stories and legends that the natives knew by heart and narrated in such a vivid language kept him spell-bound. “It was a pleasant way of life for a child, and Kipling returned to it nostalgically in several of his stories” (Cornell 2).

Kipling’s Images

In order to understand Kipling’s images, one should know of India herself. When Kipling arrived in India in 1882, its political condition was complex. “The world he entered was very different from the world we live in now”. There were two major forces at work. There was the pressure of the Indians towards national unification and self-government and an equal pressure of the English national conscience towards more efficient and beneficent government of the Indians. Kipling was exposed to a land with its bewildering variety of people, rich cultural traditions, social organisations, intellectual achievements, speculative thoughts, emotional and aesthetic sensibility in art forms. Above all, there were the metaphysical truths of Indian philosophy stamped on the general mind of the people. He realised the potential value of British India as the subject source for his works and wrote about the society best known to him. A series of his short stories published weekly soon earned him a good reputation in the Anglo-Indian community. “These delightful stories, full of action and local colour, were collected in 1888 and published as *Plain Tales from the Hills*” (Giants of Literature 14).

Curiosity about Ordinary Man

What gave Kipling’s works universal value is his insatiable curiosity about ordinary man and common things in India. Everywhere in India, in the bazaars, on the slope of the Himalayas and in the native status, he met the creditable diversity of creatures which go to make up the social image of India. In the short stories, Kipling has presented the many faces of India in all their beauty, power and truth.

“This great and beautiful land” as Kipling described India, is not the India of today. The “real” India of Kipling’s short stories is the old pre-partition India about the 1880’s when the English were ruling over the natives of India. His short stories are a record of his vision of the Anglo-Indian Empire.

The social vision of India that Kipling projected in the short stories is not a prejudiced or narrow vision of an Englishman in India. Kipling presents a larger vision of a greater India, the vision of a country with its age-old mountains, rivers, cities, highways, multi-racial and multi-religious Indians who have their roots in a very ancient past. It is the vision of a story teller “who looks at the world around him through Indian eyes’ rather than with the Western eyes and whose sensibility too is more Indian than Western” (Ramamurthi 34). This is because Kipling was intrinsically connected with India by his birth.

Something of Myself

In *Something of Myself* written in his seventieth year, Kipling recollected India of his early days thus:

“My first impression is of daybreak,
light and colour and golden and
purple fruits at the level of my shoulder.

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This would be the memory of early morning walks to Bombay fruit market with my ayah and later with my sister in her perambulator, and of our returns with our purchases piled high on the bows of it” (Kipling in *Something of Myself* 1)

Young Kipling’s Discovery of India

The short stories are the young man’s discovery of India. As Louis L.Cornell puts it, “As an artist, he continued to aim at verisimilitude, at the portrayal of a ‘real’ India free from the obscurities of ignorance, timidity and sham romanticism, as a journalist, he saw India with the personal and discriminating vision that we associate with writers of fiction” (P 141). All his short stories have a genuine Indian atmosphere about them. They are the product of a vividly realised personal experience, shrewd observation and intimate acquaintance with India. W. Somerset Maugham observes:

“It is true that Kipling seems to have been intimately acquainted with the north-west. Like any other sensible writer, he placed the scene of his short stories in the region he knew best” (P 5)

While travelling far and wide, Kipling gathered materials for his short stories seeing India with his own eyes and realised the potential value of British India as a fitting subject for fiction. In his story world, Kipling describes India with its dark forests, the fierce animals which inhabit them and also the people of India. “He made it interesting to a large general public who had never before given it serious attention” (Sampson 739). The distinguishing trait of Kipling’s short stories and novels from the beginning has been realism. C.S.Lewis defines realism as “... the art of bringing something close to us, making it palpable and vivid, by sharply observed or sharply imagined detail” so doubt, Kipling’s short stories have caught and fixed for ever the atmosphere of the latter half of the 19th century India, for he has made his short stories realistic by using Anglo-Indian phrases and scraps of native dialects. According to George Orwell, “Kipling is the only English writer of our times who has added phrases to the language” (P 109). He has used the slang of the people who describe dining as “mangling garbage”; they play “tennis with the 7th commandment.” With the help of native dialects Kipling makes us regard the continent ... as an enchanted land, full of marvels and magic which were real” (Green 71).

Social Vision

Kipling’s social vision penetrates through India’s majestic mountain sides and wide rivers, sandy deserts and follow lands. The Indian landscape with its white roads and gnarled knotted trees, its scented gardens beautifying the palaces of bygone kings comes alive in his pages. He paints the Indian scene with its eternal contrasts in vivid colours. The little Indian village is set in the midst of a wolf-infested jungle or at the foot of a precipitous hill or fringing a river with a history of unpredictable floods. A gold sun set is followed by a storm which uproots trees or causes a landslide. In “False Dawn”, Kipling describes a dust storm vividly. Four couples, one triplet and the narrator were moving ahead happily enjoying a moonlight picnic. In spite of all the amusements related to the picnic, the narrator says:

“I had felt that the air was growing hotter

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and hotter; but nobody seemed to notice it
until the moon went out and a burning hot
wind began lashing the orange-trees with
a sound like the noise of the sea ... the air was
heavy with dust and sand from the bed of
the river, that filled boots and pockets and
drifted down necks and coated eyebrows and
moustaches.... with the thunder chattering
overhead and the lightening spurting like
water from a sluice, all ways at once” (False Dawn 46-47)

The rattling of the hills, the howling of the wind, the splitting tremendous lightening, the dust clouds, the glimmer of the moon, the heat of the Indian day, the torrential rains and the consequent floods give Kipling’s short stories a typically Indian climate. Kipling is very successful in his truly lurid vision and indication of what Indian heat can be and its effect on the minds and bodies of the Europeans who have to suffer it. The Englishmen in England seem to take it for granted that India is hot, but scarcely one of them makes any attempt to realise what that heat really means. Phil Garron who went to work in a plantation in India between Darjeeling and Kangra found the climate to be good and “it really did not seem to him that there was any reason to return to England” (Plain Tales 39). On the contrary, “At the End of the Passage”, one finds the strains endured by the Englishmen during the vigours of an Indian summer. “There was neither sky, sun, nor horizon-nothing but a brown purple haze of heat” (A choice of Kipling’s Prose 69).

India herself remains Kipling’s great subject, because the bewildering profusion of his newspaper writings reflects the delivery of the land. He knew well about the rich tradition of India. Elephants are associated with the tradition of India. It has religious associations for the Hindus. Elephants are used to carry twelve hundred pounds weight of tent in upper India. Kipling said: “Elephants are very strictly preserved by the Indian Government” (Toomai of the Elephants 7) people hunt elephants and train them to do work. “My Lord, the Elephant” tells how Mulvaney restrained and quieted an elephant which has become enraged through being required to work in an elephant battery. The unwieldy elephant is a symbol of assurance and strength just as the plumed serpent is a sign of beauty and mystery. “Moti Guj” is the story of an elephant’s loyalty to its mahout. Palanquins and chariots are royal conveyances in India. The Queen travels usually in veiled and decorated palanquins carried by the native footman. In “The Incarnation of Krishna Mulvaney,” Mulvaney having purloined the palanquin of some princess, finds himself introduced into a temple in Banaras during a big queen’s praying. “The tradition of retirement from the world for study and meditation was already long established in India when Prince Siddhartha renounced wife and child and all worldly ties” (Iyengar 79). The tradition is an unbroken one. Puran Bhagat is but a modern illustration of this living tradition.

Immemorial Modes of Living

Kipling is said to have had an uncanny insight into immemorial modes of living and grasped the quiet essential truths of Indian actuality which have eluded thousands of intellectuals. Kipling is found presenting men and women in India with their unique likes and dislikes. These people are inclusive in the social vision of India. In “yoked with an unbeliever”, Miss. Agnes Laiter was weeping to part from her lover Phil Garron because, he was going out to India to the tea plantations near Darjeeling, “and

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India, as everyone knows, is divided equally between jungle, tigers, cobras, cholera and sepoy” (Plain Tales 35). India is an abode of all religions. People are free to worship their own gods. There are occasional breaches and disloyalties. The festivals of the Hindus and the Muslims, the pilgrimages undertaken by thousands, the marriages and funerals, the worshipping of god – all these go to paint the religious aspect in India. The riot between the Hindus and Muslims was a regular feature in the pre-partition India. Kipling shows the enmity and the hatred between these two people in “His chance in Life”. Tisabu was a place occupied by a few Orissa Mohammedans. They despised the Hindu-subjuge and arranged to start a little Mohurrum riot. “But the Hindus turned out and broke their heads: when findings lawlessness pleasant, Hindus and Mohammedans together raised an aimless sort of Donnybrook just to see how far they could go. They looted each other’s shops and paid off private grudges in the regular way” (81). “On the city well” Presents Wali Dad, the young Moslem and through him Kipling generalises the bitter feelings of the Muslims towards the Hindus. Kipling had real sympathy for hills girls. His social vision includes the beauty of hill girls. Kipling describes Lispeth, the daughter of Sonoo and Jadeh:

“When a Hill-girl grows lovely, she is worth travelling fifty miles over bad ground to look upon. Lispeth had a Greek face – one of those faces people paint so often, and see so seldom. She was a pale, ivory, colour, and for her race, extremely tall. Also, she possessed eyes that were wonderful; and, had she not been dressed in the abominable print cloths affected by Missions, you would, meeting her on the hill side unexpectedly, have thought her the original Diana of the Romans going out to stay” (Lispeth 2)

Dunmaya, the girl whom Phil met in yoked with an unbeliever”, “had a strain of Hill blood in her and like the Hill-women, was not a purdah – nashin or woman who lives behind the veil” (Plain Tales 38). People in India are highly superstitious. The various superstitions in India are adequate to fill or colour the stories of Kipling. “The Return of Imray” shows how the servant is superstitious of the touch of the Whiteman. “The Mark of the Beast” does illustrate the idea that a man who desecrates, a temple would receive heaven’s punishment. Allied with the superstitions is the belief in Metempsychosis. It is an involuntary experience in which the spirit of a person passes into other bodies. He dreams his previous forms of existence. No one could have travelled in India without discovering how deep-rooted is the belief is, not only among the uneducated but among men of culture and of experience in world affairs. “The Finest story in the world” is a tale in which Charlie means, a twenty-year old bank clerk cherishing literary ambitions remembers his previous forms of existence as a Viking and a Phoenician slave. His story of a ship contains matter of “vividness and authenticity inexplicable except on the assumption that his mind in composition has direct access to the experience of man who have manned ships in several ages of the remote past” (Steward 256) His love for a lower class girl mars his remembrance of the past proving the Indian proverb, “a good man married is a good man marred”. Kipling expresses the same feeling of the proverb in a single line, “He travels the fastest who travels alone”. It is true that one hears in conversation or reads in the papers, of men who claim to remember something of their past lives. There is no doubt about Kipling’s nodding acquaintance with Hindu thought. In “Wireless” a chemist’s assistant dying of tuberculosis, remembers his past life as John Keats. In “The Tomb of His Ancestors”, the Bhils, the mountain tribes believe that the young subaltern is a reincarnation of his grandfather. Thus, the hard-hearted realist transports the readers to a world of fantasy.

Use of Supernaturalism

Supernaturalism is intrinsically connected with metempsychosis. “They” is the story of commerce with the dead. The children are elusive, and they are more heard than seen. “The Mark of the Beast” deals with the possessed man who develops the characteristics of a wolf.” “The strange Ride of Morrowbie Jukes” is an experience of Jukes near the burning ghat of the Hindus. Kipling shared a profound appreciation of the values and the ideals of India’s old civilization. “Thus, in Kipling’s stories, the supernatural – one manifestation of the unempirical – often intrudes as that which is incomprehensible to empirical man” (Karma 10).

The Anglo-Indian society in holiday mood its feeling of racial arrogance and its duty in India are painted with the master hand of Kipling. In the words of Arthur Compton Rickett, “The story teller tears aside the veil that hides Anglo-Indian life from the average Englishman and makes him realise its struggles, its failures, its glories and its shame” (P 669). Kipling gives a true picture of the Anglo-Indian society in the 19th century. The critical Heritage comments:

“The very scenes are strange, scenes of Anglo-Indian life; military and official; of native life; of the life of half-castes and Eurasians. The writer presents with unusual vivacity, freshness, wit and knowledge of things little known – the dreams of opium smokers, the ideas of private soldiers, the passions of Pathans and wild Border tribes, the magic which is yet a living force in India, the loves of scheduled native widows, the habits of damsels whose house like Rahab’s is on the city wall-nothing but these qualities keep the English reader awake and excited” (P 47).

Snobberies, Frivolities, Fashions and Customs

Kipling’s social vision includes the snobberies, frivolities, fashions and customs of the Anglo-Indians. This is because he travelled extensively in the Empire recording for his paper the lives of Englishmen and women in India. The Anglo-Indian society is a happy frivolous world where the English are among themselves and the natives hover somewhere in the distance playing minor roles. “They are a good and lovable people ..., but we never seem to come to a true and thorough knowledge of them” (Buckland 139). The India of the 1860’s was an abode for the Englishmen generally known as the sahib”. In most big cities, the natives will tell you of two or three Sahibs, generally low-caste, who have turned Hindu or Mussalman and who live more or less as such” (Steward 241). As the gap between the Sahib and the natives is widened by the English women, the Sahib lives in a cyst isolated from the natives he had conquered. “Holding themselves from the life of India, the British found themselves neither mere visitors nor bona fide residents” (Cornell 77). The exclusion of the native Indian from their social sphere brought about exclusiveness in their art of living. After the split, the Sahib built his home and cultivated his garden as he would have done in Dorset or Surrey. “The attempt to form a little England in India is one of the several means used to battle against the terrifying reality of alienation that the British feel in India.” Simla, Dehra Dun, Nainital and Darjeeling became household names of the English in India. Here the Sahib with his family could live English lives, undisturbed and secluded from the masses and the hot plains below.

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To Conclude

To conclude, it may be said that Kipling's purpose in his short stories is not to "glorify the British Empire, he was always its sternest critic – but to interpret it to the English make them, indeed, aware of its existence, and of their responsibilities towards it" (Dobree 25). He was not a man to lay bare his feelings. As Angus Wilson has put it, "he had a reluctance to turn his beams inwards. "The whole Anglo-Indian situation is studied with a certain objectivity", but through the social vision, Kipling is found projecting an image of India in which he is ambivalent on Indo-British relationships and his ironic scrutiny of the Raj and its image.

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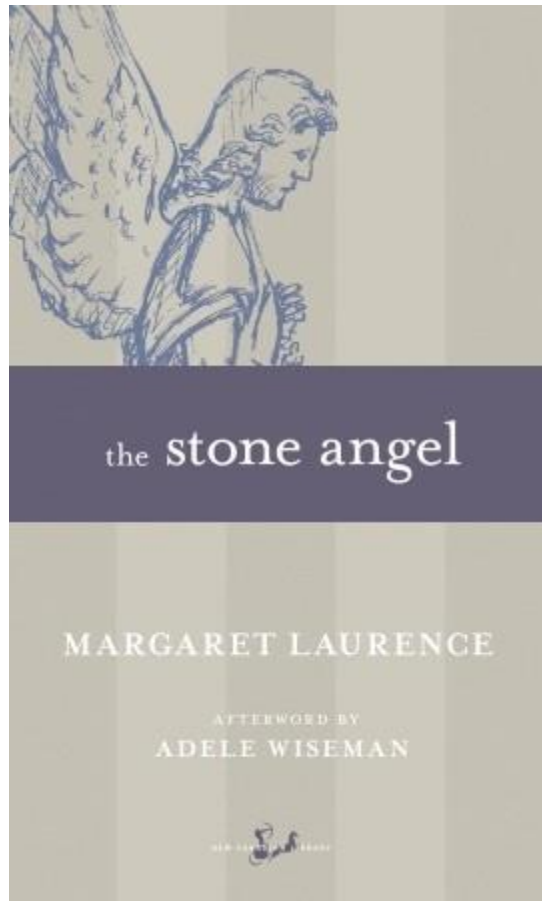
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Dr. S. Chelliah, M.A., Ph.D., D.Litt.,
Professor, Head & Chairperson
School of English & Foreign Languages
Department of English & Comparative Literature
MADURAI KAMARAJ UNIVERSITY
MADURAI – 625 021
Tamil Nadu, India
schelliah62@gmail.com

The Concept of 'Self' in Margaret Laurence's *The Stone Angel*

Dr. R. Sundararaj

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Courtesy: <https://www.amazon.com/Stone-Angel-Phoenix-Fiction/dp/0226469360>

The Stone Angel

The Stone Angel (1964) is the first novel penned down by Margaret Laurence in the series of her works situated in the fictional city of Manawaka. As Bharathi Harishankar rightly points out, Laurence's construction of the fictional city Manawaka is in itself a unique creation, which can only be matched with the fictional South Indian Town created by R. K. Narayanan in his novels and short stories (21). The popularity and much acclaimed critical reception for *The Stone Angel* can be attributed to Laurence's ability to represent the 'self' of the protagonist Haggard Shipley and other characters as an integral and inevitable part of Manawaka's life and culture. It is also one of her richest novels in which the reader is offered a clear glimpse of the concept of 'self' and its related problems that Canada is always associated with. The exemplification of 'self' gets an in-depth thematic significance due to the feminine gender and extreme pride by which the character of Shipley is shaped.

This paper makes a critical examination of how the concept of 'self' is presented in Margaret Laurence's *The Stone Angel*, as this particular theme is found recurring not only in *The Stone Angel*, but also in all most all of her novels.

Margaret Laurence (1926-87)

Margaret Laurence (1926-87) was a Canadian novelist, short story writer, author of children's books and an academician of most respected stature throughout her life. She gave a new identity for Canadian literature by her distinctly fictional and uniquely realistic representation of the Canadian life, culture and imagination in her fictional as well as non-fictional works. One of Canada's most esteemed and beloved authors by the end of her literary career, Laurence began writing short stories shortly after her marriage. She published her writings in literary periodicals while living in Africa. Her early novels were influenced by her experience as a minority in Africa. They show a strong sense of Christian symbolism and ethical concern for being a white person in a colonial state, It was after her return to Canada that she wrote *The Stone Angel*, the book for which she is best known. She became one of the key figures in the emerging Canadian literature tradition.

Her published works after *The Stone Angel* explore the changing role of women's lives in the 1970s. Her later works like *The Diviners* depict very different roles for women than her earlier novels do, Laurence's career remained dedicated to presenting a female perspective on contemporary life, depicting the choices — and consequences of those choices — women must make to find meaning and purpose.

Opens with the Narrator

Margaret Laurence's *The Stone Angel* opens with the narrator, who introduces herself as 'I', setting out to narrating the story of her life, but in a highly fragmented and cinematographic manner. The reader soon learns that the narrator 'I' is a ninety year old woman by the name Hagar Shipley, and the place she where she stands at as the novel opens is her mother's monument built by her father at the top of Manawaka, a fictional town in Canada. Shipley narrates her life in two sequence, one telling of her past and the other one depicting her present. In her present life, she has just escaped from her son Marvin and daughter-in-law Doris who try to deposit her at the Silver Threads nursing home. This is her last rebellion in a long, rebellious life. She escapes to an old cannery, where she has a confessional conversation with a stranger, Murray F. Lees. Then she is taken to a hospital where she makes two friends before she dies.

Hagar's Memories

Interwoven with this simple story are Hagar's memories of her life and of her strained relations with men. Her past life involves a number of struggles, losses and proud moments. Through her fragmented narration, the readers are given to understand that Hagar was born to a Scottish father who was absolutely orthodox and severely strict. Against her father's wish, Hagar later married Bran Shipley, a careless but affectionate man with whom she found her life more bitter than happy. After her sons Marvin and John were born, she showed an unfair favour for her younger son, and he accompanied her mother when she broke off her relationship with Bran and came out of his home. She then preferred to work and toil as a house maid and was ready to undertake any menial work in order to sustain herself rather going back to her care free husband. John soon became uncontrollably adventurous and unthinkingly sportive, which resulted in his untimely death. Bran also had died well ahead of John's death, and she was almost orphaned except for the care and company of her elder son Marvin. Marvin and his wife, we learn, did their best to make her comfortable at their home, but Hagar would not be convinced until her death. In the present, Marvin and his wife, have decided to send her to the nursing home for quite reasonable purposes.

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But Hagar has escaped deep into the woods. She shares her past with a stranger just for her own satisfaction of confession, mistaking the stranger for her son'. even at the verge of her death, while she is admitted in the hospital, she confesses that she has been unkind to Marvin and his wife but does not repent as she thinks the past is irrevocable.

Self

The subject of 'self' has attracted much scholarly and philosophical attention down the centuries. The Self is both the most basic and the most difficult human problem - that is apparently why philosophers, anthropologists and psychologists from Plato onwards have grappled with it. As Anthony Elliott points out, "On the one hand, the imperfections and perils afflicting human society, both local and global, can probably be addressed most effectively by addressing the core of the human individual; on the other hand, this core is arguably an appearance only. The Self under scrutiny is hardly a reality. The Self may be an illusion, at best an artefact in constant process of re-creation" (143).

The idea of 'self' has been the point of focus largely for the existential philosophers till the mid-twentieth century. Descartes, John Locke, Kant and Sartre are only a few of the eminent existential thinkers who have spent their critical energy in defining what constitutes the 'self' of a human being. Most of them defined 'self' as a self-conceived notion of an individual based on his/her existence and future life. Even a rationalist philosopher like Kant could not define the 'self' more intensively than an experiential reality of a man moulded by his learnings and envisioned about his future.

Feminist Critics and the Concept of Self

The twentieth-century philosophers, especially the feminist critics, have effectively dismantled the traditional definitions given to the idea of 'self'. While the linguists and structuralist theoreticians point out that the notion of 'self' is a linguistically constructed, but undefinable entity, the feminist writers and critics have categorically questioned the central place given to the 'self' of the man, not woman. In Anthony Giddens' terminology, such a project of defining 'self' as a male-centric notion and an idea locked in the future would imply 'colonisation of the human self'.

For Anthony Giddens, "Self-identity is not a distinctive trait, or even a collection of traits, possessed by the individual. It is the self as reflexively understood by the person in terms of her or his biography" (53). Simultaneously, the role of history and culture in the shaping of an individual's 'self' was emphasised in response to the reductionist conceptualisation of 'self' and 'identity' as mere constructions determined by the existence of a particular individual.

History and Culture, and Self

For instance, Jerome Bruner, in his much-acclaimed book *Acts of Meaning*, accords a historical and cultural root for the idea of 'self': "...Selves are not isolated nuclei of consciousness locked in the head, but are 'distributed' interpersonally. Nor do Selves arise rootlessly in response only to the present; they take meaning as well from the historical circumstances that gave shape to the culture of which they are an expression. In the end, even the strongest causal explanations of the human condition cannot make plausible sense without being interpreted in the light of the symbolic world that constitutes human culture" (138).

This new interpretation of 'self' as a cultural and historical construct was specifically useful for the feminists, postcolonial critics and subaltern writers who strived to establish an identity for their respective marginalised sections.

Female Self

In particular, the female 'self' was foregrounded as an equal and integral part of human existence after the 1960s, when the second wave of feminism found its steady progress in the western academia and culture. The feminists like Kate Millet, Gayatri Spivak and Judith Butler have defined 'self' as a liberating space for the female body as well as her psyche, as this space is hard to break for patriarchy. But unlike the existentialists, as Anthony Elliott points out, they saw 'self' as a source and path towards breaking patriarchy in its cultural and social dimensions, thereby leading to female autonomy and assertion of feminist identity (127).

Self - One of the Most Significant Themes

Margaret Laurence, as a feminist and an advocate of Canadian cultural aesthetics in literature, has accorded 'self' as one of the most significant themes in her *The Stone Angel*. The concept of 'self' is embedded not only in the plot, characterisation and thematic subject, but also in the very form and structure of the novel.

The narrator 'I' becomes the 'self' through which the entire story is narrated. That is, we are given to see and understand the entire series of events only through the eyes of Hagar, and her stream of thoughts, flowing back and forth—the past and present, forms the narrative structure of the novel. Greta Coger precisely states that the 'I' narrator of the novel marvellously takes the reader into the thinking spell of Hagar, and her 'self' becomes the magic charm that binds the interest of the reader. Margaret Laurence defined herself as “a writer whose fate or task or vocation was the creation of character” (Xiques 29). Undoubtedly, the characterisation of Hagar Shipley as an old woman struggling with her own 'self' is a spectacular creation of Laurence.

As Laurence states her conception of the 'self', “even people who are relatively inarticulate...are perfectly capable within themselves of perceiving the world in more poetic terms...than their outer voices might indicate” (Staines 24). It is apparently perceivable in her novel that she Laurence is on the side of Hagar and she is quite anxious to make Hagar articulate her 'self' before her life fades away into the store of memories.

Not a Self without Flaws

As David Staines indicates, “Hagar is not a 'self' without flaws and follies, still the reader is invariably drawn to like her, sympathise with her, identify with her 'self' and understand her stubbornness as well as follies just as they are taken for natural parts of human existence” (59-60). Hagar's 'self' is constructed by at least three major figurative aspects running as symbolic references all throughout the narrative: rigidity, dryness and blindness to her own psychological and physical needs, as well as to those of others. Patricia Morley elucidates, the female 'self' of Hagar Shipley becomes all the more important and realistic only with the follies, rigidity, stubbornness and utter disregard for repentance embedded within it. She further states that Laurence has not stopped with showing Hagar as an assertive female 'self', but she has attributed the darker part of her character and behaviour as a construct of history, culture and society, which are largely symbolised by the image of the stone angel (39-41).

Self-narration

Hagar's self-narration of her entire life reveals her 'self' to be an unrelenting spirit, but fallen from its moments of heightened pride to the unexpected extents of pathos. After her long reminiscence of the past and her unrelenting gestures of vanity, Hagar recounts her present thus: “My bed is as cold as winter, and now it seems to me that I am lying as the children used to do, on fields of snow, and

they would spread their arms and sweep them down to their sides, and when they rose, there would be the outline of an angel with spread wings. The icy whiteness covers me, drifts over me, and I could drift to sleep in it, like someone caught in a blizzard and freeze. (Laurence 81). Even though Hagar presently finds her in a devastating plight, her 'self' still remains unrelenting. It is this unrelenting 'self' implanted in the characterisation of Hagar which makes her a deeply tragic figure in the modern Canadian culture and society.

Becomes More Emphatic in Vulnerable State

From a feminist perspective, even if Hagar's 'self' 'fall's short of normal expectations, it also proves a happy fall, for when stripped of her mask of strength, she confronts her destructiveness and her fear of death majestically. She identifies her elated 'self' through her tragic experience, some sort of belated spiritual regeneration which Margaret Laurence presents very convincingly. Nancy Bailey explains the process that leads up to this (re)identification of the female 'self' by Hagar as, "The retreat and descent to Shadow Point, the meeting with another liminal, and the confrontation of past ghosts, the apologies she deliriously makes to John, and so on". The assertion of female 'self' becomes more and more emphatic in the moments of her vulnerable state.

Although Hagar seems to be coming down from her pride and assertion of the 'self' towards the end, she does so only for her own satisfaction, and not to satisfy anyone else, including her son Marvin. She assumes the natural surroundings of deep jungle into an imagined court room, where she subjects the 'self' of her own into trial. She herself prosecutes and defends her 'self', of course understanding the harsh reality of her inability to reverse the happenings of her past life (Laurence 185-89).

Part of Canadian Culture

In her novel, Laurence does not depict Hagar's 'self' as a liberated aspect remote from Canadian culture, rather as an enduring assimilation of a woman's past and present. The 'self' of Hagar is the construct of a woman dominated by pride and frustration, love and hatred, in-depth affinity and superficial contact. Her every action is designed to demonstrate that her will is free, yet despite this her experience is continually of frustration. In the book's most quoted passage, she says: Pride was my wilderness, and the demon that led me there was fear. I was alone, never anything else, and never free, for I carried my chains with me, and they spread out from me and shackled all I touched" (Laurence 292). Her relationship with Bram is only of the flesh: "his banner over me was his skin," she acknowledges (Laurence 47).

Contradiction between the Stone and the Angel

The story of a woman who has failed to mother her family in peace; to know a husband in spirit, and to adjust her temperament is the essential centre of the female 'self', which culminates in evolving into a feminist 'self': the contradiction between the stone and the angel.

The oxymoronic phrase 'stone angel', though seems an imagery, becomes the formidable tool for comprehending the concept of 'self' as portrayed by Laurence through her remarkable character Hagar. The angel is an all-perfect image, but she is meant to sacrifice everything, behave good-tempered and gracious all the time. The image of stone represent an absolutely opposite signification, the unrelenting, unbent, rough yet enduring 'self'. Towards the end of the novel, the two entirely different images (stone and angel) of Hagar dissipate to become unified within one 'self', the 'self' that merges compassion and firmness. Just a few minutes before her death, she calls out for help. Mistaking the nurse for Doris, Hagar demands to hold it herself, spiteful in her insistence, but compassionate in her inner mind: "I only defeat myself by not accepting her. I know this , I know it

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very well. But I can't help it - it's my nature. I'll drink from this glass, or spill it, just as I choose. I wrest from her the glass, full of water to be held for the taking. I hold it in my own hands. There. There. (Laurence 308). These final words of Hagar offer a telling revelation of the 'self' as envisaged by Laurence and enacted by the character of Hagar Shipley.

Self and Inhibiting Pride

As Woodcock concludes, Hagar's recognition of her 'self' through her own inhibiting pride is intensely individualistic in structure and narrative pattern, yet at the same time one can generalize her situation into a description of the state of mind of a whole generation of English speaking Canadians (135). The Stone Angel, though a piece of stunning realism, is also profoundly concerned about the 'self' of its female protagonist. As discussed in this paper so far, the concept of 'self' has been at the centre of Laurence's creative impulse as well as in the characterisation of Hagar Shipley. In her reflection of a long journey extending up to ninety years, Hagar finds her to have been unjustly unkind and stubborn in many occasions, but hers is an unrelenting 'self' which is hardly concerned about repenting or reversing the past. To conclude, Laurence's concept of 'self', as vividly found in *The Stone Angel*, is a tool for advocating female autonomy and celebrating female existence with all its follies, tragic notes and compassionate moments.

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Dr. R. Sundararaj
Assistant Professor of English
Thiruvalluvar University Constituent Arts and Science College
Kallakurichi
Tamilnadu
India

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**Marginalization and Fundamentalism in Imtiaz Dharker's
*I Speak for the Devil***

**Dr. Honey Singhal, B.D.S., M.A., Research Scholar
Dr. Sujata, Ph.D.**



Courtesy: <https://www.amazon.com/I-Speak-Devil-Imtiaz-Dharker/dp/1852245697>

Abstract

Dharker's poetry seems to be a reflection of her own life. Her real-life exposure is very much visible in her multi-faceted poetry. Recurrent themes found in her works make her a global poet. Her poetry delivers expression of freedom, geographical and cultural displacement, journeying, search for identity, diaspora, religious strife and feminism. Dharker has implemented her artistic side in her poetry to make it even more vivid. She has presented poetry in a pictorial way with her sketches which run

parallel to the themes of the poems. Feeling of rootlessness, lack of freedom in speech, identity crisis, religious anomalies etc. are sensed in her poems in her third book *I speak for the devil* (2001). Her own revolutionary journey is a unique example for her readers as she raises her voice against stubborn principles of religion. She sends a message that women themselves need to rise and rebel against the bias and brutality extended by gender diplomacy. Her concentration remained on marginalized Muslim women, but her exasperation and outrage against the unjust treatment of women is all-embracing women in general too.

Keywords: Imtiaz Dharker, *I Speak for the Devil*, fundamentalism, gender studies, cultural myths, women liberation, patriarchy.

Dharker's Artistic Sketches

Dharker manoeuvres her poetic skills and artistic sketches to encase the persecution and pain of women inflicted by male hegemonic leadership. Researcher Radhika Wasson writes regarding Dharker's insight about her imagery. Dharker herself says, "Everything starts with the image: sometimes as the line of a poem, sometimes as something I see as a visual, a drawing. No, that's not always true. Sometimes a poem can start with an idea and that can in turn spark off a drawing."

I speak for the devil

The title *I speak for the devil* says a lot about the collection of poems set in this section. It begins with a magnificent poem titled 'The djinn in Auntie' and describes a strange and bizarre relation between a woman and an unearthly being. Unlike other poets and authors who use a djinn to demonstrate evil and malicious acts, Imtiaz Dharker assimilates the association between a body and a spirit in a distinctive and exclusive way. The poet has rendered her verses in a story form therefore it is easily comprehensible. The djinn in this poem is not malevolent or harmful in any manner. Poet's story-like poem sets in motion with a brief portrayal about a woman, who is seen playing and celebrating her youthful years with her friends in her village. She is heard in a 'high-pitched noise' and is merrymaking her years of freedom. In the second stanza, this woman is advised to follow rules and keep her mouth shut. She stays hushed and unexpressed all the years till she becomes a mother. It is inevitable to not notice Dharker's mode of expression:

One minute she was out there,
screaming and cartwheeling...

The next they said she must sit still
and shut her mouth.
She did it for a while,
right through a marriage and a child.

The poet continues with an incident when this woman 'went down to the khassi' and it was then when a djinn or a ghostly being enters her. The fourth stanza hints about the devilish gestures experienced by the woman. She is surprised to experience an unfamiliar sound from her mouth. Dharker whispers here an intrinsic inherent superstition in the society which believes in such unnatural powers and look up to

them to solve their queries of life. So this news which is unstoppable to be held unsaid, spreads to miles around and people pour in to encounter the adventure. Poet has donated one stanza to give examples of various questions asked by the visitors. The interaction between natural and the supernatural is quite irresistible and displays facets of superstition or blind faith in fallacy and witchcraft. Dharker yields the uncanny in a noteworthy manner as:

It took her by surprise, next day,
when she opened her mouth
and the other voice began to sing:
a sound, not hers.

And then the women and men came in
to hear her from miles around, ...
asking her about people she had never seen.

Voice Against Animal Sacrifice

As poem progress further, this woman with unnatural charisma is seen warning her children to not stay in the 'khassi' for very long as she had experienced the ghostly side from the same place. The poet does not make the meaning of 'khassi' clear since she utilizes this word twice in this poem, both as a being and as a place. When questioned about this word, it offers a couple of meanings. khassi means anything or anybody of not much relevance or use; it also refers to an infertile animal. This poem bears undercurrents of a probable raging voice against animal sacrifice done in the name of religion. Poet Jerry Pinto meets Imtiaz Dharker to discuss God and the Devil and postulates, "*I Speak for the Devil* (recently released by Penguin India) does not feature a Miltonic Lucifer, Faustian double-dealer or sulphurous Beelzebub. He lurks in the *khassi* (a Brit-Punjabi word for the toilet that seems to be part of a private idiolect); ... Why should the devil be a monolithic unitary figure?"

The Djinn

The djinn or the wandering spirit mentioned in the poem hints towards the irrational customs celebrated by slaughtering animals whose souls rove around for justification. Also, speculating the same from the other side, poet is probably aiming at the shadowed presence of a woman in society. Two short stanzas are evidently proving the same when Dharker says,

But secretly she knew
she'd be lost without the thing inside her.

Her djinn was a gift
she got one day
when she hoped for nothing.

Not Unhappy Under a Ghostly Power

The woman who is overpowered by another ghostly power is not actually unhappy about her state. She feels glad and gifted since she is given so much importance which she had always longed for

and finds herself in the center of attraction. She was never otherwise given this recognition by her family and others and remained an insignificant invisible member who was always occupied in thankless jobs. Having encountered and enjoyed the change of being in limelight, she had no complains to make with respect to the whole scene. She rather feels connected to the djinn and listens to the story whispered inside her by the djinn. The djinn tells her about a boy who is narrating this story to a woman in another country. Dharker has purposely mentioned about the clothing and relocation of this woman who is wearing a tight skirt exposing her legs. Poet is trying to decipher that this woman feels liberated from the imposed customs, traditions and lifestyle which are designed for women to subjugate them.

In another country, says the djinn,
that boy Ayub Khan-Din is drinking wine
and telling our story
to a woman in skin-tight skirt
that shows all of her legs.

This woman has our look.
Set free, at last.

The Location

Another poem 'The Location' looks out for territory occupied by the devil. Poet hunts for the devil in things and actions but unfurls her perplexity when she realizes that the devil has occupied her psyche and persona. Poetic beauty lies in her penny plain demonstration of thoughts yet revealing the aspired announcement.

The devil was in me,
walking in my feet,
living in my clothes,
owning one half
of my heartbeat.

Devil's Inhabitation in Us

Dharker imports her turmoil and sends a message to all that the devil proves its inhabitation in us by our own draconian and extremist thinking. Her words launch a ruckus in the reader's mind so as to become a freethinker and be released from the slavery of diktats who enslave and defeat our wisdom by their fanatic views on religion, nationality and gender. Dharker projects that the devil has settled and has deeply established itself in our vital force, but we fail to recognize and rise above it.

There was no buying, selling, bartering,
no attempt to deceive.
One day I felt occupied.
That was all.

Devil as Spokesperson

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Devil becomes a spokesperson in ‘The devil’s day’ and imitates nauseous intention and gluttony of human workers who are fraudsters, racketeers, lawbreakers, pimps, swindlers etc., affecting daily smooth functioning of the society. The devil is greedy here and aspires to have given ‘half a chance’ to be like wolfish and mercenary people.

It’s seeing his face.
Wishing it were mine.

It’s being hungry for his grace.

Role and Place of Women

Dharker’s dearest dismay towards role and place of women is intelligible and poetically articulated yet again in her poem ‘In bed with the devil’. She transcends to another juncture in conveying her message towards eloquent elevation of women in a male pre-eminent setup. Poem’s first line, ‘He’s at it again’ brings recollection of the notion that it has always been ‘he’ who was ‘making pacts of power’. It also denotes that only man has been considered to possess the potential to be a power bearer. Dharker reminds the reader of the various roles enjoyed by men only, and how he remains in spotlight and limelight to overshadow and hegemonize women, when she says,

He’s spoken to the journalists,
shaken all the hands
smiled into the camera,
shown the proper sympathy; given gifts,
watched the briefcase
make its way to inner rooms.

Confinement to Four Walls of the Family

Closure of the poem ultimately pronounces the bit part and contribution of a woman. Her job commences in the ‘inner rooms’, away from the outer world. This stark publicity of the situation of men and women deliver the fact that their male counterparts in all notable domains always outshined women, and her job remained condensed to the four walls of the house and to obey all the needs and desires of their bearers. Said structure is so deep-rooted that it has become the face of our cultural system. Author Jasbir Jain aptly states that, “There has been a constant need to negotiate cultural myths which are part of the socialization of the girl child and to retell and reinterpret them”.

Pity on Her Own Self

In her reinterpretation of gender studies, religious disharmony, fall-out for nationality, applying devil as a metaphor, Dharker does not spare or pity her own self. She drags and accepts that her sayings too, are under the influence of politics and corrupt ideologies. She frames this facet by a lucid presentation of a short dialogue by the devil to her. ‘The devil to the poet’ is a thumbnail in which she declares that ‘her pretty words’ and ‘delicate observations’ too must be read, probed and scrutinized, since her mind is not a different fragment, but an innate portion formed in the same complex arrangement of society. Dharker delineates,

Don't pretend that you're
above all this.

When it comes to survival,
all your pretty words
and delicate observations
boil right down

to politics.

The devil to god

Ingrained fundamentalist ideas are brought to prominence in the poem "The devil to god" in a remarkably subtle way. As poem begins, devil appreciates the 'programmes' of God but negates the way they are rendered to people, who blindly practice these. Authenticity of the leaders who claim to be the harbingers of God is questioned here. The manipulated and adulterated meanings of God's words, under the influence of religious and gender politics are beastly enough that the devil fearlessly dares to ask God if he could be the ambassador of His Kingdom. The so-called interpreters like of the maulvis, priests and sadhus are seen as wicked and so ungodly, that the devil finds him worthy and more befitting to their roles. Professor R. K. Bhushan rightly says in this context, "Devil awakens god to the bitter truth that those who serve and promote the Kingdom of God in the human world are far from being His devotees. These lines are an unsaid and un-promised assurance to the Master, 'Sir', to do better justice to the implementation of his programmes. Not only this, God himself is unaware of how the angels in His employ are misusing the divine powers and authority and all His programmes are a miscarriage in the human world." Dharker formulates this monologue by the devil as:

Dear Sir,
I'm a fan of all your programmes,
but the promos are bad.
Who writes your scripts?
Can I apply?

Honour Killing

'Honour Killing' has clear demarcations of religious orthodoxy, which, according to the poet is deep-rooted in Islamic culture. Tradition of a veil worn by Muslim women is described as a compulsory 'habit' with 'no choice'. Poet describes this cultural tradition in form of a 'coat', 'veil', 'silks', 'skin', 'face', 'flesh', 'womb', etc. Unclouded Contemplation of modified culture, which is inflicted on women in the name of God, is accessible in the lines:

I'm taking off this veil,
this black veil of a faith
that made me faithless
to myself,

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that tied my mouth,
gave my god a devil's face,
and muffled my own voice.

Poet gathers the poem in an unassertive tone as she says that she would like to see what is left behind in her after deducting her past from her present being. Poet realizes in the next line that her existing state is nothing more than a baggage or a reminiscence of her bygone years. What she finds after subtracting her past is just an 'easy cage of bone', representing barren, bleak and a departed soul. Last lines have a glimpse of anticipation towards a new introduction to one's own self when she plans to plot her 'new geography'.

Tongue

In the poem "Tongue", Dharker distinguishes a lingual uproar in a celebrated and mocking way. A visit to the dentist and his struggle with the patient's tongue during treatment is used as an occasion to highlight the scuffle dealt in day-to-day life.

'Your tongue is fighting me'...
Dr Naterwala, one of the kindest
dentists I have met...
has decided that
enough is enough.

Miss Suchismita Dutta, in her paper, "The Prison Called 'Home': A Feminist study of Imtiaz Dharker's *I Speak for the Devil*" says, "'Your tongue is fighting me' – is the universal complaint that the entire patriarchal has had against the group of subalterns called women". The word 'tongue' is used as a metaphor, which represents lack of freedom to speech for women and language-bound hierarchy that varies from one place to another. This poem is quirky for its heavy scorn and irony, having every line painted with hilarity.

'Just let it relax.'
And then the other thing:
If the water-drill were not
inside my mouth, I'd ask,
which of my many tongues
should I forget?

Conclusion

Dharker's verses have flourished and achieved an expansion from feminist struggle to fundamentalist turbulence and have procured quantum leap which marks her poetic occupancy among connoisseurs. Albert Camus's saying "Obeying the flame is both the easiest and the hardest thing" seems apt for Dharker's poetic journey since she conveys her viewpoint on difficult and daunted themes in an unimaginably simple way. Subjects of her concern are delicate and diplomatic ones, which are entitled to receive varied judgments from the society. Dharker's rebellious agitation against cultural impositions and religious curtailment has propagated the wave of transformation and her life is a true

example of this change. She advocates the ‘devil’ in her poems to remove the veil of extreme chauvinist thinking. Her turmoil does not aim only to expose fundamentalist constructs and marginalization of women, but also attempts to reconstruct and reconcile these concerns.

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Author

Dr. Honey Singhal, B.D.S., M.A. Research Scholar
Department of English, FMEH
MRIIRS, Faridabad, Haryana
dr.honeysinghal@gmail.com

Co-author

Dr. Sujata, Ph.D. Associate Professor
Department of English, FMEH
MRIIRS, Faridabad, Haryana

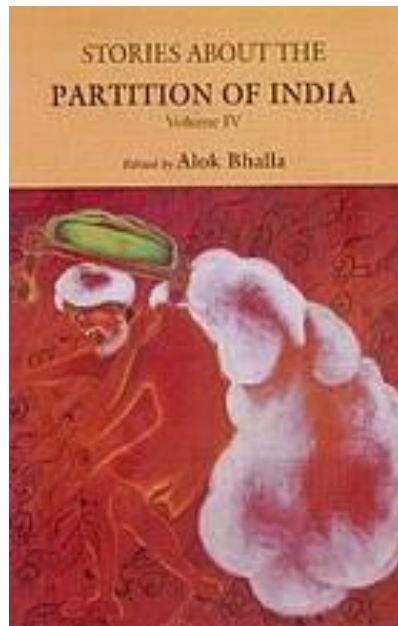
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Confusion and Trauma Suffered by Women during Partition: A Study of Select Short Stories

Syed Shakir Hussain, Ph.D. Research Scholar
Bilal Ahmad Dar, Ph.D. Research Scholar
Dr. Charu Chitra



Courtesy: https://www.amazon.com/s/ref=nb_sb_noss?url=search-alias%3Daps&field-keywords=Stories+about+the+Partition+of+INDIA

Abstract

In Partition literature, the paradigm of “woman as a victim” has been used as an important device in the depiction of violence. This paper tries to explore the plight of confusion and trauma of women during partition. This paper focuses on the feminine psyche and experiences as Women suffered the most in the tragedy of the partition. The Partition was an aftermath of colonization and women were victimized during the Partition. The women of a nation are symbols of the motherland. They also represent the primordial connection to the nation as they are agents of reproduction. During the communal riots in India, before and during the 1947 Partition, one community’s power over the other could not be shown completely unless the women of the community were overtaken and reduced to objects of abuse. A woman’s individuality was erased; their identities as mothers were prioritized, and they were treated as objects to successfully break the motherland.

Keywords: Woman, Partition, Violence, Abduction, Migration, Community, Riots.

Women suffered Most

Women suffered the most in the tragedy of the partition. Women, who were considered to be the honour of their community or nation, were the main targets of inflicting violence/humiliation on the other community. Apart from thousands of women who were killed in the holocaust, more than 75,000 women were abducted and subjected to sexual savagery. These women survived but were violated sexually by men of the other community and sometimes by men of their own community. Some of them were forcibly married and some others were stripped and paraded. Still some others were passed from hand to hand and sold openly. Some women were mutilated and disfigured. Limbs like breasts of women were branded with triumphal slogans or amputated. Wombs of some women were ripped open and fetuses killed. Women suffered inhuman cruelty for sheer survival. The Governments' Scheme of Recovery of Abducted Women proved to be their second dislocation in most cases. Somehow the abducted women had been used to their fate and lot. And their lives were again ruptured by the forcible recovery. Many of the recovered women were not accepted by their families. Such women were placed in camps and ashrams. Some of them had small children and some others were pregnant. Life was full of torture for them forever. Women, who had male relatives like fathers, husbands, brothers, sons, etc., were, somehow, able to resettle their lives with the gradual passage of time. But those women who had lost their close male relatives ended up as prostitutes. The children who lost their parents/guardians in the tragedy immediately became orphans and suffered a great deal. The children who were born of abductions and rapes were a great problem. Deciding the nationality to which they would belong posed great difficulties. People wanted to adopt only male children. Girl children were adopted with the intention of getting maids for domestic work. Having lost parents/guardians and their love and affection, such children suffered greatly.

Women Rebuilt Home

It was women who suffered most. Yet it was they who picked up all the available tools to rebuild the home and life of their families. Despite the suffering, a radical recasting of women's identities was made possible by the partition. Forced by the pressure of the circumstances, women made a great psychological shift. The upheaval of migration uprooted them from their domesticity and they moved to the outside world, wanting to work and once again reconstruct their homes. The seeds of equality of women with men were sown at the time of partition. The partition resulted in nothing other than division, difficulties, distress, dislocation, dispossession, destruction, grief, sorrow, and suffering. This immeasurable human suffering of the survivors (and of course, of the victims/sacrificed) finds no expression in history. It is only the history (i.e., the story of leaders, rich, high flown people at the high levels of the society and politics behind the partition) and not the low-story (i.e., the story of the vast majority of the common people at low levels of the society) of the people. The need to construct a glorious biography of the nation (both India and Pakistan) made it necessary that such a biography should remain unsullied by the memory of the tragedy of the partition. To glorify the triumph of nationalism, the tragic face of the freedom struggle required to be rendered invisible. In history, partition could be remembered only as apolitical and constitutional negotiation. History deliberately neglected the division, destruction, survival, and suffering caused by the partition. But literature has given expression to all the sufferings of the survivors. Short stories about the partition picture all the human survival and suffering in all detail, immensity, and intensity.

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The Parrot in the Cage

Mulk Raj Anand's "The Parrot in the Cage" brings out the survival and suffering of an old servant woman. She is an orphan without any relatives of her own, except the parrot in the cage, which she has been looking after as her own son. Though she is an orphan, she has been living independently by earning her living as a maid, cleaning utensils in the big houses in the lane in Lahore. The partition riots and violence begin. The Hindu-Muslim (communal) hatred/vengeance is so strong that even the old orphan Hindu woman has to escape disguised as a Muslim woman in a burqa. The escape had to take place in such urgency that she could not even tie the rupees, she has earned, in a knot on her dupatta. She reaches Amritsar with her caged parrot. She waits for the Deputy Commissioner to beg him for some money to buy food. The heat of hunger inside and the cracking flames of the hot sun outside assail her. When the Deputy Commissioner arrives in a car, creating a cloud of dust behind, she shoots herself forward to beg him. But she cannot elbow her way in the midst of the rushing storm of refugees. They are all hungry and eager to get help from the Deputy Commissioner. When the crowd of refugees turns uncontrollable, the policemen charge them with lathis. The refugees run helter-skelter in panic. The old woman is brushed aside and she falls on the ground. The keeper of the gram-stall nearby, who has been observing this old woman, fears that she is dead, comes near her and finding her still alive, lifts her up. He makes her sit under the shade of the tree and gives some gram to the parrot. The parrot has been mechanically asking the old woman where she is and what she is doing. She now answers it by saying that she does not know where she is and does not know what to do. The Partition uprooted, dispossessed, and displaced millions of people, turned them into refugees overnight, and reduced them to a state of confusion, panic, and anguish. They did not know where to live and what to do for livelihood. Suffering and suffering alone was in store for them. It was a hell of torture for the refugees before getting into the refugee camps set up on both the sides of the border by the governments.

Lajwanti

In Rajinder Singh Bedi's "Lajwanti", the abducted woman, unlike Hashmi's protagonist in "Exile", comes back to her husband, Sunderlal, who rehabilitates her and treats her as a Devi and not as a wife. Sunderlal zealously works for the rehabilitation of abducted and recovered women. He arranges processions for the cause of rehabilitation. His wife had been abducted and he longs to see her again and rehabilitate her. The incident makes him introspect his own attitude towards his wife. He realizes how cruel he had been to her and decides to honour her and treat her well if he finds her again. He pleads with people for abducted women. '... The women who were abducted are innocent. They are victims of the brutality and the rapacity of the rioters... A society which refuses to accept them back, which does not rehabilitate them... is a rotten, a foul society, which should be destroyed...' (p. 57). He implores people to take such women back into their homes, to respect them, and treat them kindly without reminding them of the humiliations they have suffered either by word or gesture. He argues with Narain Baba and his followers and rejects the traditional idea of a. Ram Rajya: ...I believe that in Ram Rajya, a man cannot commit a crime against his own self. To inflict pain on oneself is as unjust as it is to hurt someone else... Even today, Lord Ram has thrown Sita out of his home because she was forced to live with Ravana... Did Sita commit any sin? Wasn't she, like our mothers and sisters today, a victim of violence and deceit? ... Is it a question of Sita's truthfulness, faithfulness or is it a question of Ravana's wickedness? ... Once again, our innocent Sitas have been thrown out of their homes... (p. 60).

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Sunderlal is genuine in his concern for abducted women and his feelings for his Lajo. The sight of his genuine personal suffering at the loss of Lajwanti always silences the morally self-righteous and the priest-beguiled critics of the committee. His concern and gentle regard for these women, whom the others refuse to acknowledge, is not hypocritical. Many people refuse to take back their abducted and recovered women on the ground that they are dishonoured. They wish that those women should have taken poison or jumped into wells and died to preserve their virtue and honour like those thousands of women who killed themselves to preserve their chastity during the partition. These recovered women are considered to be cowards, clinging to life. The people have not understood that it needs greater courage to live amidst such suffering than to commit suicide.

When Lajo arrives, Sunderlal sets an example for others by taking her back and giving her a place in his home and heart. Many people appreciate his precept and practice. He treats her with much gentleness and love and calls her Devi instead of Lajo. Lajwanti longs to tell him everything about her blackdays of suffering “so that she could feel clean again” (p. 65). But Sunderlal does not want to listen to her story. He silences all her efforts to tell him by saying, “Let us forget the past! You didn't do anything sinful, did you? Our society is guilty because it refuses to honour women like you as goddesses. It ought to be ashamed of itself. You shouldn't feel dishonoured.” (p. 65). Her sorrow remains locked up in her breast. Suspicion and apprehension replace her initial happiness, “not because Sunderlal had begun to mistreat her once again, but because he continued to treat her with excessive kindness” (p. 66). She wants to quarrel with him for silly reason and be his “Lajo” again, but Sunderlal fails to understand her feelings. “She had returned home, but she had lost everything... Sunderlal had neither eyes to see her tears nor the ears to hear her sobs...” (p. 66). “...Just as his earlier violence had denied Lajwanti the right to a life of kindness, his new solicitude fails to satisfy her desire for affectionate regard. He begins to regard her as a “devi”. She, on the other hand, longs to cease lamenting for the past, to be accepted as a victim of historical circumstances, to be treated as a human being with flesh and blood who has endured a lot but will not wither when touched, and above all to be embraced as a woman who is physically alive and longs for the generosity of love.

Though Lajwanti returns home and is received and rehabilitated by her husband, she is never given a chance to become her old self, though she yearns to become so. After the abduction, she loses her old identity and never gets it back. Her identity has transformed into the personality of a Devi, venerated by her husband. She suffers quietly. She suffers a tremendous alienation from her husband but cannot even think of a separation. She suffers because she can never have an association with her husband. She cannot become Lajo, but remains Lajwanti, the touch-me-not, whom her husband does not touch.

Where Did She Belong

Suraiya Qasim's “Where Did She Belong” is a story about the identity of a woman in the context of the partition that means nothing to her. Munnai Bai does not know about her parents or her community. Her guardian Ma, who runs a brothel, tells her that she was found crying and lying on the road equidistant from a mosque and a temple and that she has called her by the name, Munnai Bai, used by both the Hindus and the Muslims, and that she has to do what she does to eat during the day what she earns at night. Of course, parentage and community do not matter in her profession in which only looks, and youth are important. And she has both. She is a ravishing beauty at seventeen. She has been famous

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in Lahore. Every customer prefers her and her only. She is the chief source of income to Ma. Ma and her companions celebrate all the Hindu and the Muslim festivals in their brothel which is open to all the communities. So the identity does not matter to Munni Bai.

Deep inside her heart, Munni Bai does not want to do what she has been doing. But there is no other alternative for her. In the privacy of a closed room, she is totally at the mercy of the master of the moment. Some deal with her brutally which she suffers in silence. With the passage of time, she gets used to every kind of treatment. But her soul suffers deep inside her.

During daytime, she thinks of two customers in particular—Raj Kamal, a Hindu and Jafar Khan, a Muslim. Everyone claims her to belong to his community, for such a bewitching beauty cannot belong to the other community. Each professes this love to her, promises to stand by her in times of difficulties, and even to marry her “Then began those memorable months of disgrace by the end of which the Hindus had won, the Muslims had won, but humanity had lost” (p.115, emphasis added). Ma and her wards leave Lahore well in time and reach a refugee camp in Delhi without any suffering. Though they are grieved to see countless refugees mourning for the death of their kinsmen, they have no kinsmen but only clients. Jafar Khan and Raj Kamal do not turn up to see Munni Bai either in Pakistan or in India. Clients haunt the brothel of Ma, which she opens in G.B. Road after a few days. She hires the house left vacant by salma, the famous prostitute, who has now gone to Hira Mandi in Lahore. It is a perfect exchange, of people that the governments of both the countries agree to. Munni Bai immediately becomes famous in Delhi also. Rich Rajas and Nawabs repeatedly visit the brothel for her and spend lavishly for the fleshly pleasure, which she gives them.

Despite the enormous destruction of property, the Rajas and Nawabs have enough money to spend on nightly and fleshly passions. Munni Bai wonders “Who lost and who died in the partition?” (p. 117). Partition does not result in any change for her She cannot understand that the partition mainly resulted in the loss of the subsistence of the common people, uprooting, displacement, and suffering.

Pakistan Zindabad

Kartar Singh Duggal's “Pakistan Zindabad” is a story about the forcible rehabilitation of a woman called Rakhi. Her real name was Ram Rakhi, but now she is called Allah Rakhi. This shows that she survives the partition riots and killing in which all the Hindus and the Sikhs of the village are killed. Some of the villagers escape. She converts to Islam and marries Sher Baz Khan, who wants to kill her, but lets her go because of the interference of his mother and sister She adjusts herself to the house and the village in such a way that she becomes the darling of her husband and is appreciated by the other members of her family and all the people in the village. She loves her village, the farms, the trees, and the waters of the village so much that she wonders how her parents and the other refugees can live away from it. She has a deep sense of association with the village, its people, and even their religion. Except that her parents and her brother have been separated from her, she has not experienced dislocation and uprooting. She is happy and spends many months in bliss.

Then one day, suddenly her brother appears, and she is forced to leave the village for India. She now experiences pangs of pain and separation more than she did when she was separated from her parents and her brother. She begs her husband to save her. She is prepared to sacrifice a hundred brothers to be with her husband. She even suggests that they should run away. But her husband is not in

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a position to do anything. All the conversions that took place during the partition riots are null and void. Rakhi should be sent to India to get back an abducted Muslim woman in exchange. It is the order of the government. No one can do anything to save Rakhi. Her husband falls unconscious being incapable of bearing the grief Rakhi is in the grip of severe grief of separation. Added to this, she is pregnant now. Yet she must be sacrificed, for the government says no sacrifice is too big for Pakistan. She falls down in her room.

But after some time, she comes out dressed in a rich bridal suit. Sher Baz Khan brings her trunk of clothes and other articles. He also gives her the hand-fan on which Rakhi herself has embroidered "Pakistan Zindabad" and she leaves for India. She had escaped the dislocation during the riots, but she cannot escape it during the rehabilitation.

Pali

In Bhisham Sahni's "Pali", we find yet another displaced child, Pali, who gets separated from his parents, falls into the hands of a childless Muslim couple and finally gets restored to his parents. Circumstances beyond human control and communal and religious fanaticism play their own part in adding to the suffering of both the child and his parents. The story begins with the following lines:

Life goes on and on. Its ends never meet. Neither in the mundane world of realities nor in fiction. We drag on drearily in the hope that someday these ends would meet. And sometimes we have the illusion that the ends have really met. (p. 120).

Manoharlal's family joins the streams of people who get into the Lorries, stationed one by one in front of a refugee camp in a small town on the other side of the newly created borders. It is a wholesale uprooting enforced on the unfortunate minorities. Pali, a boy of four years, the son of Manoharlal gets separated from pitaji. Manoharlal frantically searches for his lost child, in vain. The lorry cannot wait, for the people want to cross the borderline before nightfall for safety and survival. "The hearts of the refugees had dried of all sentiments. The same Pali had once got lost and the whole mohalla had gone out in search of him" (p. 121). But now they cannot wait for Pali. Their safety and survival are more important than the life of one child. Manoharlal and his wife are left with no other alternative but to start their journey for sheer survival.

Kaushalya, Manoharlal's wife, weeps continuously for her lost son. His words of hope and consolation do not have any effect on her. Though he hopes to find the boy again, he pessimistically resigns to his fate: "What can we do if we don't find him? God has been benign enough to spare a child for us. We must be thankful to him for that. You know Lekhraj 's three children were killed before his very eyes. It is God's will. We must resign ourselves to it." (p. 122). But the motherly heart of Kaushalya still suffers for her son. She cannot resign herself to God's will, which has still something else in store for them. On the way, though many other Lorries pass safely, some marauder with swords and spears attack their lorry. The baby in the lap of Kaushalya is forcibly snatched and killed. Manoharlal and Kaushalya have left their home and property. They lose their son. They are robbed of their possessions by the marauders and their baby is killed. What a suffering for survival.

The pessimistic attitude does not mitigate the unbound pain and suffering of Manohar and Kaushalya. Manohar silently resolves to go back to his old town in Pakistan to locate his child and bring him back. At the other side, Pali reaches the home of Shakur Ahmad and Zenab, a childless Muslim couple, who happily decide to adopt him and bring him up, if he is not claimed by anyone. Pali weeps for his parents for two days and finally forgets his sorrow by taking protection and consolation on Zenab's bosom.

A woman's bosom is the greatest shield against man's afflictions and the greatest source of love and affection. Zenab had, it seemed, made a citadel of love for the child. For the first time in her life, Zenab was overwhelmed by a sense of job, which only a woman bereft of a child can experience. A tiny delicate body was clinging to her as if the child was specially made to fit into the contours of her body. (p. 123).

None comes to claim him. Shakur and Zenab feel happy. Pali also becomes a little communicative on the third day. At the insistence of the Maulvi—and not the Muslim couple—he is circumcised and converted to Islam. He is renamed as Altaf Hussain, who gradually adjusts himself to the new ways of life. The irony is that while Altaf Hussain fills the life of the Muslim couple with happiness and joy, he, as Pali, has filled the life of his Hindu parents with sorrow and suffering.

Being unable to bear his sorrow and stand his wife's distressed distraction, Manoharlal repeatedly appeals to the government's establishment to trace his lost child and himself makes many trips with the government search party to the old town in Pakistan. After many abortive attempts, he, finally, traces his son after two years. But the issue of returning the child takes on a religious slant, with a Hindu-Muslim question. The Maulvi, the police constables, and others think that “by not sending away the child they were doing a service to religion—something which was considered to be a pious act” (p. 132). The Muslim couple tries to avoid the search party for many months. At last, the magistrate conducts a trial in which Manoharlal has to give proofs. Manoharlal undergoes torturous suffering when Altaf does not recognize him. Finally, he is relieved when the boy recognizes him and his wife as pitaji and mataji in an old photograph. But he also recognizes Shakur and Zenab as abbaji and ammi in another photograph. Manoharlal's venture is about to fail. But his request to Zenab -- “Bahen, I'm not begging you for my child. I'm begging you for my wife's life. She has lost both her children. She misses Pali very much. His absence is driving her insane. Day and night, she keeps thinking of him. Please have pity on her” (p. 137)—yields fruit. Zenab understands the mother's pain and sends Altaf with Manoharlal. She is both humane and human. What religions cannot solve is solved by human compassion. “Her final heroic action—giving up her adopted son for the sake of the grieving Hindu mother—only serves to darken her life for all times to come”. But she never minds her bleak future. She only hopes to see him once every year at the time of “Id”, as Manoharlal promises to send him to her.

The boy Altaf has, again, to undergo suffering in readjusting himself to the Hindu way of life. The process begins as soon as he crosses the border. The social worker whisks off his rumi cap and throws out of the jeep. At home, the Maulvi's Hindu counterpart, the Pundit, performs the boy's mundan with a havan. And the boy's head is shaved, and a tuft is left. Pali is first converted to Islam and then purified into Hinduism. “The image of Pali, a little innocent boy, first shorn of his foreskin, then of his hair by carping zealots, is infinitely moving” (107). In this

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clash of religions and communities, Pali, his Hindu parents, and adoptive Muslim parents undergo indescribable suffering. The separation, conversion, and purification torture Pali who becomes a puppet in the hands of religious and communal fanatics.

Survivors' Feelings

The survivors of the partition feel doomed because they cannot forget the happy past in the cruel present. Even if they have settled down in new homelands and thrived well, there has always been the memory of the past, pinching them deep inside their hearts and minds; and the intense nostalgia, tearing them with yearning for the lost homeland of happiness and harmony. There is no end to the pinching memory and the painful nostalgia till death. So, the survivors have to suffer till their death. Suffering is a part of the lives of the survivors. There are many other short stories that depict the same theme of confusion and trauma of the victims of the greatest tragedy in the recent history of South Asia. Their survival, after the loss of all the property, home, hearth, native place, motherland, nation, culture, and tradition filled their lives with agony, pain, and suffering. The analysis of the short stories proves the fact that the survivors faced innumerable difficulties and immeasurable pains. Disintegration of the established social patterns and structures and, as a result, the ruptured social relationships and lives resulted in indescribable and incomparable human suffering. Communal and fanatic feelings rose high in the process of the struggle for independence that turned out to be the communal struggle for political security and power.

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Syed Shakir Hussain, Ph.D. Research Scholar
Department of English
Jiwaji University
Gwalior

Bilal Ahmad Dar Ph.D. Research Scholar
Department of English
Jiwaji University
Gwalior

Dr. Charu Chitra
Associate Professor
Department of English, Government KRG College, Gwalior

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Dr. Charu Chitra

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Designing an Online Spoken English Course Based on Outcome-Based Education (OBE) Bloom's Taxonomy Model Using the LMS Edmodo – A Pilot Study

J. Jaya Parveen, Asst. Professor (English)

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Outcome Based Education (OBE)

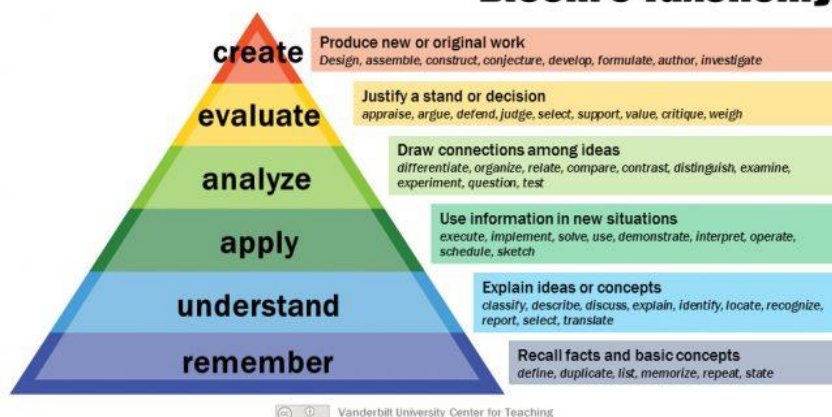
According to Spady (1994), Outcome Based Education (OBE) should focus on and organise whatever is essential for the students to achieve through their learning experience (at large) and by the end of the course (in specific). To implement OBE method worldwide, *The Washington Accord* was introduced in 1989 which was signed by countries like Australia, Canada, Hong Kong, Japan, Malaysia, New Zealand, Russia, Singapore, South Africa, UK, US, Pakistan, and China. India signed it in 2014.

The effective implementation of OBE is a challenging task. It has failed in the public schools of South Africa and Western Australia because of poor planning and implementation. It has succeeded in the private universities of UK, US, Hong Kong, Malaysia, etc. due to specific reasons like defining the learning outcomes clearly, training and certifying the OBE teachers and assessors, concentrating on continuous feedback and corrective measures, etc. (Rajesh & Parveen, 2013).

Bloom's Taxonomy

A committee including the educationalist Benjamin Bloom and his collaborators Max Englehart, Edward Furst, Walter Hill, and David Krathwohl introduced a framework for categorising educational goals *Taxonomy of Educational Objectives*, in their book *The Taxonomy of Educational Objectives, The Classification of Educational Goals, Handbook I: Cognitive Domain* published in 1956. (Armstrong, n.d.)

Bloom's Taxonomy



The three domains of learning are Cognitive, Affective, and Psychomotor. The Cognitive Domain includes 6 levels - Knowledge (Remember), Comprehension (Understand), Application, Analysis, Evaluation, and Synthesis (Create). Bloom's Taxonomy of Cognitive Domain is frequently used to write learning objectives / outcomes in Outcome Based Education model. Organising objectives / outcomes using Bloom's Taxonomy helps the teachers.

1. Plan and deliver appropriate instruction
2. Design valid assessment tasks and strategies
3. Ensure that instruction and assessment are aligned with the objectives (Armstrong, n.d.)

Online Spoken English Course in the LMS *Edmodo*

21st century learners are interested in using mobile technology rather than listening to oral lectures. They prefer online quizzes to classroom-based activities. They prefer *Whatsapp* recordings to face-to-face interactions. To facilitate language learning and develop their listening and speaking skills, 21st century teachers introduce innovative and creative teaching methods and materials. They use Learning Management Systems like *Edmodo* or *G-Suite* to design spoken tutorials.

Edge On - Online Spoken English Course introduced by the Postgraduate and Research Department of English, CTTE College for Women, Chennai, is designed by J. Jaya Parveen and V. Rajesh based on the Outcome Based Education (OBE) Bloom's Taxonomy model. It is designed using the Learning Management System (LMS) *Edmodo*. It is a 10-week course. It contains 10 Modules with 6 Units each. Each unit is designed based on the 6 levels in Bloom's Taxonomy (Remember, Understand, Apply, Analyse, Evaluate, and Create).

5 levels in each unit contain listening exercises with multiple-choice questions which are automatically evaluated by the Learning Management System (LMS) *Edmodo*. These online quizzes are a part of the Formative Assessment done through the LMS. Students send their recorded responses for speaking tasks through *Whatsapp* to their respective General English

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teachers. The teachers evaluate the responses using a speaking rubric. Certificates are provided for the students who successfully complete all the 10 modules in the *Online Spoken English* course.

The Course Objective (CO) is to develop the Spoken English of the students at undergraduate level. The expected Learning Outcomes (LO) are:

- ✓ The students will be able to listen and respond to basic English conversations.
- ✓ They will be able to identify and apply the key phrases while developing conversations.
- ✓ They will be able to analyse or evaluate the key phrases in basic English conversations.
- ✓ They will be able to create new contexts and develop their own conversations using relevant key phrases and sentence structures.

Edge On Online Spoken English - Lesson Plan
Module Level 1 - Ask for / Give Directions

Program Objective		The objective of the program is to introduce significant literary works, representative of different ages, culture, and religion, and improve the language skills, analytical skills, and research aptitude of the students using various speaking and writing tasks.
Course Objective		The course objective is to develop the basic speaking skills of the students at undergraduate level.
Learning Outcomes		The students will be able to listen to variety of conversations and respond actively, speak in different contexts using relevant sentence structures and key phrases, correct their pronunciation while speaking, and avoid the common errors while speaking and writing.
Module 1		Language Function - Ask for / Give Directions
Bloom's Taxonomy	Module Level Objective	The objective of this module is to make the students ask for / give directions.
Remember	Unit Level Objective 1.1	Listen to the video and fill in the blanks with key phrases.
	Teaching Aid 1.1	Video
Comprehend	Unit Level Objective 1.2	Listen, comprehend, and answer Wh-questions.
	Teaching Aid 1.2	Video
Apply	Unit Level Objective 1.3	Look at the road map and apply relevant key phrases to ask for / give directions.

	Teaching Aid 1.3	Road Map
Analyse	Unit Level Objective 1.4	Look at the road map, and distinguish between right and wrong directions.
	Teaching Aid 1.4	Road Map
Evaluate	Unit Level Objective 1.5	Listen to the conversation, and evaluate whether the person asks for / gives directions correctly.
	Teaching Aid 1.5	Videos
Create / Synthesis	Unit Level Objective 1.6	Draw a map and give directions to reach the college from Perambur bus-stand or railway station. (or) Draw a map and give directions to reach the Language Lab from our College Main Library.
	Teaching Aid 1.6	Road Map and Audio Recording

Module 2 - Ask for / Give Information

PO		The objective of the program is to introduce significant literary works, representative of different ages, culture, and religion, and improve the language skills, analytical skills, and research aptitude of the students using various speaking and writing tasks.
CO		The course objective is to develop the Spoken English of the students at undergraduate level.
LO		The students will be able to listen to variety of conversations and respond actively, speak in different contexts using relevant sentence structures and key phrases, correct their pronunciation while speaking, and avoid the common errors while speaking and writing.
Module 2		Language Function - Ask for / Give Information
Bloom's Taxonomy	Module Level Objective	The objective of this module is to make the students ask for / give information.
Remember	Unit Level Objective 2.1	Listen to the audio and identify 'question' words.
	Teaching Aid 2.1	Audio
Comprehend	Unit Level Objective 2.2	Listen to the audio and answer Wh-questions.
	Teaching Aid 2.2	Audio

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Apply	Unit Level Objective 2.3	Look at the picture. Apply the question words and key phrases to complete the questions.
	Teaching Aid 2.3	Picture Activity
Analyse	Unit Level Objective 2.4	Listen to the audio. Differentiate between right and wrong questions.
	Teaching Aid 2.4	Audio
Evaluate	Unit Level Objective 2.5	Listen to the video. Evaluate whether the girl/boy asks for and gives information correctly.
	Teaching Aid 2.5	Video
Create	Unit Level Objective 2.6	Look at the restaurant menu card OR railway reservation chart. Develop a conversation with 5 questions and 5 answers.
	Teaching Aid 2.6	Audio Recording

Module 3 - Suggestions & Advice

PO		The objective of the program is to introduce significant literary works, representative of different ages, culture, and religion, and improve the language skills, analytical skills, and research aptitude of the students using various speaking and writing tasks.
CO		The course objective is to develop the Spoken English of the students at undergraduate level.
LO		The students will be able to listen to variety of conversations and respond actively, speak in different contexts using relevant sentence structures and key phrases, correct their pronunciation while speaking, and avoid the common errors while speaking and writing.
Module 3		Language Function - Ask for / Give Suggestions & Advice
Bloom's Taxonomy	Module Level Objective	The objective of this module is to make the students ask for / give suggestions and advice.
Remember	Unit Level Objective 3.1	Listen to the audio. Fill in the blanks with key phrases used to ask for / make suggestions.
	Teaching Aid 3.1	Audio
Comprehend	Unit Level Objective 3.2	Understand each picture and give suggestion / advice based on the scenario.
	Teaching Aid 3.2	Picture
Apply	Unit Level	Understand the context and apply the relevant key phrases to

	Objective 3.3	give suggestions / advice.
	Teaching Aid 3.3	Picture
Analyse	Unit Level Objective 3.4	Listen to the audio. Distinguish between right and wrong key phrases used in asking for / giving suggestions.
	Teaching Aid 3.4	Audio
Evaluate	Unit Level Objective 3.5	Listen to the audio. Evaluate whether right key phrases are used to ask for / give suggestions.
	Teaching Aid 3.5	Audio
Create	Unit Level Objective 3.6	Choose any 5 scenarios from the picture and give suggestions / advice using right key phrases.
	Teaching Aid 3.6	Audio Recording

Module 4 - Compare and Contrast

PO		The objective of the program is to introduce significant literary works, representative of different ages, culture, and religion, and improve the language skills, analytical skills, and research aptitude of the students using various speaking and writing tasks.
CO		The course objective is to develop the Spoken English of the students at undergraduate level.
LO		The students will be able to listen to variety of conversations and respond actively, speak in different contexts using relevant sentence structures and key phrases, correct their pronunciation while speaking, and avoid the common errors while speaking and writing.
Module 4		Language Function - Compare and Contrast
Bloom's Taxonomy	Module Level Objective	The objective of this module is to make the students do compare and contrast using key phrases.
Remember	Unit Level Objective 4.1	Listen to the video and identify similarities and differences.
	Teaching Aid 4.1	Video
Comprehend	Unit Level Objective 4.2	Listen to the audio. Identify the key phrases for Compare and Contrast.
	Teaching Aid 4.2	Audio

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Apply	Unit Level Objective 4.3	Look at the picture. Apply the key phrases for Compare and Contrast.
	Teaching Aid 4.3	Picture
Analyse	Unit Level Objective 4.4	Look at the picture. Analyse the key phrases for Compare and Contrast.
	Teaching Aid 4.4	Picture
Evaluate	Unit Level Objective 4.5	Listen to the video. Evaluate whether 'Compare and Contrast' is done using right key phrases.
	Teaching Aid 4.5	Video
Create	Unit Level Objective 4.6	Choose any two pictures. Compare and contrast using right key phrases. Record your response and send it to your Edge-On Spoken English in-charge teacher.
	Teaching Aid 4.6	Pictures

Module 5 - Cause and Effect

Learning Outcomes (LO)		The students will be able to listen to variety of conversations and respond actively, speak in different contexts using relevant sentence structures and key phrases, correct their pronunciation while speaking, and avoid the common errors while speaking and writing.
Module 5		Language Function - Cause and Effect
Bloom's Taxonomy	Module Level Objective	The objective of this module is to make the students show 'cause and effect' using key phrases.
Remember	Unit Level Objective 5.1	Listen to the video and identify causes and effects.
	Teaching Aid 5.1	Video
Comprehend	Unit Level Objective 5.2	Listen to the audio. Identify the key phrases for Cause and Effect.
	Teaching Aid 5.2	Audio
Apply	Unit Level Objective 5.3	Look at the picture. Apply the key phrases for Cause and Effect.
	Teaching Aid 5.3	Picture
Analyse	Unit Level Objective 5.4	Look at the picture. Analyse the key phrases for Cause and Effect.

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	Teaching Aid 5.4	Picture
Evaluate	Unit Level Objective 5.5	Listen to the video. Evaluate whether 'Cause and Effect' is done using right key phrases.
	Teaching Aid 5.5	Video
Create	Unit Level Objective 5.6	Choose any one topic. Think about the 'Causes and Effects'. Record your response using right key phrases and send it to your Edge-On Spoken English in-charge teacher.
	Teaching Aid 5.6	Pictures

Module 6 - Evaluate Options

Program Objective (PO)	The objective of the program is to introduce significant literary works, representative of different ages, culture, and religion, and improve the language skills, analytical skills, and research aptitude of the students using various speaking and writing tasks.	
Course Objective (CO)	The course objective is to develop the basic speaking skills of the students at undergraduate level.	
Learning Outcomes (LO)	The students will be able to listen to variety of conversations and respond actively, speak in different contexts using relevant sentence structures and key phrases, correct their pronunciation while speaking, and avoid the common errors while speaking and writing.	
Module 6		
Language Function - Evaluating Options		
Bloom's Taxonomy	Module Level Objective	The objective of this module is to make the students 'evaluate options' using key phrases.
Remember	Unit Level Objective 6.1	Look at Picture 6.1 and identify the 'dress evaluation' criteria.
	Teaching Aid 6.1	Picture
Comprehend	Unit Level Objective 6.2	Listen to Video 6.2. Check your understanding of 'course evaluation' by doing Quiz 6.2.
	Teaching Aid 6.2	Video
Apply	Unit Level Objective 6.3	Listen to Video 6.3. Apply the key phrases for 'job evaluation'.
	Teaching Aid 6.3	Video
Analyse	Unit Level Objective 6.4	Read each statement and analyse whether it belongs to 'evaluation criteria' or not.
	Teaching Aid 6.4	Picture
Evaluate	Unit Level Objective 6.5	Watch Video 6.5. Check whether the 'Evaluation Criteria' is right or wrong.
	Teaching Aid 6.5	Video

Create	Unit Level Objective 6.6	Look at Picture 6.6. Choose any ONE set of pictures and ‘evaluate options’ using the right criteria. Record your response and send it to your Edge-On Spoken English teacher-incharge.
	Teaching Aid 6.6	Pictures

Module 7 - Telephone Conversation

Program Objective (PO)		The objective of the program is to introduce significant literary works, representative of different ages, culture, and religion, and improve the language skills, analytical skills, and research aptitude of the students using various speaking and writing tasks.
Course Objective (CO)		The course objective is to develop the basic speaking skills of the students at undergraduate level.
Learning Outcomes (LO)		The students will be able to listen to variety of conversations and respond actively, speak in different contexts using relevant sentence structures and key phrases, correct their pronunciation while speaking, and avoid the common errors while speaking and writing.
Module 7		Language Function - Telephone Conversations
Bloom's Taxonomy	Module Level Objective	The objective of this module is to make the students develop telephone conversations effectively.
Remember	Unit Level Objective 7.1	Listen to Video 7.1 and identify the phrases used in telephone conversations.
	Teaching Aid 7.1	Video
Comprehend	Unit Level Objective 7.2	Listen to Video 7.2 and check your understanding of telephone manners.
	Teaching Aid 7.2	Video
Apply	Unit Level Objective 7.3	Look at Picture 7.3. Apply the right key phrase in the telephone conversation.
	Teaching Aid 7.3	Picture
Analyse	Unit Level Objective 7.4	Read each statement and analyse whether the ‘key phrase’ is appropriate for the context in telephone conversation.
	Teaching Aid 7.4	Dialogue
Evaluate	Unit Level Objective 7.5	Watch Video 7.5 and evaluate the key phrases for telephonic conversation.
	Teaching Aid 7.5	Video

Create	Unit Level Objective 7.6	Choose any ONE role card and develop a telephone conversation using the right key phrases. Record your response and send it to your Edge-On Spoken English teacher-incharge.
	Teaching Aid 7.6	Role Cards

Module 8 - English Sounds

Program Objective (PO)		The objective of the program is to introduce significant literary works, representative of different ages, culture, and religion, and improve the language skills, analytical skills, and research aptitude of the students using various speaking and writing tasks.
Course Objective (CO)		The course objective is to develop the basic speaking skills of the students at undergraduate level.
Learning Outcomes (LO)		The students will be able to listen to variety of conversations and respond actively, speak in different contexts using relevant sentence structures and key phrases, correct their pronunciation while speaking, and avoid the common errors while speaking and writing.
Module 8		Language Function - English Sounds
Bloom's Taxonomy	Module Level Objective	The objective of this module is to make the students develop telephone conversations effectively.
Remember	Unit Level Objective 8.1	Listen to Video 8.1 and identify the vowel and consonant sounds.
	Teaching Aid 8.1	Video
Comprehend	Unit Level Objective 8.2	Listen to the same video and check your understanding of English vowels and consonants.
	Teaching Aid 8.2	Video
Apply	Unit Level Objective 8.3	Apply the right vowel or consonant sounds in the given words.
	Teaching Aid 8.3	Exercise
Analyse	Unit Level Objective 8.4	Analyse whether the phonetic symbols for vowels and consonants are used appropriately in the given words.
	Teaching Aid 8.4	Exercise
Evaluate	Unit Level Objective 8.5	Listen to audio 8.5. Evaluate whether the vowel and consonant sounds are pronounced properly.

	Teaching Aid 8.5	Video
Create	Unit Level Objective 8.6	Try pronouncing the given words. Record your response and send it to your Edge-On Spoken English teacher-incharge.
	Teaching Aid 8.6	Oral Activity

Module 9 - Speaking Vocabulary

Program Objective (PO)		The objective of the program is to introduce significant literary works, representative of different ages, culture, and religion, and improve the language skills, analytical skills, and research aptitude of the students using various speaking and writing tasks.
Course Objective (CO)		The course objective is to develop the basic speaking skills of the students at undergraduate level.
Learning Outcomes (LO)		The students will be able to listen to variety of conversations and respond actively, speak in different contexts using relevant sentence structures and key phrases, correct their pronunciation while speaking, and avoid the common errors while speaking and writing.
Module 9		Language Function - Speaking Vocabulary
Bloom's Taxonomy	Module Level Objective	The objective of this module is to help the students improve their speaking vocabulary.
Remember	Unit Level Objective 9.1	Identify new vocabulary in the 'video song' and fill in the blanks.
	Teaching Aid 9.1	Video Song
Comprehend	Unit Level Objective 9.2	Understand the importance of 'vocabulary' in developing speaking skills
	Teaching Aid 9.2	Video
Apply	Unit Level Objective 9.3	Apply 'context clues' to find the meanings of new words in the 'animated story'.
	Teaching Aid 9.3	Animated Story
Analyse	Unit Level Objective 9.4	Analyse whether the vocabulary used is right or wrong using 'pictures'.
	Teaching Aid 9.4	Picture Activity
Evaluate	Unit Level Objective 9.5	Evaluate the use of 'subtitles' in developing vocabulary using videos.

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	Teaching Aid 9.5	Video
Create	Unit Level Objective 9.6	Use the Visual Dictionary online. https://visuwords.com/education Find 'new vocabulary' for the given words. Read and record all the words (with their meanings) and send the recording to your Edge-On Spoken English teacher-incharge.
	Teaching Aid 9.6	Visual Dictionary / Speaking Activity

Module 10 - Speaking Fluently with Confidence

Program Objective (PO)		The objective of the program is to introduce significant literary works, representative of different ages, culture, and religion, and improve the language skills, analytical skills, and research aptitude of the students using various speaking and writing tasks.
Course Objective (CO)		The course objective is to develop the basic speaking skills of the students at undergraduate level.
Learning Outcomes (LO)		The students will be able to listen to variety of conversations and respond actively, speak in different contexts using relevant sentence structures and key phrases, correct their pronunciation while speaking, and avoid the common errors while speaking and writing.
Module 10		Language Function - Speaking Fluently with Confidence
Bloom's Taxonomy	Module Level Objective	The objective of this module is to help the students speak with confidence.
Remember	Unit Level Objective 10.1	Identify the difficulties faced by English learners from different countries.
	Teaching Aid 10.1	Video
Comprehend	Unit Level Objective 10.2	Unit 10.2 (a) - Listen to Video 10.2 (a) and identify the errors in speaking. Unit 10.2 (b) - Listen to Video 10.2 (b). Understand the importance of 'errors' in developing your speaking skills.
	Teaching Aid 10.2	Videos
Apply	Unit Level Objective 10.3	Apply your logic and find why 'practice' is more important in developing your speaking skills.
	Teaching Aid 10.3	Video
Analyse	Unit Level Objective 10.4	Analyse whether fluency can be developed by regular speaking practice.
	Teaching Aid 10.4	Video
Evaluate	Unit Level Objective 10.5	Evaluate the ways in which you can start Speaking with Confidence.
	Teaching Aid 10.5	Video

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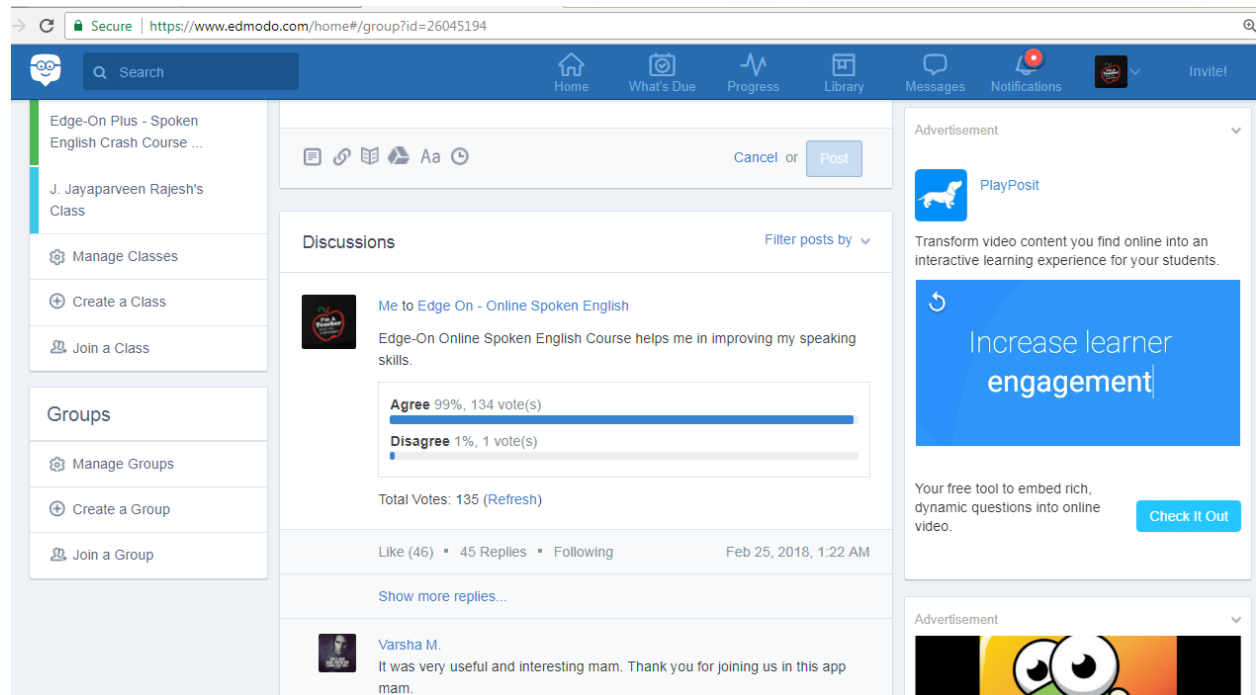
Bloom's Taxonomy Model Using the LMS Edmodo – A Pilot Study

Create	Unit Level Objective 10.6	Prepare a 'working plan' for how to make your 'speaking practice' regular and interesting. List out your speaking activities and fix time schedule for each activity. Record your response and send it to your Edge-On Spoken English Course in-charge teacher.
	Teaching Aid 10.6	Speaking Activity

Attainment of Learner Outcomes

623 (out of 771) students of CTTE College for Women, Chennai, enrolled for *Edge On* Online Spoken English course. 141 of them completed the course with high credit scores and received Special Certificates. 142 of them received Course Completion Certificates.

Student Feedback



'Student Poll' is launched in the Edmodo app. 134 out of 135 students have answered positively to it showing that 99% of the student participants find Edge-On Online Spoken English Course useful to them in developing their listening and speaking skills.

Most of the students have found the innovative and creative Online Spoken English Course *Edge On* (designed by J. Jaya Parveen and V. Rajesh) based on Outcome Based Education (OBE) Bloom's Taxonomy Model using the LMS *Edmodo* very interesting, effective, and useful.

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J. Jaya Parveen, Asst. Professor (English)
Chevalier T. Thomas Elizabeth College for Women
Chennai 1
jayaparveen@gmail.com

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Animated Stories for Enhancing Speaking Skills

Dr. S. Kalaivani, M.A., M.Phil., Ph.D.

Speaking – a Natural Skill

Speaking is a natural skill and considered as the heart of a language. Language is primarily a speech. It is the most used aspect of any language. Speech is biologically pertinent behaviour of human beings. It is true that babies spontaneously babble, and they later imitate the sounds of the language they hear around them. Even, the totally deaf babies babble initially and then only fall silent. It is true that the human vocal track has become automatically adapted to facilitate speech.

Functions of Speaking Skill

Speaking can reinforce the learning of new vocabulary, grammar or functional language. Speaking activities give students the chance to use the new language that they are learning. It gives them the chance to experiment with the language they already know. There is a need to use lots of interesting ways to motivate students to learn and improve. The teachers teach many new words and tell them how the language is organized. But the teachers must also give the opportunity to use and practice the language they have learnt. They should provide the students with lively situation and giving students a chance to participate in the class. Student should also involve in variety of activities.

In some classrooms speaking means that the students repeat sentences or dialogue or chant English words. Repetition is not the only useful way of practicing new language. In real life, we do not repeat what others say, we make our own sentences and dialogues. It is important for learners to practice the language, they are learning in situations which are similar to life outside the classroom. They need to practice the real communication. Teachers need to create an encouraging environment where students can express themselves and make themselves understand even if they commit mistakes.

Problems in Acquiring Speaking Skill

There are many problems in acquiring the speaking skill among students. Some of them are given below:

- Environmental factors
- Lack of listening
- Lack of practice
- Influence of mother tongue
- Loss of self-confidence
- Lack of infrastructure facilities
- Lack of motivation

Speaking Skill in Indian Curriculum

Speaking skill is not given importance in the evaluation system in India. But, the educators have been using some methodologies to develop the speaking skill of the students.

They are:

- Seminars

- Group discussions
- Debates
- Elocution
- Language lab
- Language software
- Pronunciation software
- Online programme

Other Methods to Improve Speaking Skill

Likewise, in this modern era, so many new approaches and methods have been introduced to improve speaking skill. All the new methods are learner centered. We should assess the learners need and their interest before using any methodology. Now-a-days children are attracted towards visual media. They are seeking for the variety to learn a language without much effort. So we can make them learn a language interestingly through animation. Students have already familiar with vocabulary and they have certain related structures in their mind. But they are not given opportunities to use in communication. So it is the duty of the teacher to motivate the students to speak the language without any difficulties.

Use of Animation

Animation is an entertaining and a motivating tool for the students to interact in English. It creates an impact in their mind and also gives confidence for the learners. By seeing visually, they can easily comprehend and retain that through their own words. In order to develop the speaking skill, the researcher has given some animated activities in the class room.

Animating something means giving life to it. The easiest way to make something look alive is to make it move. However, it is very difficult to make artificial objects look lively just by making them move, because the motion of an object is very complex and difficult to model. An animation system is a piece of software that makes the process of making an animation much easier. The uses of animation are

- Through animation, we can attract the attention of the students.
- It creates the positive attitude and confidence to speak in English.
- Its uniqueness appeal to the young people.
- It helps in comprehension and retention of concepts in memory.
- It leads to interpretation.
- It is a fascinating activity for language learners.
- It is also used for educational purposes- animation has a place in learning and instructional applications as well.
- The visual symbols are clearer, more concrete and less ambiguous.
- It increases critical mindedness of the students.
- It can help the students to acquire the new skills.
- Repetition is possible.
- It is powerful tool to learn a language.

- It helps to overcome the negative preconception of language.
- It develops creativity and presence of mind. It is a multimodal nature of communication.

Communicating Ideas Effectively

One of the most difficult aspects of teaching is communicating ideas effectively. When this becomes too difficult using the classical teaching tools, animation can be used to convey information. From its nature, an animation sequence contains much more information than a single image or a page. Animation can be pleasing to eye, and it is also a perfect tool for learning. It is the only way to see and understand things that cannot be seen otherwise. Visualization is the key to understanding and animation is going to be a huge part of it.

Motivating Learning

Learning a foreign language is a kind of understanding. If they understand, they can speak easily. Likewise, here the animation acts as one of the motivating materials to comprehend the ideas. When we show the animated picture, they can comprehend and speak in English. It also makes them to speak foreign language confidently. If we ask the students to speak about the subject, they will be having some hesitation to speak. But if we ask them to speak about their own interest like cinema, they will be comfortable in speaking. We should go in their interest to make them to speak in English. The animated activities are powerful teaching device to develop the speaking skill of the students.

Animated Activities to Develop Speaking Skill

The researcher has given four animated activities to develop the speaking skill. The speaking skill is not an isolated skill. We have to acquire the language skills in an integrated manner. Here all the activities deal with the speaking skill but with the help of other language skills.

- **Narrate the Story** - The teacher gives the text of the story and asks the students to read. She helps the students to comprehend the story. She asks some questions related to the story. She plays the animated version of the same story. The teacher asks the students to narrate the story in English.

Outcome- By visualizing the whole story, they are comfortable in comprehending the story. They fluently narrated the story. They tried to use the words and sentences which they have got from the story. In this way, they developed the language elements and they learnt how to use the language.

- **Role Play**-The teacher played the animated story in the class without dialogues. The students are asked to watch that story. The teacher asks few questions to find whether they have understood the story. Then again, she played the same story. The teacher divides the class into group and asks them to discuss and write the dialogues for the animated story. She asks the students to enact the same story into a play.

Outcome- this activity is effective in making the students to speak in English. She motivated the students to write the dialogues. By seeing their own dialogues, they felt comfortable in enacting it as a play. It kindled their creativity.

- **Guess the Climax**-The teacher plays the animated story with dialogues. The students are asked to listen to the story. The end of the story is not given. The teacher gives some examples to write the ending of the story. She gives some clues for the students. The teacher asks the students to write the ending of the story individually.

Outcome- this activity developed the creativity and enhanced the critical thinking of the students. It is easy for the students to comprehend the story. They have given different endings to the story. They have used their imagination to give the ending. They narrated their story effectively. Through this activity, they get the confidence to speak fluently in English.

- **Generate a Story** - The animated clipping is shown to the students. In that clipping, there is a situation for the story. Some related words are given. The teacher asks the students to watch that clipping keenly. She asks the students to generate the story with the help of the animated clipping. The students are asked to use those words in the story. The teacher asks the students to narrate the story.

Outcome- the students actively participated in the activity. By seeing the animated clipping, the students wrote different stories on their own creative way. They learnt new words and also learn how to use the words in sentences. They developed the writing skill as well. They narrated the story in English. As it is their own story, they felt comfortable to narrate it. In this way, they developed their speaking skill.

Past Practices

In the past the speaking skills was never taught as a separate skill. Most of us believed that it develops when a learner is immersed in an environment. In this way they can develop the speaking skills. But this is not possible for all the students. Now, it can be improved through technology. Speaking skills is extremely important. It also does wonders for enhancing self- esteem and for building confidence among the speakers.

In the world of globalization, English has increasingly become the medium in every domain of communication, both in local and global contexts. As a result, the demand for speakers using English effectively has increased. The speaking skill can also be developed through animation. Stories are there forever. Using stories for language learning is not something new. They offer an ideal way of introducing students to language learning. With technology, storytelling has become a fascinating activity for language learners. It offers a wide range of uses of a particular story for various purposes, integrated to make language learning easier for the students.

Supporting Material

The animated story acts as a supporting material for the students. The students can learn and listen to the same at any number of times. It kindles the interest of the story. The students engage themselves actively in these activities of learning with the help of technology. A game like sort of activity cheers them up incessantly to continue the activity with goals defined.

We hate bitter taste. But most of the time it will be good for health. Though we are aware of it, we show aversion towards it. But tasting the bitterness is not that much easy. If we give the same bitterness in a sweet manner, the children will accept it. In the same way, the speaking is one of the important as well as difficult skills to learn. But it can easily be acquired unconsciously. Here the activities were framed according to the students' interest. Nowadays, the students are interested in seeing moving pictures. If we cater their interest, they will learn the language.

All the speaking activities were designed like games. Students acquire the speaking skill unknowingly. All the activities include animated stories and pictures. These activities were conducted in Bharathiar University Arts and Science College, Modakurichi for the first year English Literature students.

The aim of the activity was achieved to a greater extent. The students enacted the animated story as a play. Most of the students delivered the dialogues fluently even though few struggled a lot. They did

not have much problem in enacting the play, as the dialogues were generated by them. Some of the students did not have the confidence, they read from the paper. After completing the game, they came to know that they are capable of speaking and writing in English. The limitation of the activity is, the students have to keenly observe the story otherwise they cannot write the dialogues. Through this activity, they have acquired the speaking skill at least for the purpose.

The students saw the animated story enthusiastically. They thought creatively and gave innovative ending to the same story. They also had given different ending to the same story. They felt happy to narrate their story to their fellow friends. Though they had committed mistakes in between, they have developed the confidence to speak in English.

The animated clipping had been shown to students. They were interested in creating the story. They used all the new words in the clipping. Some of the students had used their passive vocabulary to narrate the story. They had written the story and they narrated the story in English. They acquired some new words and their usage in day- to- day life.

The researcher had given the story in written form initially. The students felt bored to read the story. When the animated story had been played, they watched it with enthusiasm. They tried to narrate the story almost to the original.

Some Findings

The researcher has done the research on “Animated Stories for Enhancing Speaking skills”. At the end of the research she has arrive at the following findings.

- As animation can be seen visually and verbally, it is easy for the students to comprehend and retain the story.
- It developed the students’ confidence to speak in English.
- The animated stories shown were effective for the students to speak in English than oral narration.
- The animated stories promoted the interest among the students.
- The animated story helps to understand the language.

Animated activities make the students to participate in speaking. It made them to express their ideas in English without any fear. As it is like a fun, they enjoyed the activities.

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Dr. S. Kalaivani., M.A., M.Phil., Ph.D.

Assistant Professor

Bharathiar University Arts and Science College, Modakuruchi – 638 104 kalaivani.lit@gmail.com

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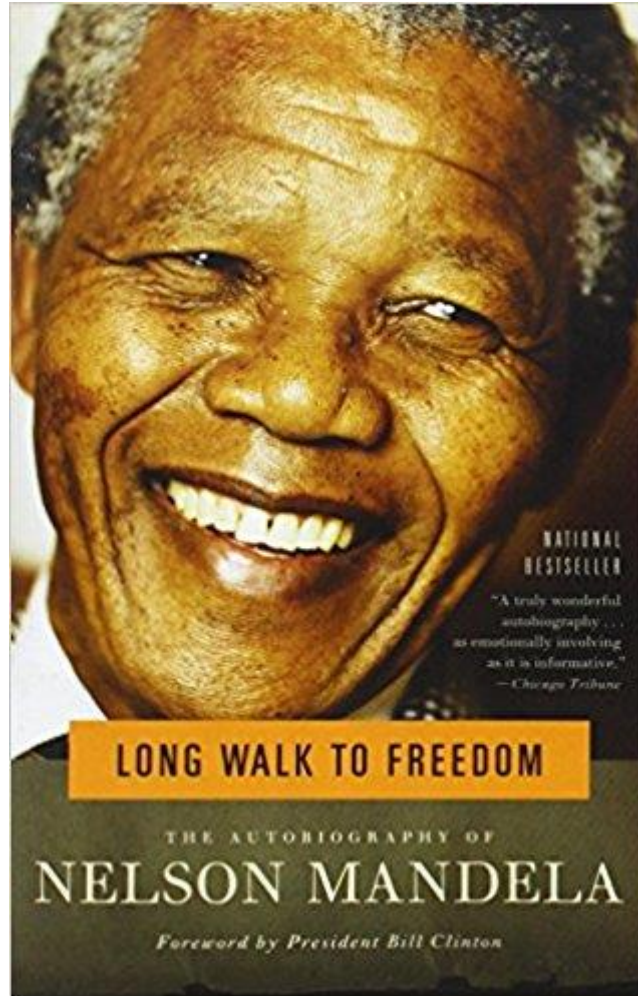
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Dr. S. Kalaivani, M.A., M.Phil., Ph.D.

Animated Stories for Enhancing Speaking Skills

**Resilience of the Human Spirit
as Observed in The Autobiographical Work of Nelson Mandela,
*Long Walk to Freedom***

Kavitha Karen Xavier, Ph.D. Research Scholar



<https://www.amazon.com/Long-Walk-Freedom-Autobiography-Mandela/dp/0316548189>

Abstract

Any subject dealing with the study of Autobiography brings into question the meaning or origin of the word and its definitions. The word *Autobiography* is derived from three Greek words: *autos*, *bios*, and *graphein* meaning 'self', 'life' and 'write' respectively. This style of life writing has been around for centuries and it was not classified as a literary genre until the late eighteenth century. Every autobiographical work tends to be a cry for the expression of identity and every autobiographical study yearns to understand the evolution of the individual. Anyone familiar with the

life story of Nelson Mandela will know that his very name is synonymous with the word ‘resilience’. Nelson Mandela spearheaded the anti-apartheid movement in South Africa and emerged victorious after spending 27 years in prison. His is no ordinary story and the human soul cannot fathom how Mandela stood by his ideals and liberated his people from oppression and suppression. It seems inconceivable to maintain sanity, dignity, hope and a reason for existence under severe oppressive forces, that taxed the spirit, body and mind of political prisoners. But Mandela possessed an inner strength that could not be diminished, it shone forth brightly, enlightening this great man and ensconcing him in its powerful aura.

Keywords: Resilience, Apartheid, Autobiography, Nelson Mandela, Democracy, Equality, Perseverance, South Africa, Racism, Racial inequality.

Nelson Mandela

Henry David Thoreau said, “How vain it is to sit down to write when you have not stood up to live” (65). Nothing could be truer than this quote when considering the autobiographical work of one of the greatest men of the 20th and the 21st century, Nelson Rohlhlhla Mandela. *Long Walk to Freedom* by Nelson Mandela was first published in Great Britain in 1994 by Little, Brown and Company. Mandela dedicates the book to his six children, his twenty-one grandchildren and his three great-grandchildren. The book is also dedicated to Mandela’s comrades, friends and fellow South Africans who have witnessed and been part of the greatest anti-apartheid struggle in South Africa. Mandela started writing his autobiography clandestinely in 1974 during his imprisonment on Robben Island. He resumed work on it after being released from prison in 1990. Since its initial publication, the book has been widely read and distributed resulting in making *Long Walk to Freedom* one of the greatest autobiographies ever written where the resilient nature and disciplined spirit of Mandela shines throughout, overwhelming the reader. No wonder this engaging and inspiring account of Nelson Mandela’s life has carved a niche for itself in literary studies about the most famous autobiographies of today.

Nelson Mandela is revered all over the world for his unwavering devotion to democracy, equality and peace that put an end to racial segregation in South Africa. Amidst tremendous hardships and mounting political turmoil, Mandela held on to his belief and hope for a democratic nation where all citizens irrespective of caste, creed and colour are deemed equal under the law. Even after courting arrests numerous times and being banned from political activities, Mandela continued to play a dominant role in South Africa’s struggle for democracy. He never lost his determination even during the horrible and nerve wrecking ordeals he faced during his 27 years of incarceration, this is the single most defining trait in Mandela that makes him a great person. Mandela being the consummate man that he was, refused the apartheid government's offer of freedom in exchange for giving up the liberation movement. Makes you wonder about what lies at his very core, how many people “would rather stay in jail than be free at the cost of their integrity?” (Cowell). It would have been easier for him to renounce the anti-apartheid struggle and render an apology to the ruling powers, but Mandela was a highly moral and ethical man. He couldn’t adhere to a system that legally enforced racial segregation; he fought against it and refused to accept defeat. Despite various threats and confinement Mandela never grew bitter or vengeful; he refused to answer racism for racism. This paper seeks to discover those defining qualities that make Mandela the person he is today, a beacon of hope and inspiration to people all over the world and especially to those undergoing various forms of oppression.

Acquisition of Leadership Qualities

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Kavitha Karen Xavier, Ph.D. Research Scholar

Resilience of the Human Spirit as Observed in The Autobiographical Work of Nelson Mandela,
Long Walk to Freedom

Nelson Rohlihlahla Mandela was born in a small village Mvezo in the district of Umtata of the Transkei region, South Africa into a highly respected family. His father was the chief advisor and a respected and valuable counsellor to the Thembu chief. As a boy Mandela grew up in the company of tribal elders and chiefs, he learnt to observe their customs and rituals. When Nelson Mandela was nine years old he lost his father and went to live with the acting regent of the Thembu people, chief Jongintaba. It was here that Mandela observed the leadership qualities and the principles of democracy that were prevalent in the chief's court. He developed a rich sense of heritage and nationalism; the early seeds of leadership were slowly being sown into this young Xhosa's personality. Mandela was the first in his family to attend school and it was there that the name Nelson was bestowed on him by an English teacher. He received his early education at Clarkebury Missionary School and graduated from Healdtown, a strict Methodist College. He pursued his higher education at the University College of Fort Hare (South Africa's first university college for Black Africans) and later qualified in law from the University of Witwatersrand.

Political Involvement

Nelson's political involvement began when the National Party that supported apartheid policy of racial segregation won the all-white elections. For the blacks, South Africa was becoming increasingly volatile and a dangerous place to live in, the "South African government used most of its manpower and resources not to fight crime but to crush its opposition" (Beck 130). The White supremacist government sought to curb protests and dissents by issuing countless laws and ban orders that severely restricted the movements of black people and made life intolerable for them. These laws were so demeaning to the point of being ridiculous, there were

travel documents, labour documents, residential documents, curfew documents, the non-production of which, when they were asked for by officials, carried penalties of various kinds. The variety of documents which Africans were required to possess was complex to the point of unfairness. (Davenport 531)

Imposition of Apartheid

The ruthless "National Party constructed grand apartheid on a foundation of legislation" which eventually led to increase in poverty and crime rates (Beck 128). Like the other blacks in the land, Mandela too faced these demeaning and oppressive measures, meant to break the spirit of Africans and instil in them their inferior place in society.

This inhuman treatment of the majority by the white-led minority, led Mandela to join the ANC (African National Congress) an organization dedicated to ending black oppression in South Africa. Mandela was instrumental in guiding the ANC to conduct various forms of nationwide protests, he is also the reason the organization continued to function after it was outlawed. He conceived an elaborate plan that came to be known as the Mandela-Plan or, simply, M Plan which enabled the ANC to function underground. During most of the 50's Mandela was the victim of various forms of repression; he was banned, arrested and imprisoned. Rather than being deterred, this only cemented his resolve and Mandela continued to voice his opinions intelligently and eloquently with a flair that came from being a learned attorney. When the government met the ANC's peaceful demands with violence, Mandela was forced to reconsider his strategy of non-violence and resort to violence in his fight for equality. Umkhonto we Sizwe (meaning Spear of the Nation) was the militant wing of the ANC that performed acts of sabotage in retaliation to the governments brutal disregard to passive resistance.

Arrest of Mandela

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After being on the run for seventeen months, Mandela was finally arrested and charged with illegal exit from the country and incitement to strike. Mandela was convicted and imprisoned for 27 years in Robben Island, where he was forced to endure hard labour in a lime quarry. Mandela bore the torment of his oppressors and the long hours of confinement with stoic dignity and grace. He became a martyr for his people and the nation, he garnered the respect and admiration of his jailors and fellow prisoners through his integrity, intelligence, and dignified defiance. Toward the late 1980's mounting pressure from international and local communities on the South African government led to the release of Mandela on 11th February 1990. The apartheid reign finally came to an end in 1994 when Mandela's organization won the first ever democratic multiracial elections and Mandela went on to become the first black President of South Africa, an overwhelming triumph indeed. *Long Walk to Freedom* is a testament of one man's struggle and triumph over overwhelming hardships; it is also a historic account of the birth of democracy in South Africa. Through this autobiographical work the history of oppression unfolds leading to the evolution of a resilient spirit coupled with great leadership qualities in Mandela.

Unwavering Belief in a Noble Cause

Due to his extraordinary patience, his unwavering belief in a noble cause, his ability to forgive the oppressors who tormented him and above all because of his resilient nature, Mandela has garnered intense admiration and respect from every corner of the globe. He has literally weathered the test of time and emerged victorious. The hardest and most intense battle he had to face was within himself during those long years of incarceration. Mandela managed to keep his spirits and hopes alive despite being held captive. Nelson Mandela had a vision and he worked hard towards achieving it, everything else in life came secondary to his goal of abolishing apartheid and setting the grounds for racial equality in South Africa. He couldn't be a father to his children or a devoted husband to his wife during those forlorn years of incarceration, and after his release he plunged headlong into his political goal of achieving democracy and equality thereby becoming the father of the masses and ultimately the father of the nation.

We Need More Nelson Mandelas!

The world needs more moral and ethical leaders like Nelson Mandela who had the courage to voice his opinions and stick by his convictions. Such is the measure of the true greatness of the man, his soul and spirit; he believed in himself and he believed in a better life for his people. In every aspect he was a better person and human being than his white oppressors who considered themselves the superior race. This can be attributed to his Christian upbringing and schooling, which instilled in him the Christian values of forgiveness and kindness. Even though the white supremacists were probably Christians, they hadn't imbibed the true values of a Christian faith. Mandela on the other hand had a gentle and nurturing soul; he was brought up in tribal communities where mutual caring and sharing was the norm. He grew up listening to valorous tales of wars fought by his ancestors in defence of the fatherland; this was the driving force behind his motivation to take up a prominent role in the freedom struggle. Nelson Mandela had no visions of overthrowing the white supremacy government; he only wanted every person to be treated equally with equal rights and privileges. This can probably be traced back to his early roots, where children were not considered the sole property of the parents but of the entire community. The community raised them collectively and every child was equally loved and protected under their tender, nourishing care.

In addition to patterns of shared child care in polygynous households, childcare responsibilities were also diffused through the common African practice of fostering children. African communal societies were characterized by high degrees of interdependence and the

belief that individual self-development and personal fulfilment were dependent upon the well-being of all members of the community. ... Fostering was a means of minimizing what was often viewed as a dysfunctional emphasis on individualism within a communal setting. (James 47)

Indignation and Distress

Being brought up in such an environment, and then being thrust into the outer world must have been an eye-opening experience for Mandela.

Imagine his indignation and distress when forced to comply with the barbaric apartheid legislation, which must have been a rude political awakening to his youthful senses. Mandela tried to tackle this problem by joining the African National Congress, he gained prominence through sheer hard work and determination and was promoted up the ranks. Mandela's professional and personal life took a back seat to his political life, he was committed to the ANC and he took many risks to carry out clandestine tasks assigned to him. He skillfully organized and carried out peaceful protests and non-cooperation movements throughout the nation. In 1964 Mandela was convicted for inciting the people to strike and was sentenced to life imprisonment in the Rivonia Trial. This is where Mandela uttered his famous words that struck a chord within the country:

During my lifetime I have dedicated myself to this struggle of the African people. I have fought against white domination; I have fought against black domination. I have cherished the idea of a democratic and free society in which all persons live in harmony and with equal opportunities. It is an ideal which I hope to live for and to achieve. But if needs be, it is an ideal for which I am prepared to die. (438)

These words form the basis of his historical struggle; it sums up his life's work and his moral ideals.

Charismatic Leader for the Oppressed

Mandela became a charismatic leader to the oppressed, here again one sees the influence of growing up in Chief Jongintaba's care. Mandela always listened to the opinions of others and treated each person with respect; he never once misused his position of authority or manipulated the people's will like the power and money-oriented leaders of today. Instead like the court of his tribal elders, he patiently listened to discussions until a decision was reached collectively. His education and qualification as a lawyer raised his mental faculties and made him more astute; he realized the role he could play in court. "I was the symbol of justice in the court of the oppressor, the representative of the great ideals of freedom, fairness, and democracy in a society that dishonoured those virtues" (Mandela 376). He was an accomplished attorney and he fought his case with élan, he had a way with words and he could invoke nationalism in the crowd by his carefully and well-constructed defence. He wanted to make the state question its motives and realise that they were the ones perpetuating heinous crimes of discrimination. "I would not attempt to defend myself so much as put the state itself on trial" (Mandela 376). Throughout the freedom struggle Mandela conducted himself with utmost integrity and dignity; he never encroached onto the side of mindless violence. He only resorted to violent tactics like sabotage, to jolt the government and make them take notice; his only aim was to undermine the government's efficiency.

Treading the Higher Path

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Kavitha Karen Xavier, Ph.D. Research Scholar

Resilience of the Human Spirit as Observed in The Autobiographical Work of Nelson Mandela,
Long Walk to Freedom

Mandela walked out of prison a free man on February 11th1990. He was warmly welcomed by the people, and nations everywhere applauded this great living soul. He truly embodies humanity in the purest form; he was not embittered by his wrongful conviction and confinement, instead he continued to appeal for peace and forgiveness. In fact, when

Mandela and the African National Congress (ANC) reentered the formal political arena, anger and suspicion seethed on both sides. Former exiles and guerrillas worried that once they returned, they would be seized and imprisoned; government officials feared that the ANC would take advantage of the amnesty to infiltrate guerrilla fighters into the country. (Berger 149)

But Mandela strode the higher path; he did not stoop down to his captive's level of hatred, ignorance and intolerance. He advocated racial equality and never sought to oppress the ones who kept him captive for nearly three decades. His dignified, gentle and calm demeanour coupled with his nerves of steel captured the imagination of the country and people learnt to emulate his good virtues. His father had rightly named him Rolihlahla, which in Xhosa literally means 'pulling the branch of a tree' (Mandela 3); its colloquial meaning being 'troublemaker'. True to his name and his father's stubborn nature, Nelson Mandela stubbornly weathered the storms of life he had to go through, and likewise he created enough trouble to finally emerge victorious over white dominion. A feeling of awe engulfs the reader who is moved by this engaging autobiographical account; one can't help but be touched by this man's compelling sacrifice and unwavering faith. It only cements the growing admiration, love and profound respect this benevolent leader deserves from us. He is fondly referred to as Madiba by the people of South Africa, it's an honorary title adopted by the elders of Mandela's clan.

Mandela is a remarkable man, despite twenty-seven years of incarceration and the appalling crimes committed against the black South Africans by the apartheid regime, Mandela still encourages forgiveness and urges reconciliation between various communities. Albert Einstein once remarked, "The world is a dangerous place, not because of those who do evil, but because of those who look on and do nothing" (qtd. in Yeatts, 32). Well, Mandela did his part by committing himself to the freedom struggle; he is the harbinger of hope, faith and democracy in multi-racial South Africa. Even after having lived a life fraught with strife and untold suffering that enabled him to finally realize his dream, Mandela still concludes that he has a long way to walk, "I have walked that long road to freedom. I have tried not to falter; I have made missteps along the way. But I can rest only for a moment, for with freedom comes responsibilities, and I dare not linger, for my long walk is not yet ended" (751). Mandela has enriched our lives and he has made us think anew, he has helped make this world a better place.

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Kavitha Karen Xavier
Ph.D. Research Scholar
Department of English & Research Centre
Holy Cross College (Autonomous), Nagercoil
Manonmaniam Sundaranar University, Abishekapatti
Tirunelveli 627 012
Tamil Nadu, India
kavitha.karen@gmail.com

Emergence of Postmodern Women in Manju Kapur's Novels

Y.KusumaKumari M.A. M.Phil., Ph.D. ResearchScholar

Abstract

Manju Kapur in her novels examines how woman has begun to grow as an individual and the primary centre of collision for her becomes the institution of marriage which has, so far, constituted the limits of space. The women in the novels of Manju Kapur are not traditional women who think that marriage is their destiny and they are to obey their husbands. They differ from traditional women and break all social taboos and conventions emerging as new women who are aware of themselves. This evolving new image of women has created a crisis in family and society and has shaken the foundations of age-old institutions like marriage and motherhood. Pre-marital sex, fornication, extra-marital relations or divorce are no longer considered to be a taboo. The women in the novels of Manju Kapur are the personification of the 'new woman'. They are projected as convention-bashing new women, subverting the male chauvinism.

Keywords: Manju Kapur, ultra-modern, social taboos, extra-marital, convention bashing, sexual freedom.

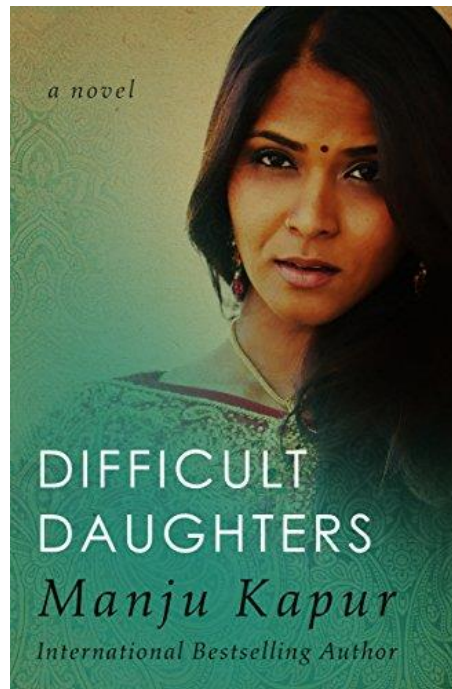
Manju Kapur, a Postmodern Writer

Manju Kapur, being a postmodern writer, gave her protagonists the same postmodern touch which they deserve, breaking down the age-old traditional norms of patriarchal hegemony. They are liberal, bold, outspoken, progressive and radical women creating an identity for themselves. Kapur experiments with new themes like gratification of sex from women's point of view and uses this sexual freedom as an instrument of resistance to thwart patriarchal myths and values. The first striking feature of post-modern Indian fiction in English is its broadening of the thematic range. The post-modern woman possesses certain distinctive qualities that distinguish her from the rest of women kind. She embodies certain traits that present her in a different light, strikingly different from common image of woman. In the first place, the postmodern woman is well educated and is quite aware of the changes that take place in society from time to time; She is economically independent; when she is confronted with a problem, she thrashes it and arrives at certain conclusions, and acts on her own; she chooses her own life partner and, she actively participates in politics and social work; her views are generally progressive and embraces a catholic vision of life and in this process, she fights tooth and nail to overcome any stumbling blocks of traditional nature and sets aside all conventions that might stifle her personality or render her identity hazy and indistinct. She plays a dynamic role of an abolitionist of woman-servitude in any form either in domestic domain or in society and never ceases to fight for the rights of women.

Women as Individuals

Manju Kapur in her novels examines how woman has begun to grow as an individual and the primary centre of collision for her becomes the institution of marriage which has, so far, constituted the limits of space. The women in the novels of Manju Kapur are not traditional women who think that marriage is their destiny and they are to obey their husbands. They differ from traditional women and break all social taboos and conventions emerging as new women who are aware of themselves. This evolving new image of women has created a crisis in family and society and has shaken the foundations of age-old institutions like marriage and motherhood. Pre-marital sex, fornication, extra-marital relations or divorce are no longer considered to be a taboo. The women in the novels of Manju Kapur are the personification of the 'new woman'. They are projected as convention-bashing new women, subverting the male chauvinism.

Ida



Courtesy: https://www.amazon.com/s/ref=nb_sb_noss?url=search-alias%3Ddigital-text&field-keywords=Manju+Kapur+novel+Difficult+Daughters

Manju Kapur creates Ida, the daughter of Virmati in *Difficult Daughters*, as distinct from any other woman character in the novel. Ida belongs to a new generation of free India and imbibes the spirit of the new times. There has been a generation gap between Ida and those who preceded her. It is quite natural that the change of time brings about a change in the view point of the present generation. The new woman is clearly manifest in the character of Ida.

Ida represents the third generation and also emblems vigorously the spirit of post-independent modern generation. Unlike her mother, she appears to be very strong, determined and clear-headed radical. Like her mother, Ida is in a quest for self-identity and in her journey of

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life, Ida struggles against the badge of marginality which society imposes upon her, by assuming the role of the omnipotent creator.

Ida's role in the novel is very significant as she narrates the whole story of her mother from her point of view. She voyages into the past in order to reconstruct the biography of her mother from the facts gathered from different sources.

Ida is a radical modern woman embracing new ideas of her time. To understand how modern she is one must compare the life of Kasturi and her daughter, Virmati. There has never been any harmonious relation between the mother and daughter. Reflecting on their mother-daughter relationship Ida in *Difficult Daughters* says, "I could not remember a time it had been right between us, and the guilt that her life had kept in check now overwhelmed me." (2)

In the course of Ida's brief conversation with her mother, the reader is given to understand that she is very much against the patriarchal system. When Ida refuses to show any signs of intellectual brightness, Virmati tries to fashion Ida as a model daughter and tells her that she must not disappoint her father. Against this background Ida protests saying, "Why is it so important to please him?" (279) though by the time she grew up she was not sure what self she had to please. This shows the female assertion of individual identity that refuses to submit to the dictates of patriarchy. As Ida grows up, she struggles to be the model daughter. She feels that her freedom is curtailed and constantly searches for escape routes: "My mother tightened her reins on me as I grew older, she said it was for my own good. As a result, I am constantly looking for escape routes." (279)

Here the restlessness and impatience of Ida, as her mother controls her, show that she is craving for freedom. One of the features of a postmodern woman like Ida is to rebel against any kind of imposition on her person. Thus she proves to be a difficult daughter to her mother, Virmati.

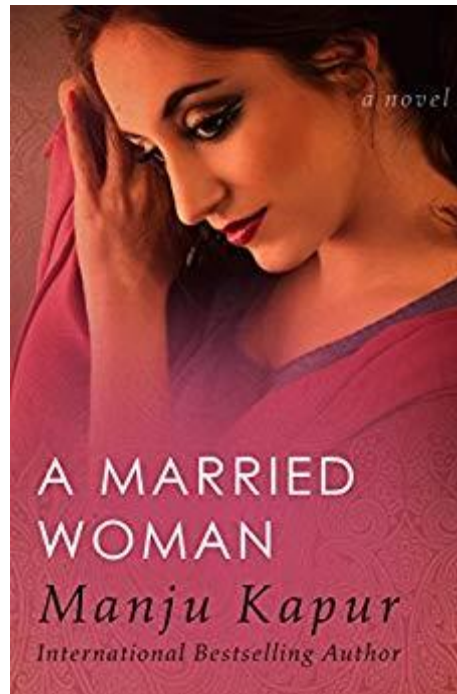
Life seems to be deceptive; one cannot conclude looking at the surface. It is much deeper and complex as it goes on unfolding layer after layer. Virmati is deceived as she thinks that an academician with many accomplishments like Prabhakar would make her daughter's life a kind of heaven. Life reveals, to one's painful surprise, the ugly side of it at an unguarded moment. This has what exactly happened in the case of Ida when Prabhakar (her husband) insists on her undergoing an abortion which leads to the breakup of their marriage. Ida becomes divorced and childless; though she could not escape herself from the agony and anxieties that Virmati had gone through, she exhibits that strength which Virmati lacks. By severing the marriage bond she frees herself from male domination and power and also from conventional social structures which bind women.

Ida finds it very difficult to compromise to the thought that her mother who has the courage to defy all the norms of her tradition-bound family where marriage is acceptable but not independence, could not assert to be herself. Ida wished that her mother said to her father, "I am my own mistress. I will relate to you with dignity or not at all." (255)

After reconstructing her mother's past, Ida realizes that Virmati too had protested against her mother, much like herself. The novel opens with strikingly captivating statement by Ida. It is

clearly revealed through the opening and the closing lines of the novel that she never wanted to be a victim like her mother, saying, “The one thing I had wanted was not to be like my mother.” (1) Ida who fails to understand her mother all her life can be seen as Virmati herself born into the next generation. There exists an incompatibility between the mother and the daughter. All that Virmati tried to inject into Ida is ‘Adjust, Compromise and Adapt’ as her female inheritance which Ida abhors. Ida’s declaration echoes that she does not want to follow her mother’s footsteps but to assert her own identity. As a product of modernism, Ida strongly flouts the word ‘simple’ when her aunt, Parvati tells her that Virmati was a simple girl at heart, she says, “I hate the word ‘simple’. Nobody has any business to live in the world and know nothing about its ways.” (224)

Pipeelika



Courtesy: https://www.amazon.com/Married-Woman-Novel-Manju-Kapur-ebook/dp/B00JW4EZ2O/ref=sr_1_1?s=digital-text&ie=UTF8&qid=1537082451&sr=1-1&keywords=Manju+Kapur+novel+A+Married+Woman

Pipeelika Trivedi in *A Married Woman* is introduced as a social worker, working in an N.G.O named *Ujjala* dealing with alternative education for slum children. She is the wife of Aizaz Akhtar Khan, a strong woman of the world, a woman living in Delhi. Manju Kapur brings out the postmodern traits in Pipee saying, “Sufficiently isolated from conventional society to believe her choice of partner concerned only herself.” (117)

She is a woman of unconventional views from the beginning; she falls in love with Aizaz as they have the same set of interests regarding social work. Her marital life is short lived since her husband meets with ghastly death in the hands of Hindu fanatics against the background of Babri Masjid — Ram Janambhoomi incident.

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Manju Kapur very tactfully develops a casual acquaintance between Astha and Pipeelika into further intimacy through one particular incident. Pipeelika Khan is truculent in temperament. Pipee makes surreptitious assaults of lovemaking on Astha and they are so subtle that Astha almost without her knowledge comes under her wheedling persuasions. Pipee, by slow degrees, initiates Astha into the terrain of lesbianism. One sees that Pipee is a past master at this art when, “she pressed the tips of Astha’s fingers into her mouth, sucking each one gently before letting them go.” (222)

Pipee ultimately triumphs over Astha’s body and makes the latter completely surrender herself to the former’s lovemaking by subtle masterful touches. They were enclosed in a circle of silence and the only sound they could hear is the sound of their breaths mingled together closely. Both Astha and Pipee show the split in their personalities; they long to experiment something unusual to satisfy their suppressed ego. The urge to lead their own lives and the impulse to galvanize them drive them ultimately to disappointment.

As Gnanamony puts it:

The heroines take the uncommon path (lesbianism) — hitherto a taboo and socially unacceptable relationship in the Indian context. Their activities prove to be liberating and affirmative of their identity. They don’t seem to be bothering even if they would be put into a zone of exclusion. Such a change of attitude in them moves us to understand that it is possible to transcend established reality and convention. (117)

Pipee is indeed a travesty of the moral edifice that society has built for itself as a code of regulating conduct. She is beyond all shade of doubt, a moral anarchist. Manju Kapur presents the caricature of a character that is a monstrosity of evil. She is an anathema to the moral well-being of society. Her views are radically opposed to the healthy norms on which human society is founded.

Astha naturally feels repugnant at what she hears from the very lips of Pipee when she encourages lying to her family about their relationship. She expresses such shocking ideas that Astha should disclose or divulge about their relationship to Hemant saying, “He is not your owner, you know, he’ll have to face up to his inadequacies” (234) at which Astha is horrified.

Pipee strongly prevails on Astha that she (Astha) should follow her way of thinking since she (Pipee) tells her in the interest of her own happiness.

Pipee, the ultra-modern, unconventional, too practical, a total contrast to the conventional model of Indian woman, esteems Astha and gives her a significant place in her life and endows her with the feeling of completeness. The relationship gradually moves to the next level where the individualistic and unconventional Pipeelika begins to demand commitment from Astha and says, “We have to struggle for acceptance and the right to love as we feel. Don’t you think so, Ant?” (237) It may be noted that the restlessness that Astha and Pipee felt is due to the stigmatization and surveillance of sexual perversions.

Commenting on this, R. Saradha and N.Velmani observe that:

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Fundamentally Pipee was self-willed who realized and claimed her rights on her body and mind. She was bold enough to ascertain her autonomous state and declare her lesbian status candidly to the society. She was prepared to encounter and challenge that questioned her autonomy and individualism. (6-7)

Pipee through her subtle insinuations tries to present a negative image of Hemant telling Astha, “You allow yourself to be shut up by that man, who neither knows nor appreciates you, and for what? I do not understand.” (242) and she blames Astha for not taking a decision regarding their relationship, instigating her to walk out of her family life. She says that maintaining relations with married people is troublesome, “Why did I think with a woman it would be different?” (243) and whenever there is a least opportunity, Pipee tries to hammer this thought into Astha’s mind. The repetition of the same thing acts like an auto-suggestion.

Pipee hits on a plan to take Astha with her for three weeks under the pretext of *Ekta Yatra*. When Astha tells Hemant that she is going on *Ekta Yatra* for three weeks, Hemant, in a fit of anger tells her that a married woman’s place is family and children and in his anxiety, he warns her that she might be raped. When Astha tells Pipee the same thing, Pipee’s reaction to this reveals some basic traits of her character. She expresses her anger saying, “Tell that sod to stuff his fantasies of rape up his ass” (249). She says that it is Hemant’s style of scaring Astha and keeping her at home. Pipee indirectly lures Astha to come out of her oppressive domestic life so that she can live a fuller life saying, “Leaving a marriage, even like yours, could not be easy. I do feel that away from that house and those people you will be able to lead a fuller life.” (243)

She, above everything, wants to fulfill her own selfish desires to the total exclusion of the interests of Astha. And this also reveals one particular aspect of Pipee as an anarchist as far as social obligations are concerned. Anita Bala Krishnan aptly says that, “Pipee is as controlling as Hemant, with Astha merely exchanging a lover of one gender for another.” (111)

Pipee feels jealous of the natural intimacy between Astha and Hemant. Hemant’s shadow hangs before her whenever she thinks of Astha. It is because she feels that Astha is notionally a part of her property. When Astha informs her about their prospective trip to the U.S.A, Pipee bursts out in a mood of vexation saying, “One should never have affairs with married people, they are the worst.” (268)

At this juncture, Nilanjana S. Roy opines that:

Pipee’s gender is almost irrelevant except as a convenient plot device. Her role in the relationship is masculine, classically butch change the ‘she said’ to ‘he said’ and surprise, it’s a conventional man-woman relationship. (80)

When Pipee receives a letter from her brother, Ajay asking her to pursue her Ph.D. in the States, at a time when the relationship between Astha and herself grows very tenuous, she decides to leave for the States. Pipee is seen as a highly pragmatic, time-serving individual. She looks upon her relationship with Astha, as her intimate partner in their lesbianism, only as a stop-gap arrangement. For all their intimacy for a considerable time, Pipee does not show the least sentiment of regret on the eve of her departure to the States. The author makes Pipee abruptly

leave for the States to pursue her Ph.D.Hence Pipee manifests herself as an ultra-modern, unconventional and too practical woman of the world.

Nina

Manju Kapur projects Nina, the protagonist in *The Immigrant* by subtle touches as a postmodern woman. Nina is introduced in the novel when she is at the heyday of her youth, working as a lecturer in English at a local college in Delhi. Delhi, one can imagine, it is extremely difficult to make both ends meet with such a pittance. But Nina is clever, sensible and pragmatic in her attitude to life.Nina’s widowed mother is preoccupied with the nagging thought of Nina’s marriage and she feels that it is her sacred and bounden duty as a mother to perform her marriage at the earliest. But Nina is rather reluctant to get married since her marriage will leave her widowed mother all alone. Nina’s mother, Mrs. Batra’s prayers have been duly answered by God and a very suitable Indian bachelor dentist, now in Canada for the last seven years, comes to marry her. Mrs. Batra feels greatly relieved as her daughter’s marriage has been performed quite becoming of the status of a Canadian dentist.



Courtesy: https://www.amazon.com/s/ref=nb_sb_noss?url=search-alias%3Ddigital-text&field-keywords=The+Immigrant++Manju+Kapur+novel

When Nina’s marriage has been duly solemnized at Arya Samaj followed by the nuptial night, her first night has been quite uneventful contrary to her expectations of that memorable night. Though marriage has brought them physically together, there is no emotional union between them; even their physical union is not complete in its fullest sense. Ananda, the bridegroom has turned that ceremonious occasion out to be an act of disappointment through his premature ejaculation. Nina’s reaction has been quite empathetic towards the whole situation, “Togetherness was the important thing. To be critical of how it was achieved was against the spirit of marriage.” (89-90)

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It takes very little time for Nina to painfully discover that Ananda suffers from a grievous flaw namely premature ejaculation. Ananda is not unaware of his own drawback which gradually causes breach unto their domestic harmony; for in the absence of sexual gratification in the couple concerned, no other factor however invaluable in a material sense will hardly contribute to the sustained happiness of a family. Sex, which is the sustaining elan of young married couple, is sadly lacking in the life of this newly married lady. It is against this dull, dreary, unexciting backdrop that Nina takes refuge in reading books — since she is very fond of reading books and watching television to pass her idle hours at home. Of course, they give her a pleasant diversion — but how long?

Nina is over anxious to know whether there is any deficiency on her part to conceive and so she goes for a checkup. Unlike traditional wives, Nina talks boldly of sex matters and she suggests that he should undergo sex therapy; for the postmodern women, sex or talk about sex is no taboo. But Ananda is dead opposed to having himself examined. Firstly, he does not like any kind of invasion of his privacy; and secondly, it involves exorbitant expenditure. Whatever be his reasons, this causes a rift between them. Ananda, instead of approaching any issue or situation in an amicable way, opposes Nina in a downright manner.

It is not easy to understand that deep sense of yearning for a child unless one has a mother's heart. Ananda's unsentimental tone, when he says that he is not much after a child, pierces into the core of Nina's being. At least, he should be empathetic towards his wife under the circumstances. A perceptive reader discerns a nameless rift gradually widening between the man and the wife. Ananda, to be frank, gives expression to certain facts that he is over worked at the hospital standing all through almost to the point of getting back ache and so he needs more rest at home and the implication that he cannot indulge in sex act is too much beyond a particular point. The way he talks to his wife reveals male chauvinism on his part. The denial of passionate love from him leaves her dissatisfied as he refuses to address the issue of having children. Her sense of isolation keeps growing as she finds her man wanting in understanding her need to mother a child.

No woman's life is more miserably pitiable than the one who is reduced to masturbate herself almost as a habit while the husband is alive and so close to her. Self-pleasure is a physical expression of her frustration caused by sex failure. Nina is tragically deprived of the right of conjugal bliss or happiness because of the animal indifference of her husband who has failed in his duty towards his wife. Primarily, the very purpose of their marriage has been defeated and the rest is hollowness. Nina is disillusioned due to her desperation of not being satisfied with Ananda in her sexual life. In a mood of self-pity she reflects gazing at herself thus:

For years and years Nina had masturbated, hoping the day would come when a loving partner would circumvent the furtive, dissatisfied feeling this left her with ... Having a husband should not have meant such lonely desperation ... And Nina would feel humiliated at what seemed a reversal of gender roles; she the monstrous cornucopia of appetite. (179)

When she is introduced to a feminist support group that discusses matters concerning empowerment of women, she hopes to find some solution to her problem. Co-counselling group

has become a proper platform for Nina to express her hitherto repressed feelings. As for Nina, her immediate objective to realize is her motherhood. She shared with them her sense of loss and frustration in her marriage, her husband's sexual inadequacy, her sense of betrayal, her mother, Zenobia, her loneliness and gave a kind of legitimacy to her own feelings. In a particular context when Ananda objects to Nina's joining the group of feminists, consciously or unconsciously, Nina gives expression to postmodern tendency when she says, "I need to find my feet in this country I can't walk on yours." (213)

She joins library course and this opens new avenues of acquaintances and her world in Halifax grows wider and new places introduce new faces and new romantic experiences, outside her married life; and she does all this with little sense of guilt or feeling of compunction; even the last vestiges of moral fear are relegated to the realm of oblivion. The postmodern woman in Nina emerges slowly, but surely, the reader perceives the emergence of the postmodern woman in her; when she encounters situations that she opposes, her postmodern attitude manifests itself which is her inevitable reaction. One of the unmistakable traits of a postmodern woman is to consider that to compromise with anything much against her will is defeat or death in a spiritual sense. A postmodern woman would not do or say anything just to please others; even when Nina goes with Anton, her library science classmate, it is not because she wants to please him but she finds something romantic about him and his talk has a captivating trait that Ananda sadly lacks. Her initiative to go with Anton appears in the form of her 'willingness' in sharing the bed with him.

Nina justifies her extramarital relationship with Anton reflecting,

That she liked. She had lived. Who can feel guilty about living? Judging from the evidence and the sexual therapy centres, every citizen in North America regarded good sex as their inalienable right. It was her right too. (260)

She has a new perception of herself — a sense of autonomy and independence. Strangely enough her extramarital sex does not make her feel guilty and she even felt it easy. Kapur brings out this element in Nina in her tongue in cheek style: "Her first lover had taken her virginity and her hopes, her second lover had been her husband, her third had made her international." (261)

Later, Nina disillusioned of Anton's indifference reflects herself that she does not have any right to expect anything. That was the beginning of her doing away with all taboos and traditions. She felt her beliefs were false and her Hindu faith meant nothing to her as she never practiced it. After having sex with Anton, Nina feels that it is "hypocritical to hang on to vegetables. Down with all taboos" (266). Her relationship with Anton is purely a meeting of bodies; just a healthy give and take and they are not having any other relationship. She felt liberated in sex life and considered it a force of life. She knew of the immense possibilities open to her as, "Her body was her own — and that included her digestive system and her vagina." (268)

Nina has all the traits of a postmodern woman; these qualities are revealed as and when the occasion demands; her exposure to Western culture and simultaneously distancing from her Brahminical cultural moorings, with the least sense of compunction or guilt she rationalizes her affair with Anton as it is not taking anything away from her husband reflecting that, "All around

her she heard of open marriages, of no bonds but the voluntary, of no living according to the rules of others. Her life was her own; she didn't owe anybody any explanations. (270)

After performing the obsequies of her mother at Haridwar, India, she returns to Halifax. With the death of her mother, she feels that she has lost connections with her native country. Now she is a full-fledged immigrant, she naturally realizes that there is none but Ananda as her support in this alien land.

As they return home from airport, their sentimental talk emotionally brings them closer to each other; as wife and husband, they have never learnt to see eye to eye on most things and there has been some emotional distance between them in the background. The reader is quite aware of it; but in time, situation at home turns to be ironical, especially when Nina detects by accident a blonde wavy hair near her pillow, she takes it as concrete evidence of her husband's adulterous nature; and to her, that blonde wavy hair has proved to be the last straw. Manju Kapur with her subtle strokes brings out the climax of the novel thus:

The hair explained much — the distance, the silence, the ticket for two months in India, his strange indifference interspersed with tenderness, the shifty look that skittered about her ... His body spoke, when his tongue could not. (324)

She thought of confronting Ananda with evidences of his infidelity but that would mean confessing her own infidelity and they would have to examine why they had betrayed each other. Naturally, this incident rips open the old sores and it leaves Nina greatly disillusioned and deeply disgruntled. She becomes moody and stubborn behaving like a deprived immigrant reflecting that their "marriage was based on more than one person's lies. Discovering this made it worse." (324)

When she is about to leave Ananda for good, there is a brief dialogue between them and Nina tells him that she needs to be by herself. Ananda sharply blurted out "Away from me. Why don't you say it?" (329) Nina has lost no time to snap out to him saying, "Yes, away from you." (329) And the dye is cast. Thus Nina goes out of Ananda's life and emerges a full-fledged postmodern woman.

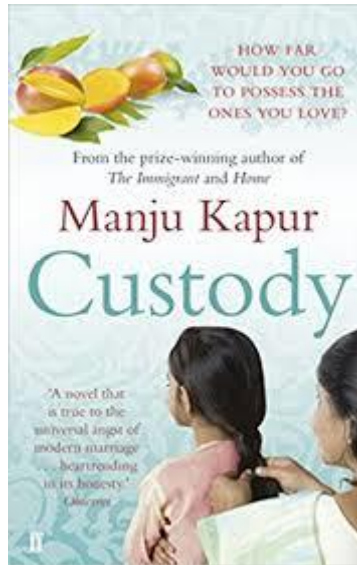
Once she takes the decision, there is no looking back and she is hell-bent on translating it into action; and it is in the concluding pages, Nina grows to the full stature of a postmodern woman, bids good bye to her home, husband and to her past only to start her life anew with supreme self-confidence in her and with unflinching courage, determination, sanguine hope and robust optimism into the vast world of opportunities; for it is the philosophy of a postmodern woman that when one thing fails, it is a signal to move and never does an immigrant look backwards; their gaze leads them forwards. Nina now is reinventing herself and so, anywhere could be her home. It is how Kapur, with her inspiring, rejuvenating message, delineates a postmodern character through Nina, the protagonist of her fourth novel *The Immigrant* saying: "When one was reinventing oneself, anywhere could be home. Pull up your shallow roots and move. Find a new place, new friends, a new family. It had been possible once, it would be possible again. (330)

Shagun

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Courtesy: <https://www.amazon.com/Custody-Manju-Kapur-ebook/dp/B004M8S3VE>

The best example to illustrate a woman with a modern zeal is Shagun, the protagonist in *Custody*. The reader must learn to evaluate these characters of modern women through a new code of morals and standards that change with the passage of time. Willy-nilly, one must accept that a world of new values is gradually emerging out of the old.

Custody is a very unfortunate story of a hard working, honest, business executive, Raman, who has a very charming wife and two lovely children. It could have been a little Eden or paradise on this side of the grave if things went on normally. But his wife, Shagun the bewitchingly beautiful lady after a period of twelve years of her married life abandons home, husband and children and runs away with Ashok Khanna, her husband's dynamic boss, a business wizard of the international soft drinks organization called 'The Brand'.

Shagun is the protagonist of Manju Kapur's fifth novel, *Custody*. In fact, Shagun who is self-willed and self-absorbed is the most radical of all her protagonists. She is a paragon of beauty and the cynosure of the neighbouring eyes. Shagun enters Raman's life like the mythical siren that ultimately destroys his otherwise happy family. To judge Shagun by common norms of human conduct, she is a possessive, diabolical being; but in literary parlance, such a woman is described as a 'New Woman' since no such woman as her so far appears in our literature.

Shagun is projected as an independent woman who has dared to stray for her lost identity. She, who has lost her individual identity in her 'stupid early marriage', dares to come out of the protective environment of the peaceful family set-up embarking on an extramarital relationship. To a critical reader, her character appears to be bizarre and somewhat out of the way.

Shagun emerges as a 'New Woman' on the present literary scene and to understand her thoroughly one must anatomize her character and the components that her being is made up of. One prominent trait in her character is selfishness that craves for self-aggrandizement. Basically she is hedonistic in her attitude to life and hedonism, to the exclusion of everything craves for

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self-fulfillment and in a physical sense it does not take into consideration the moral or spiritual aspects of life.

The fact of the matter is that there is a constitutional flaw in Shagun's character; there is that element of romanticism to a point of superabundance. This is Shagun's besetting weakness. This element of romantic disposition in Shagun is so strong that it breaks up the sacred ties of marriage and eclipses her mother instinct to the point of criminality. Here, it is Shagun's 'selfishness' that is at the core of her action and at the base of her being; such a woman as she can easily obliterate all moral demarcations, only to fulfill her diabolical selfishness. So, one must treat Shagun as an exceptional character and having little knowledge of such abnormal characters till now she can conveniently be called a 'New Woman'. One may dub her as a postmodern woman as it has become popular in literary terminology.

Sex and sexual activity are the most important factors in society although they are least talked about. As such, they cannot be ignored or overlooked. If one turns back the pages of human history, much of it is the result of a man's effort to conquer or possess a woman of his choice; from Homer's Iliad down to the present day, woman has been the centre and the bone of contention between two hostile forces. Though on a smaller scale, it appears in most of the stories. Shagun's story is one such example. In the case of Shagun, it is she who offers herself to the man that loves her. Since she is a woman of the postmodern era, her views about human relationships are also postmodern. From traditional view point, the grossest flaw in Shagun, the married woman is her act of infidelity.

The objective for which she has left her former husband and children has not been completely achieved. She has fought a long legal battle and returned home losing her little child. If one questions what it is that she has achieved, the answer is that she has lost more than what she has gained, if she really honours motherhood. One may say that in the infinite variety of human characters and in their endless combinations and permutations, such characters as Shagun emerge once in a way. The chief complaint of Shagun against the pattern of her dull, drab routine life is: "I want something else in my life, can't you understand that? We always meet the same people, talk about the same old things over and over. It's boring." (46)

This so far unexpressed grudge bursts out with twelve years of accumulated force; and at this juncture, Ashok Khanna, the charismatic boss with rare business acumen who with his passionate assurances, inspires confidence in her that he would accept the whole responsibility of her life including her children, enters her life and this adds fuel to fire. Shagun needs a radical change and she has a stubborn will to translate her wish into reality.

It is Shagun who mentions separation to Raman. Shagun's choices are her own and she is determined to tread her chosen path and is least bothered about the social norms that will not accept the illegitimate relation.

Commenting on this, Tandon says that:

Any woman who has broken away from the tethering of normal domestic life becomes liberal in her attitude to sexual freedom. She realizes there cannot be different standards for man and for woman, sexual freedom is more often

approved by emancipated women belonging to the progressive young group, by woman unhappy in marriage, sexually frustrated, widowed or separated. (165)

Shagun seems to be schizophrenic. She does not seem to have debated seriously about the pros and cons of the decisive step she is going to take, namely, going to live with Ashok Khanna. This shows that her self-interest dominates her interest about the safety and security of her children. The mother is made subordinate to the romantic lover in her. Shagun as a woman, strong, self-willed, determined is quite indifferent to what Mrs. Grundy says. No mode of logic and no code of ethics can ever justify her act, viewed from humanitarian grounds.

In this context, it is apt to quote Gajendra Dutt Sharma's observation:

Shagun's act of sexual violation celebrates female sexual self-assertion embodied in a new feministic assumption that woman is a desiring object with an intense longing for sexual expression, satisfaction and fulfillment. Shagun follows her heart, and seeks a divorce from Raman and embarks on a new life with Ashok. (4)

She makes a ludicrous travesty of the concept of marriage when she feels that it is a kind of imprisonment. It is to be observed that whatever Shagun says is markedly tinged with her selfishness. She despises the old stultifying tradition which preaches that the great Indian family rests on the sacrifices of its women. She looks upon the institution of marriage from a perverse angle and therefore she attaches no moral significance to it. In a sense, she pooh-poohs the very concept of marriage.

Shagun may be regarded as the emerging representative of the 21st century educated middle class family. Shagun is a law unto herself and an individual of this type will have dictatorial tendencies, for its implication is that her will is law. In the light of the emergence of postmodern woman like Shagun the present society has to be reconstructed and reoriented with a change of radical outlook towards oneself and towards others; in other words, a new pattern of society is in the offing and one must regulate one's behaviour and attitude to harmonize with the inevitable changes in the society. From the traditional point of view she is a rebel and anarchist that turn all the moral values of society topsy-turvy. She flouts the sacred norms to be followed by a married woman and reveals herself to be a dare devil that is prepared to meet the worst if the worst comes. Shagun has been unfaithful to her husband, Raman, when she has her first extramarital sex with Ashok Khanna. Without the least scruples or any sense of qualms, she divorces her husband and walks out of her picture-perfect married life, proving herself to be an identity-oriented, self-willed 'New Woman'. The term 'chutzpah' aptly and comprehensively describes Shagun's character. It is apt to quote Simon De Beauvoir's observation in this context, "Once she ceases to be a parasite, the system based on her dependence crumbles; between her and the universe there is no longer any need for a masculine mediator." (412)

Manju Kapur creates a postmodern woman of the 21st century through the character of Shagun. Beneath the veneer of her bewitching beauty, there lurks that ugly element of aggressiveness coupled with vindictive attitude. Thus, Shagun is portrayed as an ultramodern woman who likes to live her life in the fullest sense.

Asha Saharan comments that,

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Shagun celebrates her sexuality and re-appropriates its generative principle through a deliberate inversion of patriarchal morals. Her sexuality is an arena of pleasure and agency in which she is empowered to use her body for herself. She challenges the male dominated and patriarchal mechanisms of surveillance and control. (68)

Conscious of Their Self-worth

Thus, postmodern women are sensitively conscious of their self-worth and under no circumstances do they like to compromise with anyone where their identity is involved. They detest being economically dependent on others; they are lovers of freedom in thought and action; one of the traits of postmodern women is that they do not do anything just to please others. And then, it becomes hypocrisy; and it is tantamount to self-deception. When they are determined to do anything, they go ahead without second thought; they rivet their eye on the goal, and give little thought to what the consequences may be; come what may, they want to realize their objective. From a traditional point of view, there seems to be a streak of dare devilry in their acts.

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Y.KusumaKumari, M.A. M.Phil.,
Ph.D. ResearchScholar
Department of English
AndhraUniversity
Visakhapatnam-530003
kusumsurendrat.bw@gmail.com

Discussions on Child Marriage in *Kudiarasu Magazine*

A. Malarvizhi, M.A., M.Phil.

Abstract

Marriage is the first social institution which basically is a means “of establishing a family through which the society perpetuates”. It started during the emergence of surplus value and private property in the society. The rules and regulation were framed accordingly. Though the laws prevent marriage before 18 years, the reality gives a different picture. Majority of the girl children who were married below 18 years are from the poor and below poverty line families. In India, the child marriages were started in large scale even from the dawn of Christian era as per the sacred works of literature among the high castes. The holy Sastras also stressed the need for puberty marriages. Before independence, many social reformers fought for the abolition of child marriage. Periyar E.V. Ramasamy is a pioneer among them. The Sarada Act 1925 was passed, fixing minimum marriage for girls as 14 years with stiff resistance from orthodoxy. The consequences of this marriage are very pathetic- domestic violence, health and pregnancy problems and frequent deaths during childbearing, early widowhood etc. The inhuman treatment and denial of a remarriage at tender ages make the life of girls miserable. This paper deals with the situation prevalent during the Vedic and non-Vedic times. The contributions of Periyar to eradicate this social evil through his ideas are discussed in detail.

Keywords: Child marriage, Thanthai Periyar, Kudiarasu, Magazine, Poverty, domestic violence, Caste system.

Introduction

The printing machine, the subsequent reach of education to all sections, the entry of westerners and their cultural impact, the English Education given by them and the opportunities got by Indians to go to European countries for higher education, the sacred texts that were hitherto inaccessible getting translated by English and German scholars. The European Christian Missionaries that were started in 1600 AD and their growth, the services rendered by them here for 300 years, created huge impact in Indian social life. People started questioning many practices that were hitherto considered as sacred. A few learned people who had a humanitarian outlook towards the society, were frustrated over many of the practices followed by Indians being against nature and worse than animals. They started to work for reforming the society.

Child marriage is one such practice that had been sanctified. It is a peculiar cruelty. It was being practiced by the Vedic-religion for long, but we come to know that it was not so prevalent among the people of non-Vedic religions until 17th century. We cannot find any other practice that has destroyed the life of a girl as much as this practice followed by the people belonging to Indian Vedic-religion. The subsequent raise of Independent struggle in India created the ground for some imminent changes. One among them is the abolition of marriage before the girl attaining puberty.

But the proponents of Vedic rituals vehemently opposed this. They created havoc by saying that the father of the girl will get Bramhahathi Dosham (a bane acquired for the sin of killing a child by cutting its head) and he cannot attain salvation after death.

This practice was not being followed in the Varna system and Kshathriya system since the beginning. It looks like this practice was created by Vedic-religion only to prevent women from converting to Buddha and Jain religions. Since only the Vedic scholars were dominant in all spheres of life across the nation, they created an impression that Child marriage was common for all. They vehemently opposed the judicial bills to abolish Child marriage. Newspaper, the only public medium of that era was almost entirely controlled by them. With that, they could easily project their problem as the problem of the entire society.

Child Marriage in the Society

‘In the Vedic religious life, Child marriage or pre-puberty marriage came in to force from 400 BCE, which was the period of the creators of Dharmasastras. Though some of them have different opinions people like Yajnavalkya of 200 CE strongly advocated pre - puberty marriages. He insists that girls should be married before the age of puberty; otherwise every month their guardians will be guilty of the destruction of an embryo which is treated as great sin,’ says A.S. Altekar. [2016]

It seems this early marriage was also an act of precautionary method of the parents of Vedic religion; to prevent their daughters, stepping into the Buddhist and Jain nunneries against their wishes. ‘The popularity of early marriages therefore went on increasing in medieval times. Some enlightened rulers like Akbar disliked them and recommended to their subjects that marriages should be performed after the girl attaining puberty’ A.S. Altekar quotes from Ain-i-Akbari [2016].

In the beginning, the custodians of the Vedic religion, the Brahmins only followed this, and in later years all other castes started to adopt the system slowly. ‘In Deccan also during the Vijayanagar rule while pre-puberty marriages were common among the Brahmanas, post puberty ones were frequent among the non-Brahmanas’ A.S. Altekar quotes Venkataramanaiyya’s studies in Vijayanagar history [2016].

Child Marriage or the Balya Vivaha is an important culture in this Vedic tradition of this country. That is the marriage is conducted before the bride attains puberty and adulthood. Such marriages only considered as virtuous ones approved by Sasthras. In other words, those marriages that happen before the bride attains eight years of age were only considered virtuous. Others were considered sinful. Such marriages were praised heavily by Manu and the authors of other Smrithis.

The Vedic religion has prescribed the ages of the bride and bride groom for marriages. Such prescriptions were generally disadvantageous to the girls According to Pulavar Imayavaramban “A 25year-old Vijan (Twice-born) should marry a girl of eight years. A man whose age is below 30, should marry a girl aged nine years. Aswalayanar says a girl should be married after ten years and before attaining puberty. Brahaspathi says a 30year-old man should marry a ten year old girl.” [2013]

Vedic Sastra’s Endorsements

Why weddings should be conducted at such a young age? What will happen if weddings are not conducted as per the ages prescribed? According to Parasasmrithi, "A man who marries off his

daughter at the age of 8 will attain Swarga (Heaven). If the girl is married at the age of 9, her father will attain Vaikunta (The abode of Lord Vishnu) and if the girl is married when she is 10 years old, her father will attain the Brahma Loka (Lord Brahma's place) Parasara further says that a man who marries of his daughter beyond these age limits, will reach the hell called as Rouravathy. (2013). Another Dharma Shashtra says "One who fails to conduct the wedding of his daughter before her first menstruation acquires the sin of killing a foetus-Brahmahathi Dosha".

Sathankulam A. Raghavan explains what Sasthras tell about Child Marriage. In the previous Yugas, weddings were conducted according to what has been said in Manu Smrithi. In this Kaliyuga, Manu Smrithi has been abolished and Parasara Smrithi has to be followed. In the fourth chapter of its Prayachitha Kaandam, Parasara Smrithi says that an eight year-old girl is Gowri, nine year old is Rohini, ten year old is Kannika and a girl beyond ten years of age in Rajaswalai.

Gowri, Rohini and Kannika are acceptable as bride. Rajaswalai is inappropriate for a wedding. The one who gives her off in a marriage will reach the hell according to Brahaspathi. A father, mother who has seen their daughter and a brother who has seen her sister as an unmarried Rajaswalai will reach the hell. The ancestors of that girl's father will also be thrown into the hell (2015).

Child Marriage in Non-Vedic Traditions

We can understand the respectable treatment accorded to women in Tamil tradition with the prevalence of worshipping Mother Gods. However, in the Vedic-religion women and children are always considered as a burden. Raghavan points out how girl children are described in the Vedic tradition. "When girls attain the age of carnal desires, Somdeva starts enjoying her (Gowri stage). She will be enjoyed by Gandharva in Ritu Parva (post-puberty) and Agni Deva enjoys her when her breasts starts growing. Hence according to Samvardhanar, a father should marry of his daughter to a virtuous man before she becomes Rajaswala. "The one who marries off his daughter at the age of 8 will attain Swarga (Heaven). If the girl is married at the age of 9, her father will attain Vaikunta (The abode of Lord Vishnu) and if the girl is married when she is 10 years old, her father will attain the Brahma Loka (Lord Brahma's place). A man who marries of his daughter beyond these age limits, will reach the hell' [2015].

As explained in the previous paragraph, these weddings were appropriate only to Twice-born called Dwijas. This is no way connected to the ancient Dravidian race. But with the passage of time the Vedic tradition made it common for all. There was no difficulty to convince other caste people to accept this practice as everyone had the desire to attain heaven and the fear on hell.

Even Periyar. Gandhi and Ramakrishna (who married Sharadamani when she was five years old) could not escape this practice. Such young age marriage should have spread among the intermediate castes when Buddhism and Jainism completely lost their influence and the Vijayanagara Empire was influential.

We can see in the entire history of Tamil society, the practice of Child marriage was not prevalent. The practice of Child marriage should have gradually spread here among the Shudra upper castes after the advent of Vedic religion and increased only at the dawn of 17th century. This practice was rarely prevalent among the castes of people belonging to labour class. Even

Aruthukattudhal (widow marriage) was easily followed by these people. The Vedic sacredness could not influence these people so easily

What Periyar wrote in 1928 is noteworthy: “The Sastrigal of Sri Sankara Mutt and the Pandits of Jeeyar Mutt and their disciples are against the law of age of consent. They are citing Hindu puranas and epics to substantiate their argument that if girls are not married before attaining puberty, Hinduism will be destroyed. So, it becomes clear that pre-puberty marriage is related to Vedic religion.”

Periyar spoke and wrote extensively to abolish the Child marriage and increase the age of marriage. But Vedic scholars vehemently opposed it. According to Ku. Ve. Ki. Aasan (1993), “In the 1930s the supreme members of Hinduism who called themselves as Sanathanis conducted Yagas to defeat the Sharada Act. Already the Vedic scholars conducted Sathrusamhara Yaga to destroy the peaceful struggles of Periyar during the period of Vaikom protest. Periyar survived this”. A struggle was conducted under the leadership of Periyar to achieve the rights of the people belonging to the oppressed castes to walk in the streets of Vaikom that came under the reign of Thiruvangoor kingdom. The struggle was a success. During that protest, a Sathrusamhara Yaga was conducted with the support of the King. But it was the King who died after that. This time also such Yagas became futile. Sharada Act was passed successfully.

Nearly 90 years ago in 1929 in the first Self-Respect Conference which was held at Chengalpet under the chairmanship of W.S. Soundarapandian, the following resolution was passed. ‘The age for a girl’s marriage should be above 16, that if the husband or the wife disliked the alliance and wanted the marriage to be cancelled, he or she should be given the right to get it cancelled, that widows should be helped to get married again and that men and women should be given the right to choose their partners without attaching any importance to religion or caste’ [2010].

Methodology of the Study

The research is based on a technique named ‘qualitative content analysis’ as it seeks to take the contents of comments/articles/thoughts which appeared in many issues of the journal *Kudiyarasu*. As researchers of yore had widely followed this technique while conducting a deep study of contents of journals, this research also follows the same mode of operation mainly for the relevance of the technique. Thus, issues relating to Child Marriage, as they appeared in various issues of the journal, have been deeply researched with linguistic dimensions.

Child Marriage Descriptions

Periyar's observations about child marriage comes out of its practical consequences, its evil effects in the society, his experiences from his own life and out of his humanity. [2008] “From our life experience we have been observing daily that People getting married at a very young age that is at an inappropriate age, knowledge and emotions wreaks havoc to the development of human society and production. We are also taking all efforts possible to stop this (Periyar, 2008).

Periyar has firsthand experience of Child marriage. At the age of 19, he was made to marry Nagammal who was then 13 years old. It was a love cum arranged marriage. In 1909, Periyar’s younger sister had a daughter who was ten-year-old. That girl was married off to a boy aged 13 years. Within a month, the girl’s husband died. That girl who was motherless asked “Mama, did I ask you to conduct my marriage? You have thrown a rock on my head.” The girl broke down with

tears and dejection. That small child had known the pathetic state of widowhood. Periyar was shattered by his niece's tears. Writing about this in a later stage, Periyar had said "While lifting that child who had fallen down I decided that I should conduct her remarriage", notes Arunan. [2008]

Periyar conducted the marriage of his niece as he had decided. His parents who were entrenched in traditional values were shocked by this. Periyar's caste declared him as an outcast. This outcast status was withdrawn only when Periyar became Erode Township President after nine years. Hence Periyar understood the devastating effects of Child marriage and the actions of dominant caste people to uphold it, from his own life experiences.

Periyar was deeply committed towards eradicating Child marriage. But the Vedic religion was having the dominant hand. So, it was not easy for him. He himself has said this. "We have been speaking about this in many social conferences and passing resolutions. But if we try to implement them, religion comes in between and destroys such efforts. We know that this has become a recurring circle. This is the reason why we have been telling that the anti-human religion and their blind principles should be completely dismantled, and we have also been taking efforts for that. Irrespective of whoever opposes this effort, we have been completely ignoring them and going ahead with speaking that the religions and gods that are against such efforts should be destroyed"

Periyar's opposition to religion and God stems from this reason. He did not oppose anything for the sake of opposing. That's why when someone tried to confront him by asking "you have been propagating that there is not God, what you will do if God appears in front of you?" he very simply and casually said "I will tell God is there".

Periyar reminds us what he had written when Sir A. P. Bathro, a former Minister from the Non-Brahmin party had spoken in deviation from the party's stand during the debate in Madras Legislative Assembly on bringing an act to ban Child marriage. He had written that "Bathro should resign his post in the Non-Brahmin party and should join the Brahmin party. He had also said that calling Bathro as a member of Non-Brahmin party was an insult to the entire Non-Brahmin community (Kudiyarasu, 23-09-1928).

Further Periyar wrote, "meanwhile we come to know that when the bill to raise the marriageable age was taken for debate in the Indian Legislative Assembly, the Brahmins of Tamil Nadu vehemently opposed it and many of them had given individual notices for the same with the signature of some Mohammedians (Muslims); we also learn that many Shankaracharyas, Vedic scholars, Kings who conduct 'Ramarajya'."

Some Mohammedian members also joined in the group of Vedic scholars who were opposed to raising the age of marriage of girls, Periyar wrote about this too. "That some Mohammedian members had also joined this chorus is not only an insult to their community but also an act that is harmful to the equal rights of humans is what we think" (Ku.23-09.1928).

Periyar further writes about a member who spoke against the bill to ban Child marriage that was forwarded in Indian Legislative Assembly. The Tamil Nadu representative M. K. Acharyar, who is also a representative of the Hindu Varnashrama, while speaking against this bill, had said that 'women remaining chaste is not possible if there is no child marriage', that 'the life of women will be spoilt', that 'the family life will become miserable and will always be vulnerable to hazards', that 'at a time when men are being jailed (it was during Independence Struggle) the conduct of women will become deplorable' unless Balya Vivaha is retained it is impossible to preserve the true good

conduct in life.” These have been published in Sudhesamithran newspapers and the reporter of ‘Sudhesamithran’ has supported and praised Mr. Acharyar for his speech. [Ku.23-09-1928]

Periyar presents his criticism regarding this: “The readers should think how evil it is to brazenly state that chastity of women will be spoilt if Child marriage is not retained and life will become miserable. We don’t have much problem if Mr. Acharyar had spoken like these exclusively for Brahmins or Iyengar community. But since had talked like this as a representative of all of us, we cannot refrain from condemning it.” [Ku.23-09-1928]

Periyar also points out that such practices were not prevalent among predominant ‘Shudra people’. We could also see how the Caste dominance created a strong impact even on the non-Vedic society. Periyar says “All of us know that most of us leave our daughters unmarried even until the age of 20, that only in recent times many of us have become slaves of Brahminism and copying them out of the urge to be respected as Upper caste we have started marrying of their daughters at a very young age” (Ku.23-09-1928).

“If we go by the statement of Mr. Acharyar, the impression we get is that the girls who are married off two years or four years after attaining puberty were married off only after they have become prostitutes. If Mr. Acharyar says that he was not talking about other communities and he was talking only about his own community, we have to infer that he thinks women of his community cannot remain chaste after attaining puberty if they are not married off. This means he has insulted the entire women society.’ [Ku.23-09-1928] Writing this, Periyar further adds, throughout the ages, the first Varna has been like this - imposing its values on others for its own selfish needs,

“While the fundamentals of Hindu religion. Vedas, Puranas, Vedic tradition and Varna system are rooted in enslaving and insulting women, there is no surprise on or Indian Legislative representatives speaking like this.” [Kudi Arasu 23-9-1928] Periyar writes thus and points out that this is the natural act of the defenders of Vedas.

Child marriage was rampant in Madras Presidency. Looks like Vedic tradition was strongly implemented here Dr. Macphail is a woman who involved herself in medical service in India for over 50 years. Pulavar Ko.Imayavaramban quotes, “I have treated girls of various ages such as 12, 13, 14 etc. It was a terrible sight to see those delivering babies. Due to this, the upper caste girls live with a weak body, puny physique, under grown body parts throughout their lives. We know that the menace of Child marriage is severe in Madras Presidency. We also know that it is more severe and rampant in rural parts.” [2013 page 34]

On 1.2.1927, Raj Sahib Haribilas Sarada, a scholar elected as a representative for the Delhi Legislative Assembly proposed a bill titled “Hindu Children marriageable age reform bill” in the Indian legislative assembly. It was taken for debate on 15.9.1929

This shook the Vedic Brahmins again. The then Shankaracharya sent a Telegram to the Viceroy saying that if marriages are allowed to be conducted after the age of 12, the Hindu religion will be ruined. Page 37 of the aforementioned book ‘Varalaaril Pen Kodumaigal’ (‘Atrocities against women in the history’) explains how the Vedic Brahmins projected as staunch Nationalists created roadblocks for this bill. Imayavaramban recalls how The Hindu which called itself as a Reformist newspaper wrote about this in this way. “What we see as marriage of 10 or 12 years-old girls are not exactly weddings. They are like betrothals. The First night where the bride and groom are made to consummate their wedding can only be considered as marriage.” [2013 Page 40]

“If the Government starts interfering in Hindu marriages, the Hindu religion itself will be ruined. Sage Parasara has written that girls should be married off before the age of 10, 12 and failing to do so will make a person sinful. Should we fear for the sin or to your laws?” This was the argument of Sathyamoorthy Iyer of Tamil Nadu in front of Equal Age committee. [2013 page 39]

What we have to keep in mind here is that Smrithis have prescribed Balya Vivaha was prescribed only for the twice born. Shudras-Draavidians are not twice-born.

According to the Census of 1921, 24 percentages of Hindu girls between the age of 10 and 15 were married. It is not correct to state as is so often suggested that only selected castes like Brahmins or Vaishyas observe the practice of early or pre-puberty marriage. In fact, the high percentage of 24.5% is a sufficient proof that where these two communities form less than 4% of the population. Many others must have adopted or should be following the customs of early marriage. [Report of the Age of Consent Committee, P.94. 1928-1929 Calcutta. Govt of India page 53]

In this connection Periyar says that there is no harm in allowing a young widow to remarry. Periyar says that a husband who has lost his wife should marry only a widow. In the same way the widow should be married off to a widower only. [1974. P145-146.] Periyar and his movement conducted many remarriages to young widows.

By giving detailed statistics of the 1921 census report with the total number of all the Hindu widows 3711788 age wise Gandhi says, ‘alas my heart throbs like a mother’. Here is the detailed information. This state of affairs deeply hurtled Periyar. He experienced this in his family in 1909 at the age of 30. He writes, ‘I am deeply disturbed when I realize that among the widows in India, 11,892 are little children below 5 years and the young widows below 15 years numbering 2, 32,147 are denied the pleasures of life. Which civilized country will accept this wretched widowhood’ (Kudi Arasu 22.8.1926)

Gandhiji was deeply pained on seeing the injustice done to the child widows; he is for the remarriage to them, he said: I want the households containing young widows to arrange their marriage. This is not remarriage as they were never properly married. [Mahatma Gandhi, Women in the Society, Madurai, 1984, p.34.]

Conclusion

Child marriage has been abolished by law but even today we come across news reports on incidents of child marriage. Most of these are conducted with girls who are below the age of 18 or before attaining puberty. This practice is mostly found among Farm labourers and those who are dependent on jobs related to Agriculture. The Coimbatore edition of Deccan Chronicle dated 16-08-2018 has reported statistics regarding this. These details pertain to Tamil Nadu alone. The statistics report informs that in the years 2015-16, 2016-17 and 2017-18 1867, 2169 and 2807 respective child marriages have taken place. The report further notes that such marriages happen in the backward districts which lag behind in industrial growth. But the report has not dwelt into the reasons for this. Since the Agriculture has been failing, many people dependent on that are migrating to other cities in search of jobs. During such times the families marry off their daughters in view of security. This worrisome trend is on the rise. This condition will not change unless and otherwise the Government provides adequate education and security to these girls.

In the ancient traditions of India, especially in the societies that speak Dravidian languages, women were treated with greater respect. But the Vedic religion and traditions have been ruling for a very long period of time. Hence the Vedic practices such as male chieftainship, male god worship have acquired a dominant and primary space in Indian society. Girls were denied education and married off when they are very young in order to prevent them from joining the non-Vedic religions.

The child marriage was rampant until the Sarada Act was implemented though many have struggled to abolish child marriage; the contribution of Periyar who hailed from the Non-Brahmin tradition is spectacular. He considered human beings as more important than anything else. So, he followed that principle and vehemently opposed Child Marriage. He called it as an evil against the human race and was a frontrunner among those who struggled to abolish the practice. Today, the Child Marriage has again started among people who shift from one place to another in search of livelihood. The Governments should stop this by implementing adequate Social Security schemes.

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A. Malarvizhi, M.A., M.Phil.

Ph.D. Research Scholar
Department of Journalism & Mass Communication
Periyar University, Salem 636 011
Tamilnadu
India
srimalarvizhi.a@gmail.com

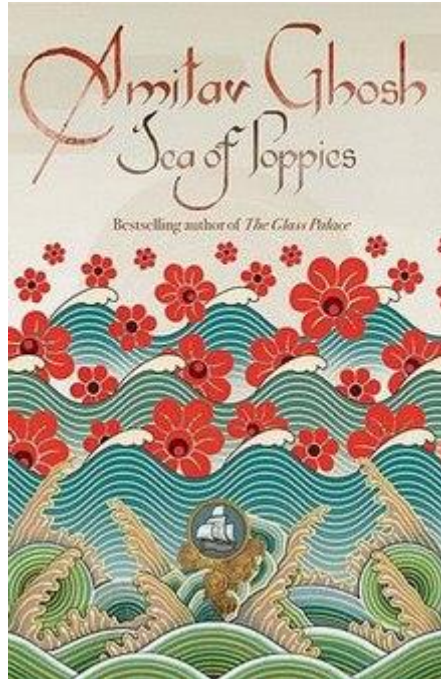
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A. Malarvizhi, M.A., M.Phil.

Discussions on Child Marriage in *Kudiyarasu* Magazine

Portrayal of Women in Amitav Ghosh's *Sea of Poppies*

G. Manikandan, M.A., M.Phil., SET., B.Ed.



Courtesy: https://en.wikipedia.org/wiki/Sea_of_Poppies

Abstract

The present research paper entitled portrayal of women characters in Amitav Ghosh's *Sea of Poppies*. It examines on the plight of women during the nineteenth century and under colonial rule their condition was even worse. Opium effects life of all women characters directly or indirectly in the novel. This research paper illustrates the character of each woman with special focus on Deeti. The character of Paulette daughter of a French botanist living in Calcutta, she respects Indian culture like French. Some flat characters in the novel like Sarju, Heeru, Munniah and others, who are shuttling labours on Ibis from Calcutta to Mauritius. Their story presents a vivid picture of subjugation of women. Through the character of Taramony, life of a widow is described and how they were sent to Brindavan to live a life of suffering and hardship.

Keywords: Colonial hangover, suppression of women, Opium, Male domination, women psyche.

Introduction

Amitav Ghosh is one of the leading writers of Indian English literature. His novel *Sea of Poppies* was shortlisted for Man Booker Prize in 2008. The novel is based on historical setting of colonial rule in India and to fulfil its need of supply of opium to China. His portrayal of women is realistic. In his novel women characters are few in comparison to men characters. In *Sea of Poppies* he has tried to show how women can be empowered so that they may become independent in the future.

His novel is based on historical backdrop of colonialism, of cultivation of opium in India to fulfil demand of opium in China and migration of indentured labours to Mauritius for working in plantations. It is in this context story vivid picture of plight of women during colonial rule is represented in the novel. The suffering of a woman in zamindar family and an agriculturist is nonetheless similar.

The present research paper deals the novel venture of women characters in the novel. Deeti, one of the leading female characters in the novel and it is around her that novel revolves. Ghosh has represented women from every section of Indian society. The position of upper class women is not very different than woman of lower class. Women in the novel suffer from gender discrimination, class and caste structure. Ghosh has dealt with spiritual love between god and a devotee. Through the character of Paulette, he tries to show development of a child irrespective of discrimination results in respect for all culture whether it is European or Indian. The present paper will elaborately discuss the gender in equality and the subjugation of women by many factors. This research paper will give a ray of hope to budding research in the same ground.

Women and Suffering

Deeti is an ordinary village woman. She is one of the prominent characters in the novel. She suffers from gender bias since her childhood in the novel. In the first chapter of the novel it is discussed that due to colour of her eyes, she is called as “chudaliya, dainiya as if she were a witch: but Deeti had only to turn her eyes on them to make them scatter and run off”(5).She is married to Hukum Singh who served in the same battalion as her brother Kesri Singh of British army. Her marriage with Hukum Singh is fixed without her consent as this proposal is seen as better than marrying to a man much older than Deeti. Hukum Singh got hurt on one of his leg while he was in British regiment due to which he cannot walk properly but this is seen as minor problem in her marriage with him. Her dowry contributes to building of roof of his husband’s house. He works in an opium factory in Ghazipur. Her dreams are shattered on the first night of her marriage when her husband makes her inhales opium and she is raped in a state of unconsciousness by her brother in law Chandan Singh with help of her uncle Bhyro Singh. It is only later while she is travelling on Ibis that she becomes aware that her uncle Bhyro Singh was also responsible for her rape by her brother in law. She begins to doubt about her husband after he starts ignoring her just after her first night and she becomes pregnant. Her mother-in-law says that she is like Draupadi. She becomes sure that her mother in law knows everything about father of her child and to reveal out the truth from her mother-in-law, she starts giving her opium. One day under the influence of opium in state of unconsciousness, she confesses that her daughter’s father is her brother in law. The behavior of Deeti’s mother in law shows how a woman is blinded in love of his son that she helps people to violate honour of a woman. While her opium addict husband is in his death bed, she is physically assaulted by her brother in law and in order to escape from him she says.”Listen to me: I will burn on my husband’s pyre rather than given myself to you.”(154)after her husband’s death she is compelled to perform sati and to do this she is given opium to inhale and in such a state of unconsciousness, she sits on the pyre, and his brother in law says “To have a sati in the family will make us famous .We’ll build a temple for you and grow rich on the offerings“.(155)

She is saved by Kalua, an untouchable from a society which is ruled by patriarchal laws. Kalua saves her from the burning pyre and jumps in the river Ganga. She sends her daughter to her brother home because she feels that Kabutari will be safe there. She discards discrimination and marries Kalua as her second husband. She had shed the body of the old Deeti, with the burden of its karma; she had paid the price stars had demanded of her and was free now to create a new destiny as she willed. She knew it was with Kalua that this life would be lived, until another death claimed the

body that he had torn from the flames. (175) After her rebirth she sheds meekness and weakness possessed by her as Deeti. She becomes confident and independent to take decisions about her future. Her marriage with Kalua can be seen as perfect in terms of understanding between them because before taking any decision Kalua consults Deeti and protects her from every danger. Her entry on the board of Ibis is symbolic because she enters the ship in gunghata as a new bride with people around her. Her change of name to Aditi while registering her name in migration list shows her search for identity because till now she was known as Kabutari-ki-ma.

... it was on her lips to identify herself as Kabutari-ki-ma, name by which she been known ever since her daughter's birth –her proper given name was the first to come to mind, since it had been used by anyone it was good as any. Aditi, she said softly, I am Aditi. (233)

She becomes leader of grimityas on Ibis. She is called bhaugi by men and women on the ship because she possesses the solution of their problems. She is confident and ready to fight for anyone in trouble. As it is said “that women be free to define themselves, instead of having their identity defined for them time and again, by their culture and their men”(Susan Faludi 82). Ghosh has tried to show that socio political changes bring drastic changes in women to come out of their sufferings.

Paulette daughter of a French botanist who is born on a boat of Jodu's father and her mother dies on the boat. She is brought up by Jodu's mother like her own child. When Paulette is born Jodu's mother leaves him naked, lying on the boat and wrapped Paulette with blanket first to keep her close to her dying mother. She calls her Tantima- aunt mother. She learns Bengali and the first solid food she eats is rice and dal khichdi. Her personality is a fusion of French and Indian culture. She is a perfect example of tolerance, a person who pays equal respect to all cultures of the world. She is without any grudges and respect all natives and European equally. She speaks in Bengali, Hindustani and English. She becomes a grimityas on Ibis as niece of Babo Nob Kissin to reach Mauritius. As she is not be permitted to travel on Ibis as she is a European and a girl, and people travelling on Ibis are girimityas,. Nobody in the ship is able to identify her till she reveals it herself.

The character of Taramony as guru ma of Baboo Nob Kissin is also very interesting. She is the wife of his uncle who marries just six years before his death in order to get a male heir but results in failure. She is much younger than his uncle. His uncle's last wish is to leave her in Brindavan to lead a life of widowhood which is full of suffering and hardship. As she is about the age of Baboo Nob Kissin, he is impressed by the spiritual knowledge of Taramony and her devotion towards her God Lotus eyed Lord that is lord Krishna. his feelings were same as her for lord Krishna”You will be my Krishna and I will be your Radha”(162). They start living in a small house in Ahiritola waterfront neighborhood of Calcutta. There was no scandal on a woman living with her niece and a small circle of devotees and followers called her Ma and gave spiritual instructions to them. She dies of fever but tells him that she will come back and enter his body to fulfill their goal. It is under the influence of guru ma that Baboo Nob Kissin is always ready to help women be it Elokeshi, mistress of Neel or Paulette. He becomes sensitives in solving problems of women. Ghosh has tried to show condition of Upper Class women in Bengal who were married to men much old than their age and after their husband's death, they were compelled to live a secluded life of penance and suffering in Brindavan. He has also described existence of spiritual love between God and his devotee and between a guru and a shishya, which is pure and spiritual.

Women on the board of Ibis like Munniah, who indulges in illicit relationship with a man working in opium factory in her village and becomes pregnant. Her decision to give birth to her child

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is supported by her parents on the contrary of her belief that they will expel her. But she has to leave her village as nothing is left for her parents and child are dead as they got burnt in the fire and she is left alone. She evokes conflict when her affair with Jodu (Azad) is known to the people commanding Ibis, a relationship between a Hindu girl and a Muslim boy is not acceptable to them. Jodu is beaten ruthlessly and Munniah is locked in a room it is only after the intervention of Deeti that she is released. Through this Ghosh has tried to depict existence of communalism even though people travelling on Ibis do not know their future.

Through the character of Heeru, Ghosh has tried to depict plight of women left by their husband due to some disease or inability to give male heir to the family.. She is left by her husband in a fair due to her disease of forgetfulness. She agrees to marry on the ship with one of the indentured labour, who is much older than her because she is told that women will be torn down in Mauritius as there are few women in comparison to men. Her marriage is for security to lead a peaceful life unaware of the hardship in Mauritius.

Few other women on the board of Ibis like Sarju, one of the oldest women on the ship, a dai midwife in her village near Ara. She commits a mistake in the delivery of a Thakur's son as a result she is punished by sending her away from her village to Mauritius. She is deprived of company of family just because she belongs to a lower class of society. She dies on the ship and gives Deeti seeds of poppy, bhang and dhatura to keep with herself for future use in Mauritius. After receiving seeds from Sarju, Deeti realizes how important it is to take something for their future and as an agriculturalist seeds are most important in their life. They are like an asset for them.

Through the character of Ratna and Champa Ghosh has tried to depict life of women who have accompany their husband when their land is confiscated. They are sisters married to a pair of brothers whose land was contracted to the opium factory and then confiscated due to not being able to pay rent and driving them out to leave their village and go to Mauritius in search of fortune. Another woman named Dokhanee travelled with her husband to escape from the oppression of her abusive mother in law. And she is happy that her husband has joined her in her escape. She is unaware of the hardship and inhuman living conditions of plantation workers in Mauritius.

Through the character of Neel's wife Malti, it is shown how his wife is a passive sufferer and her condition is not better than Deeti's. Her life is controlled by patriarchal laws. She is made to play role of mother and wife, without any expectations while her husband enjoys with his mistress Elokeshi who betrays him as soon as he loses his property. She is just a silent spectator in the house performing duties and never questioning her husband. But when Neel is in jail and is about to be deported to Mareech and all his estate is confiscated. She comes to jail to meet him and did not show any sign of disaster which has completely destroyed their life. She has to live in a small house and she only says to Neel is to take care to himself. She suffers due to mistake committed by her husband but never complains. Here Ghosh has tried to depict nature of a typical Indian wife who performs her duties without expecting anything.

The characters of Mrs Burnham and her daughter are representative of the mindset of Britishers that they are superior than Indians and anything which is a part of Indian culture is looked upon as inferior be it people, dress or language. This is the reason why Paulette finds it difficult to live in Burnham's house their house and due to this she wants to escape to Mauritius. She is brought up in such an atmosphere where she is taught every culture has to be respected.

Conclusion

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Ghosh has tried to depict sufferings women from all sections of Indian society during the nineteenth century. He has dealt with social problems like sati, rape by brother of the groom in the name of marriage to conceal impotency of groom. The misery and isolation of widowhood with reference to women of Brahmin family in Calcutta who are send to Brindavan. Ghosh gives us a ray of hope that if women get support from their male counterparts as in the case of Deeti who is supported by Kalua. They can be empowered to become independent and can become leader as Deeti in the novel. They are more than equal to men in the novel. He has tried to depict women's search for identity and their right to live a life of freedom and dignity. In his novel women are strong, they travel and take decisions to live an independent life. They are not controlled by men. They are individuals with freedom and progress.

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G. Manikandan, M.A., M.Phil., SET., B.Ed.

Assistant Professor of English,
A. V. C. College (Autonomous)

Mannampandal
Mayiladuturai 609 301
Tamil Nadu, India

dmrkut@gmail.com

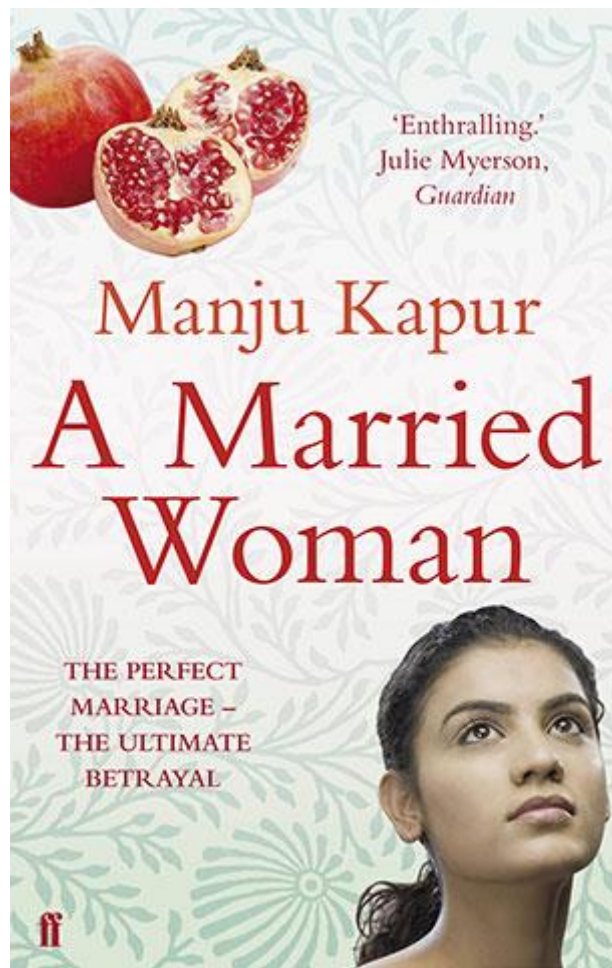
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G. Manikandan, M.A., M.Phil., SET., B.Ed.

Portrayal of Women in Amitav Ghosh's *Sea of Poppies*

Aspiring for Distinctiveness in Manju Kapur's
A Married Woman

Ms. F. Mary Bridgith, M.A., M.Phil.
Dr. M. Premavathy, M.A., M.Phil., Ph.D.



Courtesy: <https://www.allenandunwin.com/browse/books/fiction/literary-fiction/A-Married-Woman-Manju-Kapur-9780571260669>

Abstract

Indian writers in English have made the most noteworthy contribution in the field of the novel. Feminist writers give top priority to the maximization of freedom of woman and minimization of patriarchal priority. The actualities of women's lives seem to be gaining greater significance day by day. Women writers have explored the stance of male chauvinism and violence committed against women. Women have always been less important individuals. When a woman lives in a male dominated society obviously she undergoes many sufferings. Manju Kapur, an Indian

woman novelist, highlights her deep insight into human nature and her understanding of day-to-day problems. Her female protagonists are mostly educated, aspiring individual caged within the boundaries of a conservative society. In her novel *A Married Woman* Manju Kapur brings forth those hard facts that will go a long way in demystifying marriage. The novel discusses the tragic tale of the middle class working women with Astha as the main heroine and Peepilika as the titular one. Astha imbibes middle class values and latter suffers from a sense of incompleteness in her married life. Through the personal private lives of these characters Manju Kapur gives her readers valuable insights into the feminine consciousness through her protagonists. Manju Kapur is convinced that the new, educated Indian woman has the capacity to determine her priorities for self-discovery. This paper speaks about the problems faced by the protagonist of the novel to have a distinctiveness of her own.

Keywords: Patriarchal System, Distinctiveness, Identity Crisis, Feminine Sensibility.

Manju Kapur among the Feminist Writers

Indian writers in English have made the most noteworthy contribution in the field of the novel. Feminist writers give top priority to the maximization of freedom of woman and minimization of patriarchal priority. The actualities of women's lives seem to be gaining greater significance day by day. Women writers have explored the stance of male chauvinism and violence committed against women. Women have always been less important individuals. When a woman lives in a male dominated society obviously she undergoes many sufferings. Manju Kapur, an Indian woman novelist, highlights her deep insight into human nature and her understanding of day-to-day problems. Her female protagonists are mostly educated, aspiring individual caged within the boundaries of a conventional society.

A Married Woman

In her novel *A Married Woman* Manju Kapur brings forth those hard facts that will go a long way in demystifying marriage. The novel discusses the tragic story of the middle class working women with Astha as the main protagonist and Peepilika as the titular one. Astha takes in middle class values and latter suffers from a sense of incompleteness in her married life. Through the private lives of these characters Manju Kapur exposes the existing tension and the oscillation of the self between the two states of mind. She gives her readers valuable insights into the feminine consciousness through her protagonists. The urge to lead their own lives and the urge to stimulate them drive them ultimately to disappointment. This is a beautiful, honest and seductive story of love and deep attachment, set at a time of political and religious chaos in India. The story is really about how Astha changes from a unsure, college girl who has dreams of a mills and boons-type hero jumping in and carrying her away to a mature, middle-aged woman who feels a little alienated in her marriage as time passes. This paper depicts how Astha has lost her distinctiveness and how until the end she was unable to find herself.

Astha

Astha, an educated, upper middle class, working in Delhi is the protagonist in this novel. As a girl, she was brought up with large supplements of fear. She was her parent's only child. Her education, her character, her health, her marriage were her parent's burdens. But like a common school going girl she often imagines of romantic and handsome young man holding her in his strong manly embrace. In her adolescent she falls in love with a boy of her age. Thinking of him day and night, she was unable to eat, sleep and study. This relationship is lost within a few days as Rohan moves to Oxford for his higher studies. When she has fallen in love, for the first time she has lost her individuality. Astha's marriage is settled with Hemant and soon she got fed up with her marriage life.

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Astha starts teaching in a public school after much resistance from her husband and her parents. Soon she becomes the mother for two children. Her temperamental strangeness with her corporate thinking husband compels her to play the role of mother and father for her children. This denies herself completion and leads to the collapse of the institution of marriage. Discontentment leads her to disobedience and agitation. Her anxiety, uneasiness, and isolation do not encourage her to give voice to her sorrow, over her anxious relationship, rather it prompts her to develop the feelings of guilt, negativity and lack of self – esteem in facing the challenges of life.

Agitation drives Astha to enjoy complete loneliness, a sort of entrapment by the family, its commitments, its slight domination and she yearns for liberty. In the midst of a family and its vast minefield of income, expenses, rights, responsibilities, knowledge, dissatisfaction, agitation and dependency, Astha enjoys the destiny of the poorest. She is suffocated with the growing needs of her family and “Always adjusting to everybody’s needs” (227). She pushes her frustrations aside, focuses on her duties as mother, wife and daughter. Her children, husband and increasingly – passionless marital sex take up her life. But the tensions continue to boil, surfacing from time to time as paralyzing migraines. She understands a married woman’s place in the family to be that of an unpaid servant or a slave and the thought of divorce brings social and economic death in her Indian status. She feels for herself that, “A willing body at night, a willing pair of hands and feet in the day and an obedient mouth” (231). These are the necessary basics of a married woman. She contemplates marriage as awful decision as it puts her in a lot to enjoy bouts of anger, pain and indecisiveness. Judging the male impression of woman, she thinks that a married woman is an object of mind fucking. She does not think that marriage is just about a sex; somewhat it provides curiosity, togetherness and esteem. Being ragged between her duty and liability, confidence and truth, public ethos and personal principles she thinks that a tired woman cannot make good wives and she struggles from emotional freedom.

Astha meets the anguished widow of a Muslim activist whom she had admired and who died in the violence in Ayodhya. There follows a hot affair between Astha and Pipeelika Khan: two women crossing social limits to find comfort and understanding in each other’s arms. She feels great empathy to Peepilika and a powerful physical relationship is established between them. This relationship is a challenge for her husband and family. They both live together, and deep emotional attachment develops between them. Astha is in the verge of losing her conventional marriage. Peepilika leaves India to study in abroad and Astha returns back to her family.

To Conclude

Thus, Kapur frankly depicts the love affair between two women, but less attention has been paid to the historical and political context in which relationship develops. It is an attempt to insert an element of artistic and emotional coherence. Actually, a relationship with a woman does not threaten a marriage as much as the relationship with a man. The novel exposes the domestic relationship. Kapur has remained very truthful in presenting the women and the challenges they face in their personal, professional, religious and socio political levels.

Manju Kapur presents the changing image of women moving away from traditional portrayals of enduring, self sacrificing women towards self assured assertive and ambitious women making society aware of their demands and in this way providing a medium for self expression. We see the coming out of new women in Manju Kapur’s heroines, who do not want to be puppets for others to move as they will. Defying patriarchal ideas that inflict women towards domesticity, they declare their distinctiveness and aspiring self reliance through education. They care for the desire of

being autonomous and leading lives of their own. They want to shoulder responsibilities that go beyond their husband and children. They are not silent rebels, but are courageous, forthright, strong-minded and action oriented. All her protagonists know they cannot depend on others to sort out the domestic situation and proceed to tackle on their own. In spite of getting education and freedom the women protagonists of Manju Kapur's novels does not blossom into new women in the real sense. Though they dare to cross one patriarchal threshold, they are caught into another, where their free spirits are restricted and all they can do is to Adjust, Compromise and Adapt. Through Astha, the central character in *A Married Woman*, Kapur has revealed women have always been less important individuals and aspiring for distinctiveness of her own.

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www.punerresearch.com

Ms. F. Mary Bridgith, M.A., M.Phil.
Ph.D. Research Scholar
Department of English
BDUC College for Women
Orathanadu, Thanjavur
Tamilnadu, India
marybridgith@gmail.com

Dr. M. Premavathy, M.A., M.Phil., Ph.D.
Research Supervisor
Head & Assistant Professor of English
BDUC College for Women
Orathanadu, Thanjavur
Tamilnadu, India
drpremapalani@gmail.com

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Ms. F. Mary Bridgith, M.A., M.Phil. and Dr. M. Premavathy, M.A., M.Phil., Ph.D.
Aspiring for Distinctiveness in Manju Kapur's *A Married Woman*

The Relationship between Systemic Functional Linguistics and Translation

Mrs. Mathura Sivakumaran
University of Jaffna

1. Introduction

Language is a symbol by which a community communicates among itself. Human being is part and parcel of one's social group or more. All activities in a society are carried out with the use of particular language. Without language human society is unrealistic. Language serves as a link between each other in a group to express one's thoughts and feelings. Every community is identified by its activities through a language. Generally, a language is related to the vocal system adopted in a society.

Primarily a language plays an important role in formulating an efficient legal system to build up a civilized society. In the same way Grammar is also equally important in building up the basic structure of a language.

Language gives an expression for the activities that take place in a society. The application of a language depends on the various activities formed in a society. There by a language is better understood through direct experience.

Since linguistic deals with the study of language and how this works, and since the process of translation vitally entails language, the relevance of linguistics to translation should never be in doubt. But it must immediately be made clear that we are referring in particular to those branches of linguistics which are concerned with the social aspect of language use, and which locate the source text and target text firmly within the cultural context.

Fawcett suggests, the link between linguistics and translation can be two-fold. On one hand, the finding of linguistics can be applied to the practice of translation, on the other hand, it is possible to establish a linguistic theory of translation.

In 1965, Catford opened his A Linguistic Theory of translation, with the following assertion: any theory of translation must draw upon a theory of language – a general linguistic theory.

Literal, free and faithful translations are more systematic approaches to the study of translation emerged and they are linguistically oriented thereby Vinay Darbelnet, Mounin, and Nida also put forward the aspects of translation theories related to the systematic linguistic aspects.

1.1 The Aim of the Research

The aim of the research is to emphasize the role of linguistic in the process of translation. Any comparison of two languages implies an examination of their mutual translatability, the widespread of interlingual communication, particularly translating activities, must be kept under constant scrutiny by linguistic science.

1.2 Methodology

Two types of methods used in the research. Those are descriptive and comparative methods. Under descriptive method it is possible to learn the features of linguistic and translation. At the same time comparative method is used to compare the theoretical and practical aspects of both linguistic and translation.

The qualitative analysis can be classified into three stages, collate, analysis and present. Collate means reliability, reshaping, reducing and transforming the data. In the respect of analysis, the function of coding deals with simplifying and standardize data for analytical purposes. The second aspect of annotating refers to paying attention to significant matters. Labeling, selection and summarizing can be treated as part of the analysis of qualitative research methodology under the process of present the preparation of the format suitable to the readers. Validity includes the description of potential bias, methods followed and also the subjective conclusion.

1.3 Hypothesis

A translator must have the knowledge of the linguistic in order to produce an excellent translation work.

1.4 Literature Review

Munday, J. (2001) *Introducing Translation Studies* reflects the linguistics elements of the translation and its function. Newmark, P. (1987) “the use of linguistics in translation analysis and criticism elaborates translation needs to be informed by multidisciplinary and linguistic perspectives.

Some research has been done about the linguistic aspect and its translations and some researchers have analyzed the linguistic barriers in the process of translation. Akila Sellami B Aklouti is a professor of English language and linguistics. In her research she pointed out the generative syntax semantics, systematic functional grammar and translation. The book “Systemic functional linguistics on bible translation” composed by Kim Hoi- Ki Wong elaborates on the linguistic aspects and contextual meaning.

Roman Jakobson writes in his article “On Linguistic Aspects of Translation” about the possibility and impossibility of translation and defines poetry as “by definition untranslatable, only creative transposition is possible.”

1.5 Limitation of the Research

This study is undertaken to identify the linguistic aspects phonological, morphological syntactical semantic and pragmatic knowledge in which position it develops the translation process with the contextual meaning. Ensuring the relation between linguistically oriented approaches and the culturally oriented approaches is analyzed.

2. Inter-language Relationship by Means of Translation

Any two languages are not identical. Thus, there are many distinctive features between two languages in this respect the translation process is a paramount importance. Translation has built up long-standing tradition throughout the history. The necessity of translation has been realized in a modern world because of the expanding knowledge and international communication. It has become very fundamental in the society. In the present world usages of translation has become necessity in various fields like science, medicine, technology, commercial activities, in legal matters, cultural affairs or literary purposes etc. Translation is viewed as a process of representation or reproduction of the original text in another language. Translation draws on a wide range of other disciplines and hence could be effectively described as “a House of many rooms” (Hatim 2001:8)

2.1 Translation as an Interdisciplinary Aspect

At the beginning translation was not given due recognition and it was practiced as a sub discipline but later it has found its rightful place in the activities of various disciplines. Those days it was used as a simple method of transcoding and used as applied linguistic. Further translation mainly focused on the study of comparative literature and excellent works of art. M. Snell-Hornby is the first person who introduced the method of integrated approach in translation to bridge the gap between the linguistic and literary – oriented methods. This model was designed to embrace whole spectrum of the language.

2.2 Necessity of linguistic in the process of translation

Multi discipline is significant because of its independent nature and its plurality of perspectives. The knowledge of linguistic is very important in the field of translation as a multidiscipline. A British linguist and translation theorist P. Fawcett said that without a grounding in linguistic the translator will have to work without perfection lacking proper tools. Although linguistic deals with the stud of a language its relevance in the process of translation cannot be ignored. According to the view of Fawcett (1997) “the relationship between linguistic and translation is twofold. As first step finding of the linguistic is used in the process of translation. Other aspect is that it helps to form a linguistic theory in the method of translation.

2.3 Why Systemic Functional Linguistics in the Process of Translation?

Translation is understood as a textual practice and meaningful records of communicative events.in the process of translation not only the problems of words and expression but also grammar plays a large and important role.in the earlier period grammar translation method was use in the language teaching programme. Grammar should be a part of the education of a translator. Functional grammar is essentially a natural grammar in the sense. Language is not a simple matter of vocabulary and grammar, but that it can never be separated from the culture it operates in and is always part of a context. If the reader know the words, but do not recognize

and understanding the meanings, it is because translator does not share the back ground knowledge of a different language or culture.

2.4 Utility

This research has been conceived as a resource for graduate students of translation Studies, focused both on the main theoretical issues of the discipline and the practical task of translating, in particular from English into mother tongue. However its aim is not that of providing students or anyone interested in this field with an over view of the main theories of translation, the purpose of translating text and context is to offer a particular perspective on the theory and practice of translation, that of the frame work systemic Functional linguistics, which we believe, can prove valuable for the study of a phenomenon that we consider the complex linguistic, socio cultural and ideological practice.

British linguist and translation theorist P. Fawcett's view that without grounding in linguistics, the translator is like somebody who is working with an incomplete toolkit.

Among multiple of approaches, there are not many scholars who would completely dismiss the ties between linguistics and translation Taylor 1997)

The linguistic oriented approach to translation is in the basics of the linguistic concept of translation, which is the fact that the process of translation is a language act in which a text from one language is substituted with an equivalent text from another, by making that substitution in accordance with the of the regulations of both language system.

3. Conclusion

Language reflects the behavioral aspect of the society. Translation is the most popular discipline in the world.it is related to the functional linguistic theory. Translation Studies have new perspectives from which other disciplines basically the linguistic discipline is the most important one.

Shift in Translation is basically small linguistic changes that occur between ST and TT. We do not transfer meaning between languages, but we rather replace a source language meaning by a target language – one that can function in the same or a comparable way in that translation.

Grammar should be a part of the education a translator, and in particular functional grammar since it is concerned with language in texts and with the role grammar plays, in combination with lexicon, in carrying out specific functions and realizing specific types of meaning.

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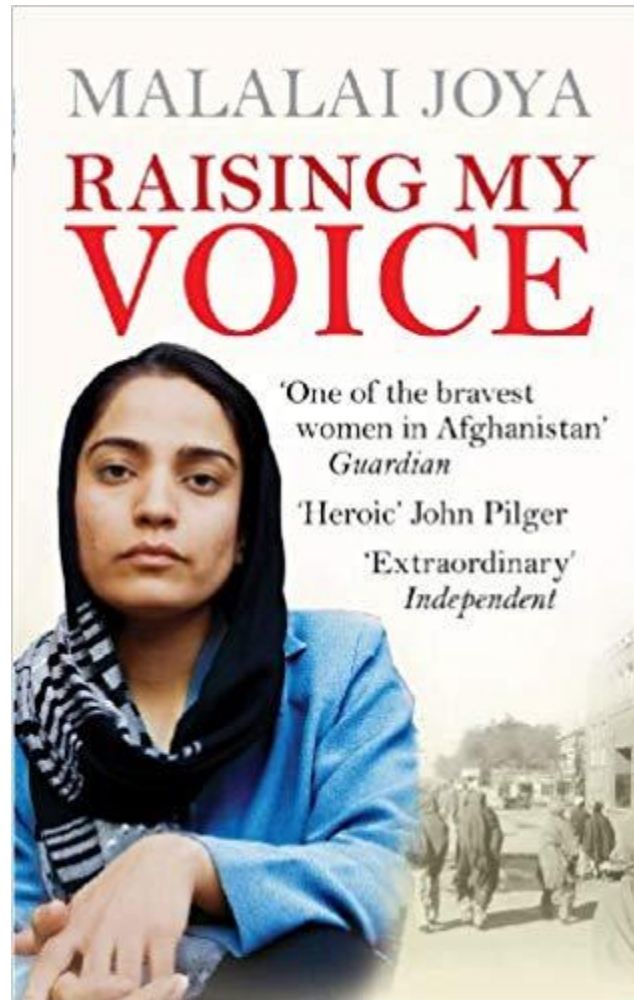
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Mrs. Mathura Sivakumaran
Lecturer Probationary
Translation Studies Unit,
University of Jaffna
Sri Lanka
mmathura4@gmail.com

**No Longer Birds with Broken Wings: Grappling against the
Subjugation of the Afghan Woman
A Concrete Introspection of Malalai Joya's *Raising My Voice***

Nisha Thomji Varghese



Courtesy: <https://www.amazon.com/Raising-My-Voice-Extraordinary-Afghan/dp/1846041503>

Discrimination of women in the world is still a very real problem. Even though huge strides have been made against it in many Western countries it is still devastating throughout the world. All women deserve a life with the opportunity to be educated, to work, to be healthy and to participate in all aspects of public life. Yet in many parts of the world, women and girls live

within the confines of rigid gender norms, which frequently result in disproportionate access to essential services and major violations of their human rights. But it also seen that women who have been marginalized as “the other” have exhibited resilience and have tried to overcome adverse events and experiences. They have not taken things lying down and have fought tooth and nail, braving all odds to achieve what they believed was right. Malalai Joya from Afghanistan is one such woman who has tried to voice the concerns of the people of her country.

Women in Afghanistan have for many years been depicted as neglected and harassed. They have been pictured as pitiful, ostracized and pushed to the margins. They have been featured as birds with broken wings, voiceless and incapable of experiencing happiness and joy. As portrayed in the media Afghan women are seen as creatures who have to face discrimination and marginalization at the hands of their men folk and also their fundamentalist society. Today the media reports that women's rights in Afghanistan have gradually improved in the last decade under the Karzai administration. The truth is far from it. Malalai Joya in her memoir *Raising My Voice* speaks about the deplorable condition of women in so called democratic Afghanistan. The true situation of Afghanistan has been hidden behind a smoke screen of words and images which have been made up by the U.S and it is only lies that the Western media portrays. They are fooling the world by creating a perfect picture of Afghanistan whereas the truth is not that.

Malalai Joya

Malalai Joya candidly exposes the situation in her country tracing its glorious history where women once enjoyed freedom and liberty under King Amanullah Shah to what it has come to now, controlled by the U.S and NATO forces. She is the epitome of a resilient woman who has dared to voice the truth even when she knows that it can cost her, her life. Her memoir *Raising My Voice,* gives expression “about the plight of the Afghan people from the perspective of a member of my country’s war generation” using her “personal “experiences as a way to tell the political history of Afghanistan, focusing on the past three decades” of what she calls “oppressive rule.”

Noting that many books were written about Afghanistan after the 9/11 tragedy, Joya says that only a few of them offer “a complete and realistic picture” of Afghanistan’s past. Most of them describe in depth the cruelties and injustices of the Taliban regime, “but usually ignore or try to hide one of the darkest periods of our history: the rule of the fundamentalist mujahideen between 1992 and 1996.” Joya, an alias she adopted during the time of the Taliban when she worked as an underground activist, goes on to hope that “this book will draw attention to the atrocities committed by warlords who now dominate the Karzai regime.” She adopts the surname Joya after the Afghan writer Sarwar Joya who struggled against injustice during the early twentieth century. He spent nearly twenty-four years of his life in jails and was finally killed because he would not compromise his democratic principles.

Like Sarwar Joya, she is also not ready to compromise her opposition to the fundamentalists or mellow down her words against them. As she says: “... I, too may join Joya in the long list of Afghans who have died for freedom. But you cannot compromise the truth.

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And I am not afraid of an early death if it advances the cause of justice. Even the grave cannot silence my voice, because there are others who would carry on after me.” (Joya 3)

A Voice of the Voiceless

Malalai describes herself as someone who has become “a voice of the voiceless” by a quirk of fate and history. According to her *Raising My Voice* has been written to offer a complete and realistic picture of Afghanistan’s past. People usually blame the Taliban for the atrocities committed against people especially the women in Afghanistan. Malalai wants to draw the attention of the world to the darkest period of their country’s history, i.e., the rule of the fundamentalist mujahedeen between 1992 and 1996. She calls them the warlords who instigated civil war in the country for their own personal gains. They are the people responsible for turning the beautiful landscape into a “land of tragedy.” She goes on to say that it is these warlords who are the dominant forces in the Afghan parliament. They are just pawns and puppets in the hands of the Americans who are the real rulers of Afghanistan. America does not want to leave Afghanistan for a number of reasons which Malalai enumerates.

The United States is using my country for its own strategic interests. They would like to stay in Afghanistan forever, so they can keep military bases and a presence in the region. Central Asia is a key strategic region, and the United States wants to have a permanent military presence there to counteract China’s influence in particular. The superpower would prefer to keep the situation unstable, so they can stay indefinitely and use and occupy our country as part of a big chess game. (Joya 238)

Another reason why America wants to stay in Afghanistan is because the Central Asian area is very rich in oil and natural resources. To ensure that these resources do not flow through Iran or Russia, the West has started making provisions for a pipeline to be built from Caspian Sea through Turkmenistan, Afghanistan and then on to India and Pakistan. The West wants to use for themselves the untapped natural resources like copper and other metals which are available by the plenty in Afghanistan. The “war on terror” that that America wages over Afghanistan is just eyewash according to Joya. It is just an excuse for intervening and remaining in Afghanistan.

In Afghanistan and in the “war on terror” the United States has put some small fish in jail, but only to deceive people. They must target the big fish and the sharks...As I have said, this new Afghan government is not only a photocopy of the Taliban, but some of the prominent figures from that former regime have been recycled and repackaged and now hold positions of power. (Joya 241)

Message of *Raising My Voice*

Raising My Voice has many other messages for the world. There are a lot of false allegations and misinformation being spread about Afghan people who are depicted as terrorists and criminals. Malalai wants to portray to the world “the truth that Afghans are brave and freedom-loving people with a rich culture and proud history, who are capable of defending their independence, governing themselves and determining their own future.” (Joya 4)

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She also wants to tell the world that Afghanistan is caught between superpowers, from the British Empire to the Soviet Empire and to the more recent America and its allies. They have tried to rule Afghanistan by dividing it. All the money and power have been given to fundamentalists and warlords who have driven their people into misery. The U.S led so called war on terror is in actuality a war against the afghan people. The Afghans are not terrorists as portrayed by the Western media but victims of terrorism.

Getting Worse Progressively

Today the western media portrays Afghanistan moving towards progress and women being emancipated, but Malalai says that the situation is getting progressively worse, not just for women but for all Afghans. As Joya puts it

We are caught between two enemies-the Taliban on one side and the US/NATO forces and their warlords' friends on the other. And the dark-minded forces in our country are gaining power with every Coalition air strike that kills civilians, with every corrupt government official who grows fat on bribes and thievery, and with every criminal who escapes justice. (Joya 5)

Rejecting US Occupation

Malalai becomes the mouth piece of every Afghan when she says that it is her greatest desire that the lessons of her memoir would penetrate into the soul of the U.S government and warn them that the people of Afghanistan reject their brutal occupation and their support of the warlords and drug-lords.

Malalai was born in Ziken in Western Afghanistan during the year the Soviet-backed coup changed the history of the country. Ever since as she says, "war is all we Afghans have known". She had a traumatic childhood because her family had to be on the run constantly because her father was part of the mujahideen fighting against the Soviet occupiers. Malalai clearly distinguishes between the two types of mujahideen. In her own words:

It is difficult for outsiders to understand, but our people divide the mujahideen into two types: the real and the criminal mujahideen. In the early days of the Soviet- Afghan War, the majority of those who struggled against the Russian forces called themselves mujahideen- or 'holy warriors'. They were, like my father, Afghan patriots, united to fight against an oppressive invader. The day the Soviet-backed regime of Najibullah finally collapsed on 28 April 1992, the real mujahideen laid down their arms, but it was on this date that the extremists and poer-hungry groups began their civil war. It is these criminals that today we call jihadis to distinguish them from the honourable mujahideen. (Joya 28)

Religion in War

While Joya's father and his comrades fought for freeing their land they never brought religion into their struggle. They had only one agenda-freedom from the Soviet troops whereas

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the rebel leaders who fought against each other for supremacy and power later on let out to the Western media that the fight against the Soviet troops was for Islam. Joya reiterates the fact that religion was used as a tool to let loose a horde of atrocities on the people especially women by the fundamentalist mujahideen or warlords as she calls them.

As soon as the Soviet troops left Afghanistan, civil war broke loose in the country and many warring factions under the leadership of warlords like Gulbuddin Hekmatayar, Ahmad Shah Massoud, Rashid Dostum, Abdul Rasul Sayyaf and Abdul Ali Mazari blasted Kabul. An interim government was tried to be formed by the other warlords and the Islamic jihad Council led by Sibghatullah Mojaddedi tried to stop the chaos. But the fighting raged on and the militias of these warlords pillaged the city, robbing families, slaughtering and raping women. Thousands of innocent people were slaughtered, and the city of Kabul was almost entirely ravaged. Though ultimately an interim government was formed under the leadership of Ahmad Shah Massoud and Burhanuddin Rabbani, the country was split into fiefdoms ruled by the whims of rival warlords. They ignited an ethnic clash in the country and horrible things were done to the innocent civilians belonging to different ethnic groups. Joya says that since the world media had turned away from Afghanistan after the Soviets left, many of the crimes against people especially women remained undocumented and hidden before the rest of the world. It was during this time that thousands of Afghans including Joya's family fled to refugee camps in Iran and Pakistan.

Oppression of Women Began Before Taliban

Joya recounts in her memoir that the severe oppression, intolerance and brutality of women did not begin with the Taliban rule as the rest of the world believes but during the time of the warlords. And she vents righteous anger against the fact that these same warlords now dominate the American backed, so-called democratic government of Afghanistan. She speaks out how women were deprived of their basic rights under the name of religion and how the warlords closed the doors of the school for girls and even prohibited the sound of women's footsteps. The interim governing council also publicly announced a new set of rules governing the conduct of women called the 'Ordinance on the Women's Veil.' It proclaimed that "A denier of the veil is an infidel and an unveiled woman is lewd". There were other conditions laid down also like women were not perfume themselves, wear adorning, thin or tight clothes, wear clothes resembling men's clothes, go out of their houses without their husband's permission, talk to strange men, walk in the middle of the street and many other such constraints.

In most parts of Afghanistan women now had to wear a burqa because of the fear of being kidnapped, raped and murdered. Young girls were forcibly married to the jihadi commanders. These so-called Muslims married four women in public, which is permitted in Islam, but most of them had more than four wives. They used rape as a weapon to dominate and terrorize people. Their men raped children as young as four, and cut off the breasts of women. There were even reports reaching Pakistan of these criminals raping the dead bodies of women and the old grand-mothers-which is beyond imagination... It was not only the women who were made the victims, but men were also subjected to rape and abduction. Whenever people raised their voices against injustice, they were either

insulted and beaten or killed...The Amnesty 1995 report was simply titled ‘Women in Afghanistan: A Human Rights Catastrophe’ (Joya 32-33)

Access to Education

Joya remembers with gratitude how she was given access to education in the refugee camps because her parents were insistent on that. She later on became part of an NGO and started literacy classes for adult women. Her stints in the different refugee camps were an eye opener to the various kinds of sufferings women underwent. There she realized the power of education and how empowering it could be. She read voraciously and was determined to transmit knowledge to the poor downtrodden Afghan women, so as to empower them and make them aware of their rights. Reading biographies of people like Gandhi, Che Guevara, Patrick Lumumba, Nelson Mandela and the like gave Joya the much-needed courage and determination to fight against the injustice rampant in her beloved country. She realized “the importance of fighting to the end even when the odds are stacked against you.” (38)

Full-time Activist

Joya joined the organization called OPAWC (Organization for Promoting Afghan Women’s Capabilities) in 1998 as a full-time activist. By this period the Taliban had overthrown the warlords and taken over Afghanistan. Though they had promised security to the people of the country, “their security was like the graveyard.” (Joya 39) They kept repeating the atrocities that had been committed by their jihadi brothers. Strict rules and repressive medieval measures were introduced in the name of religion. OPAWC were planning to send someone to the Herat province of Afghanistan to start underground classes for girls in defiance of the Taliban and Malalai was the natural choice as she had been handling literacy classes for women in the refugee camps.

It was on her return to Afghanistan Malalai started exhibiting resilience and pertinacity. She was determined to restore the rights of her people even if it meant treading on dangerous waters. She adopted the burqa not because she wanted to comply with the orders of the Taliban but because it helped to hide school books and other forbidden objects under the long blue robes. She also befriended neighbourhood girls and they rebelled against the Taliban in many ways. They would gather together and dance together to amuse themselves. They would secretly dress up in Western-style clothes and even put make up under the burqa. All this had been forbidden by the Taliban. Schools were set up for girls in the basements of certain homes and this was done carefully and with lot of secrecy. Many times, such schools were discovered and the inmates punished and tortured but this never prevented people from starting at a new place. Since television had been banned by the Taliban, Malalai says how she and her five sisters watched the movie *Titanic* at a neighbour’s place. It was all done in secret. She remembers how on many instances the common Afghan people stood with each other to trick the Taliban.

Though it was really dangerous teaching at an underground girls’ school, Joya never even for once thought of giving it up. She had close shaves many a time but she was determined to fight. In 2001, she was named the director of OPAWC in Western Afghanistan which came as a big responsibility. It was in that year in September that the World Trade Centre and the Pentagon were attacked. Within days the American invasion began and for the Afghans the next disastrous

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period began. Thousands of innocent people lost their lives as a result of gunfire, mortars, aerial bombings and explosive devices.

War and War Lords

In the first years after Afghanistan was invaded, as they removed the oppressive regime of the Taliban and many promises were made, many people seemed sympathetic to the American and allied forces. But America had its own agenda. In Joya's memoir she paints a very candid picture about the U.S. They had supported the Taliban initially because they had made a deal with them for an energy pipeline through Afghanistan. Later when the Taliban, who had been offering sanctuary and support to the Saudi Osama bin Laden, the Egyptian Ayman al-Zawahiri and their foreign al-Qaeda supporters, turned against them, the CIA turned its attention to the warlords especially Ahmed Shah Massoud and started financing him to get rid of Laden. Though Massoud was killed before 9/11, when America established its base in Afghanistan, all the other warlords who had plundered the country during the civil war returned and the Western media tried to portray these warlords as "anti-Taliban resistance forces and liberators of Afghanistan".

As soon as the warlords returned they started a new wave of crime and brutality. They returned to their old habits of using rape to punish their victims and reward their fighters. They started attacking the ethnic group Pashtuns, rampantly raping the women. They justified these heinous crimes by simply stating that because the Taliban were Pashtuns, all Pashtuns had to be punished. Afghans also believe that the transitional government set up by the Americans with these warlords in power was the beginning of a new era of destruction. From then on, the country of Afghanistan has gone from worse to worse. Though a Loya Jirga was held, though so-called democratic elections took place, though a new president was elected, though a parliament was constituted, nothing changed for the common Afghan man and especially the Afghan woman.

It was during these bleak times and hopeless situation that Malalai once again emerged as a powerful voice in her beloved land. She started an orphanage, tried to educate girls and started voicing her protests against the injustice being meted out her fellow Afghans. Because she won the favour of the common Afghan people she was chosen to represent her province at the Loya Jirga. She boldly exposed the crimes of the warlords and demanded that they should be brought to trial. This fiery speech earned her the ire of the fundamentalists and from then on she knew her life would always be in danger. But that never deterred her. As she says "...I also began to realize just how much words are popular weapons and that I had to continue speaking the truth for the sake of the Afghan people who have silenced for long." (Joya 86)

Women are Marginalized

Women had always been marginalized in Afghanistan. And there was no change in that situation even after the American government established the so called democratic government.

"One of the reasons that my speech had sparked such a rabid reaction is the fact that I am a woman, and a young one at that. For fundamentalists, a woman is half a human, meant only to fulfill a man's every wish and every lust and to produce children and toil in the

home. They could not believe that a young girl was tearing off their masks in front of the eyes of the Afghan people.”(Joya 86)

Religion was misinterpreted by the fundamentalists to deny equal rights to women. The Taliban and the warlords had been for many years twisting Islam to oppress women and justify their crimes. Many men thought that they could use women and girls like property and they justified this by using the excuse of religion, or sometimes what they believed was “Afghan culture.” Women couldn’t get divorces even when the fault lay with the man. Rape victims were shunned by their own communities because of “the shame they brought to their families.” Fathers were brutal to their own daughters because a daughter was considered a piece of property. All this was because as Malalai says, “the results of three decades of male chauvinism justified by cherry-picking quotes from the Holy Quran and twisting Islam.”(Joya 107)

Resilience

But women also displayed a great sense of resilience in the face of terror. Malalai had sparked off a revolution of change and courage and thousands of Afghan women fanned the spark of resilience into a great fire of indefatigability. Women were ready to risk their lives to defend the honour and dignity of other women. Like Malalai says “we were our sisters’ keepers.” Malalai had made the women of Afghanistan understand that the key to their freedom was in their own hands, so they dared to be brave and prepared to make sacrifices to remove the obstacles in their path. To quote her, “Afghan women are like sleeping lions who when awakened... would play a tremendous role in any Afghan social revolution.” They were not passive and were capable of standing up for their rights.

Because of being outspoken and bold, Malalai has had to face many threats including assassination attempts. She has no private life and has to always have body guards escort her. She cannot go out with a friend even to do a simple thing like have an ice-cream. Her wedding had to be conducted with no fanfare and her husband’s name also cannot be revealed. She has to keep on changing her place of residence off and on to avoid getting killed by her enemies. But all this has never deterred her. She has met high level diplomats and boldly and unflinching spoken up against the American interference in deciding matters for her country. She has voiced her concerns about violence, poverty and women’s rights in Afghanistan at global meets. She has tried to dispel the very bad image of Afghan culture that has been propagated by the fundamentalists and by foreign powers. She has tried to expose the corruption of the warlords and call for their prosecution for their heinous crimes. She has been elected as an M.P but has been expelled from the Parliament for voicing the truth. She has been defamed by the press many a time. She has never even once thought of seeking asylum in another country, because as she says, “I can never leave when all the poor people of Afghanistan that I love are living in danger and poverty... I am just one among many who are willing to sacrifice their lives to allow the brightness of liberty to shine in my poor country.” She has tried to let the world know that the burqa is not the most important problem that Afghan women face. Without security or a justice system that protects women from rape, without employment, food and basic services, the issue of the burqa is irrelevant. She has won the prestigious Anna Politkovskaya award in 2008. She has tried to portray to world that even after eight years of intervention by the United States and

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NATO, women's rights have not been brought to Afghanistan, and they have achieved neither democracy nor justice. She has brought to light the fact that her country has lost everything the past four decades. Even today she lives under the shadow of the gun, with the most unpopular and corrupt government in the world.

Situation Will Change

But Malalai believes that this situation will change. She knows she might be killed but she has chosen to follow the glorious past of hundreds of heroes and heroines of her history who have stood by their people to the end and preferred to be killed rather than be silenced. She is the epitome of resilience. She displays the capability to anticipate risk, limit impact, and bounce back rapidly through survival, adaptability, evolution, and growth in the face of turbulent change

As I often say, there are many others to follow me. Afghans are more than just a handful of warlords, Taliban, drug-lords and lackeys. I have a country full of people who know and believe what I believe: that we Afghans can govern ourselves without foreign interference. That democracy is possible here but can never be imposed at gunpoint. That the blood of millions of freedom loving martyrs runs through our veins, and their memories live on in every corner of our country. That Afghan women have been at the forefront of our struggle throughout our proud history. Like Malalai of Maiwand, they inspire us to pick up our flag and carry on the struggle for justice and freedom. It is a battle we will never surrender. (Joya 271)

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Nisha Thomji Varghese
Assistant Professor
Department of English
St Albert's College Ernakulam nishathomji@gmail.com

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Nisha Thomji Varghese

No Longer Birds with Broken Wings: Grappling against the Subjugation of the Afghan Woman
- A Concrete Introspection of Malalai Joya's *Raising My Voice*

Collocations and Collocational Networks of Characters: A Corpus-based Feminist Stylistic Analysis

**Ohood Ali Mohammed Saif Al-Nakeeb
Basheer Ahmed Hamood Mufleh**

1. Abstract

The aim of this paper is to detect the linguistic construction of fe/male characters in a specialised literary corpus. The corpus (GHANEM) consists of Qais Ghanem's three novels *Final Flight from Yemen* (2011), *Two Boys from Aden College* (2012) and *Forbidden Love in the Land of Sheba* (2014), which are respectively referred to as FFFS, TBAC and FLLS henceforth. The collocations of major Yemeni characters as well as their shared collocates are analysed using collocational networks created by the GraphColl function in the corpus analytical tool LancsBox. The quantitative collocation analysis aids in extracting concordance lines for the in-depth qualitative analysis at the lexical level investigating adjectives and nouns collocates, and at the lexicogrammatical level through looking at transitivity processes (e.g. material, mental, relational) as set out in Burton (1982) and adapted later by Mills (1995). The analysis results in the following: not all characters belonging to the same gender are equally represented. All the male characters along with one female character (Hana) are evaluated as cheerful and playful. These are lively characters who are able to express feelings and thoughts and relate to others. On the other hand, the other female characters Salma and Muna are depicted as sufferers who are indifferent, unimportant and dependent.

Keywords: Corpus-based, feminist stylistics, collocation, GraphColl, transitivity, characters.

2. Introduction

Characters in prose fiction as well as in drama have been exploited by both literary critics and stylisticians. The simple reason for such an interest is that "characters are made of words, they are not simulacra of humans –they are simply words which the reader has learned how to construct into a set of ideological messages drawing on her knowledge of the way that texts have been written and continue to be written, and the views which are circulating within society about how women and men are" (Mills, 1995, 160). With that in mind, these ideological messages are clearly formed by the systematic and frequent co-occurrence of words in the text, known as collocations. Indeed, collocates can tell much about how characters represent themselves or being represented by narrators. Moreover, collocational networks or "the connectivity between individual collocates" (Brezina et al., 2015, p. 141) can demonstrate how characters belonging to the same gender are connected, thus exposing shared patterns of representation.

These linguistic structures are investigated by corpus linguists and corpus stylisticians via the help of software programs that generate certain statistics employing some criteria such as the distance, frequency and dispersion of the collocate and the node word (Brezina et al., 2015). There is a plethora of corpus tools that enable the generation of collocations such as WordSmith, AntConc, Wmatrix, etc. but there are only few tools that offer the analysis of collocation networks, of which the most recent, released in 2015, is *GraphColl* (Brezina et al., 2015).

The argument that *GraphColl* enables the uncoverage of semantic relations in texts and discourse that are not easily identified by humans has motivated scholars to use it in the analysis of discourse such as Brindle (2015) Brezina, et al. (2015) and Baker (2016). Brindle (2015) investigates the representation of Muslims in a 90,000-word corpus of Facebook postings made by supports of the far-right English Defence League (EDL) and finds that Muslims collocate with discourses of extremism such as extremists, extreme, terrorists and radical. Other collocations are related to violence e.g. rape, kill and hate. He also generates a graph of Muslims’ collocational network linked to White and finds out that White is associated with discourses of sexuality including collocates such as girls, pretty and cock.

Brezina, et al. (2015) use the tool to replicate McEnery (2006), who had used WordSmith tool of collocation in the study of discourses of swearing in English in a specialised corpus of religious societies in the 17th and 18th centuries. They confirm McEnery’s results including that swearing is depicted as a negative term “an act that undermines the social and religious order” (p. 154). They also “extend the scope of the analysis beyond what was possible in the earlier study” i.e. religious dimensions of the debate, “the personalization of the discourse and explicit labelling of offenders against morality” (p. 164).

Baker (2016) studies collocational networks of the word troops in a corpus of newspaper articles in The Sun. Baker argues that this kind of analysis “helps us to find a related and important linguistic construction which tells us more about The Sun’s preferred construction of British soldiers” (p. 147), moreover, it gives “added value” to corpus analysis by indicating relationships between multiple words which can help to suggest equivalencies, synonyms, rewordings or related terms and concepts, which (in the case of a discourse-based analysis) may have ideological significance”(p. 148).

This study, however, makes use of *GraphColl* in the investigation of literary discourse, GHANEM corpus; second, it integrates the corpus linguistic technique of collocation with transitivity analytical tool discussed in the Mills (1995) feminist stylistic approach; and third, it is placed within critical linguistics rather than critical discourse analysis, and finally, it concerns gender representation.

3. GHANEM Corpus

GHANEM Corpus is a corpus of three novels about Yemen written originally in English by a Yemeni author named Qais Ghanem. The author was born in Aden, Yemen and immigrated to Canada forty years ago. He studied medicine in Edinburg University and became a neurophysiologist. After retirement, he officially took up writing poetry and novels. Besides, he presents a weekly radio show in Canada (*Dialogue with Diversity*), where he talks about peace and gender equality, and for which he won four national prizes. So far, Ghanem has written three novels: *Final Flight from Sana'a*, *Two Boys from Aden College*, and *Forbidden Love in the Land of Sheba*. By consent of the author, the corpus was created in an electronically-readable format including the main texts only. The table below shows the attributes of GHANEM Corpus, followed by plot summaries of the novels.

Table 1. *Attributes of texts in GHANEM Corpus*

Title	Year of Publication	Selected Major Yemeni Characters		Number of Words
		Male	Female	
<i>Final Flight from Sana'a (FFFS)</i>	2011	Tariq	Muna	56 527
<i>Two Boys from Aden College (TBAC)</i>	2012	Ahmad	Salma	92 592
<i>Forbidden Love in the Land of Sheba (FLLS)</i>	2014	Farook	Hana	39 273
Total		3	3	188 392

FFFS is about Tariq, a Yemeni doctor living in Canada, and his journey of return to Yemen. Tariq's relationship with his bar friend Colin, a lawyer, leads to a business trip to Yemen in order to introduce medical machines to the country. In Yemen, he gets involved with the rape case of Muna, the daughter of an old friend (Farook), and eventually he is arrested by high officials and is sent to prison. Gita, a western married woman who had had an affair with Tariq, travels to Yemen to rescue him. She succeeds and they both leave Yemen. In the airport, and on his way back to Ottawa, Tariq falls down and loses consciousness, thus marking the end of the novel.

TBAC is a story about two Yemeni friends from Aden city Ahmed and Hasan whose intelligence secure them good education in Britain. Ahmed studies medicine while Hasan goes for law. The 'good' forensic doctor Ahmed goes back to Yemen to practice medicine but faces problems when he diagnoses murder so he has to escape. A young prostitute helps him. Hasan mistreats his western wife and when he comes back to Yemen he becomes rich and high-ranked (the minister of justice), gets married to Ahmed's sister Salma and mingles in the corrupted regime.

Ghanem's FLLS is about Farook, a young Yemeni doctor who studies in Scotland. When he comes back to Yemen and opens a clinic, he indulges in a relationship with his cousin Hana who is forced to marry a criminal who is twice her age. They manage to escape the country by much difficulty.

4. Objectives of the Study

This paper aims to

1. Investigate the representation of fe/male characters in GHANEM corpus via collocation analysis.
2. Examine similarities or differences in the linguistic construction of collective gendered characters using collocational network analysis
3. Find out who does what to whom in the corpus by looking at transitivity processes collocated with characters

5. Methodology

Two methods of analysis are employed in this paper: the first is the quantitative analysis realized in statistical generation of graphs of collocations and collocational networks using the corpus analytical tool *GraphColl*. The second is qualitative in nature realized in studying agency and actions, feelings and thoughts of the characters via the tool of transitivity.

5.1. GraphColl

GraphColl is accessed through LancsBox, a new generation software package developed by Brezina, McEnery and Timperely at Lancaster University. It "implements a range of different collocation measures (including the directional Delta P), and also allows the user to define their own statistics via a simple interface" (Brezina, et al., 2015, p. 141). The first version was released in 2015, the second in 2017. In this study, we have used the first version 2.0.0 because it has the freeze feature which allows moving the collocates so that a better visualization is enhanced, and overpopulation is eliminated.

Using the tool, we generated graphs of collocations of the six characters as well as collocational networks of female and male characters. The following settings were used: cut-off and statistical measure (word span: three words to each side of the node/ name (in order to identify the strongest and closest collocates), a minimum frequency value: three for male characters and two for female characters (since we are working on a comparatively small corpus and we minimized the frequency

collocation cut to 2 because their frequency of occurrence in the corpus is small in comparison their male counterparts) and a minimum MI score: four in order to eliminate function words. Indeed, using MI (Mutual Information) as the statistical measure is beneficial for this study in the sense that it does not show collocations on the basis of their frequency of occurrence in the corpus only but also displays statistically significant collocates according to dispersion and distance, thus eliminating grammatical words and highlighting content adjectives, nouns, verbs and adverbs.

Concordances of noun and adjective collocates were, then, generated in order to find out lexical patterns of positive or negative representation. Collocations of verbs and their concordances, however, were generated for the qualitative in-depth lexico-grammatical analysis in order to figure out who does what to whom and what is being done, felt, thought or said. This kind of analysis is done via the second analytical tool employed for the study, named transitivity.

5.2. Transitivity

Transitivity is "the set of options whereby the speaker encodes his [sic] experience of the process of the external world, and of the internal world of his consciousness, together with the participants in these processes and their attendant circumstances" (Halliday, 1971, cited in Mills, 1994, p. 142). Mills (1994) states that "by analysing patterns in transitivity choice it is possible to make more general statements about the way that characters view their position in the world and their relation to others" (p. 143).

Stylisticians doing transitivity analyses formulate their tools from Halliday's (1971) framework. Mills (1994) uses Burton's (1982) framework which is considered the first of its kind in feminist stylistics. Burton's (1982) processes include three types; material, mental and relational. Material processes are "elements which are actions which can be observed in the real world and which have consequences". These can be either Material action intention (MAI henceforth), in which "there is a clear will to do something", or Material Action Supervention (MAS), in which "there is an attempt to capture for analysis those verbal processes where things are not done intentionally". Mental internalised (MI) and mental externalised (ME) processes, on the other hand, are those containing elements "which take place largely in the mind", while relational processes include elements "which simply relate two elements together" (Mills, 1995, p. 142).

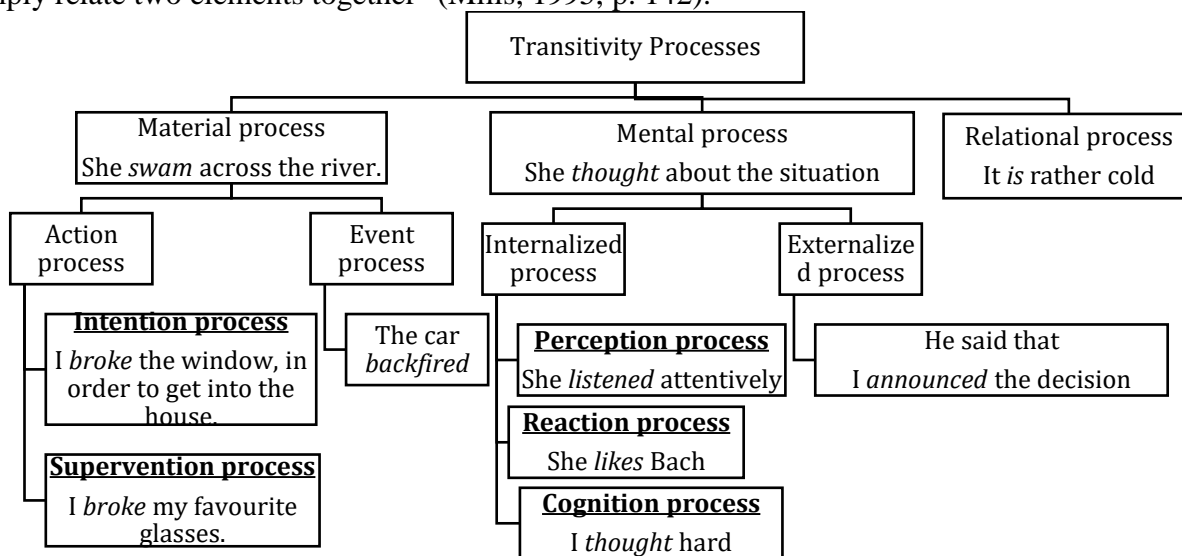


Chart1: Transitivity processes (adapted from Mills (1995) p. 144, and Burton (1982), p. 199.

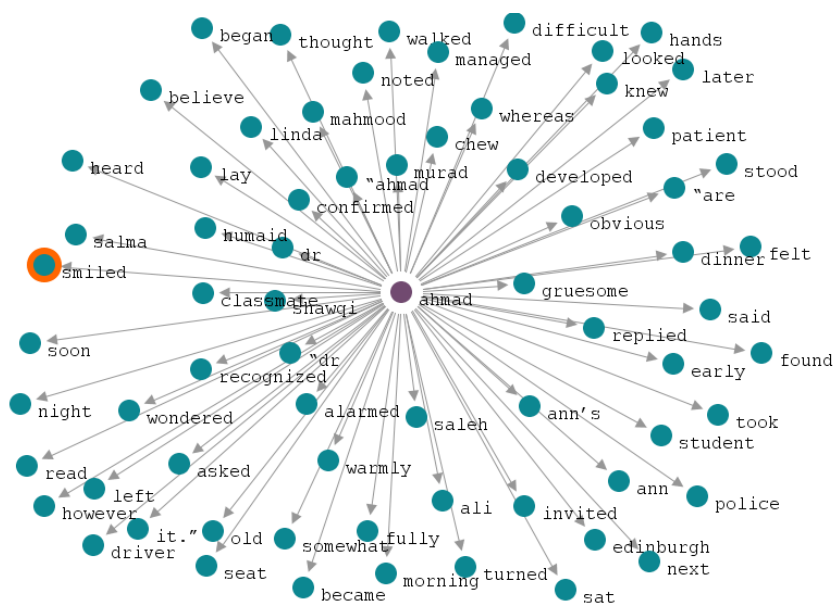
name, heard some commotion from behind the curtains, heard a conversation outside his cell. Found, as well, functions as MAI in eventually found his [suitcase], as MA supervention in found himself with several hours to spend, and found himself extending his hand of friendship, while as an MI cognition process in found Colin surprisingly excited about the whole.

There are other processes that are considered an intermediate between material action and mental processes which are referred to by Halliday (1994) as verbal processes. There are 54 occurrences of these processes demonstrated by *nodded* (2), *replied* (3), *continued* (4), *asked* (14), *smiled* (2), *said* (25), *began* (2), *started* (2). One possible interpretation of the dominance of these processes is that the corpus under scrutiny is composed of novels narrated from a third-person point of view.

The narrator's evaluation can be detected in the surrounding structures of these verbs. Tariq's playfulness and intelligence are seen in *saying..with a mischievous smile*, and in *asking..to test the man's knowledge*. It is also seen in mental processes as in *playing along/the game*. His openness is seen in saying with *raising eyebrows*; his capability in *managing to..get/sleep/speak*. Other examples of narrator's evaluation are *said with a fake frown*, *said with a (mischievous) smile*, (3) *said. trying to pretend*, *said with bitterness*, *said quietly*. The repetition of *mischievous* demonstrates Tariq's playfulness. However, there is only 1 instance in which *said* is employed to directly answer a question *Here in my luggage', said Tariq*. These are demonstrated in the selected concordances below.

Table 2. Selected concordances of verb collocates of Tariq in GHANEM Corpus

his glass, then stepping back to wait for the verdict.	Tariq	also played the game to its full , looking at the
turned inward toward her left thigh and blocked his view.	Tariq	played along, and said "Yes indeed, just like I told
remember well how it was when we were young, Doctor?"	Tariq	played along and smiled back , and said "Yes, as Maurice
this mission is done." With raised eyebrows	Tariq	asked , "Why do you say that?" "This
"Maybe your luck has just changed?" said	Tariq,	raising his eyebrows . "I wouldn't count on
as soon as we get back," said	Tariq	with a mischievous smile . Over the next
of curiosity, of course, not voyeurism," said	Tariq	with a mischievous smile . He continued. "I
moved in with Brian." "Lucky Brian!" said	Tariq	with a smile . "You mean you don't
have something to do with nerves," said	Tariq	with a big dose of intended sarcasm .
honor?" "How would you do that?" asked	Tariq,	to test the man's knowledge . "I would



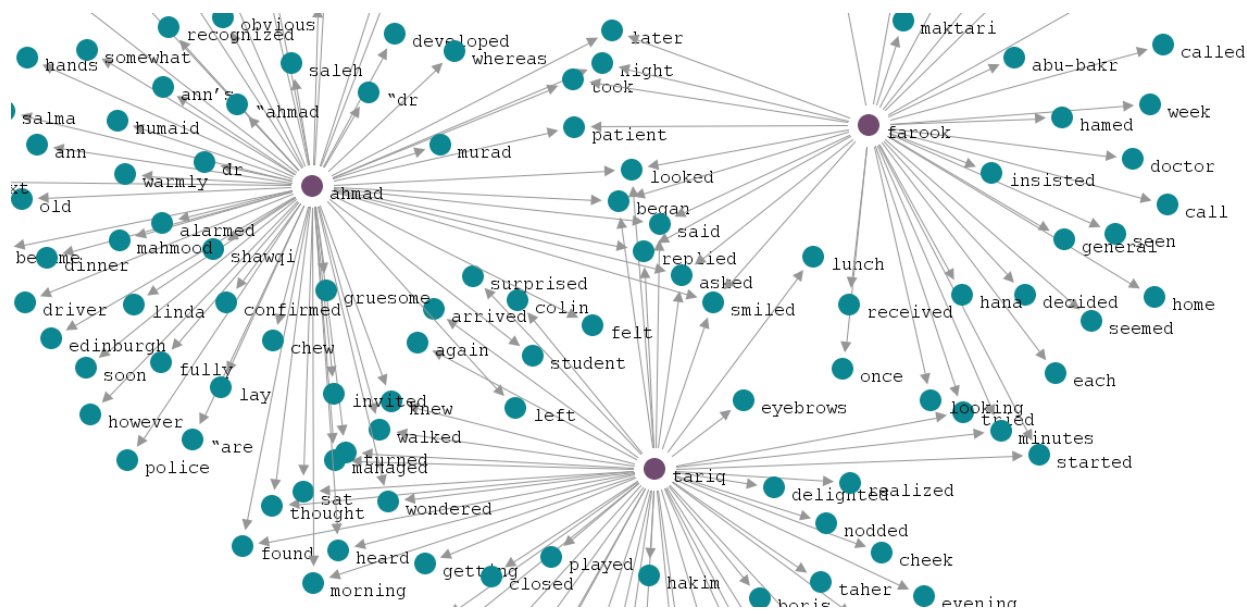
Graph2. Collocates of Ahmad in GHANEM corpus, produced by GraphColl in LancsBox 2.0.0

Similar to Tariq, Ahmad is mostly identified with words related to his career and social identity. 'Dr' tops the list of collocates with an MI score of 8.6, followed by *Shawqi* (MI 7.33), his father's name. Almost 50% of its occurrences (6 out of 13), 'dr' appears in the narrator's speech as shown in the following concordances. Ahmad is also addressed by 'dr' by other characters in 5 out of 13 of its occurrences. This statistical preference highlights the narrator's formal attitude towards Ahmad emphasizing his identity and social rank.

Verb collocates of the list constitute 29 out of the total number of collocates (69) appearing in 189 concordances. Out of these, 133 occurrences have Ahmad as the agent. The rest are either actions done by other characters, for example, *looked/ smiled at Ahmad, invited Ahmad*, etc. or repetitions of the same concordances. Out of the 133 occurrences, there are 40 MA either having Ahmad as the agent in control of himself and his environment in MAI as *chew* (2), *lay* (3), *invited* (3) (Ahmad here is the agent but not the doer of the action hence the clauses are passivized), *managed* (4), *walked* (3), *turned* (2), *began* (2), *sat* (3), *took* (4), *stood* (2), *read* (2), *left* (5), *found* (1), or having no control over how he feels or acts as in MA supervision processes realized in *developed* (1), and *found* (3). Ahmad is also the senser of 45 MI processes (cognition: *recognized* (3), *knew* (8), *wondered* (3), *believe* (2), *thought* (9), *felt* (4), *heard* (2), *found* (3); reaction: *smiled* (3); perception: *noted* (4), *looked* (1), *felt* (1), *heard* (2)). Relational processes make only 8 of the total concordances realized in *developed* (3), *began* (1), *became* (3), *took* (1).

Although verbal processes in collocation with Ahmad (39 occurrences) such as *said, asked* and *replied*, do not dominate as they did with Tariq, they are evaluated by the narrator as in '*said with a chuckle*', '*said with a (mischievous/big) smile*'(4), '*said with obvious sarcasm*' and '*said quietly to himself*'. These examples signify a character that is playful and sarcastic, however, there are also other instances where he is associated with clausal structures that entail negative prosody such as *asked angrily with a tremulous voice, raising his voice involuntarily*. In fact, the first collocate in the Ahmad's collocation list is the adjective *gruesome* which carries negative prosody as shown in the following concordances. One more thing to note here is that unlike Tariq, Ahmad's mental processes are demonstrated negatively showing the character's physical and mental struggle as in *felt terrified/ nauseated, found himself summoned, and found it difficult to*.

As demonstrated by the graph and the table below there are 24 shared collocates between each two of the three male characters Tariq, Ahmad and Farook. 19 out of these 24 are verb collocates. The following analysis will be focused on how the verb collocates function in relation to the characters, the type of processes each verb carries and its implications.



Graph4. Collocational network of major male eastern protagonists in GHANEM corpus, produced by GraphColl in LancsBox 2.0.0

Table 3. Shared collocates between male protagonists in GHANM Corpus

Tariq and Ahmad	<i>Morning, heard, found, thought, sat, wondered, managed, turned, walked, knew</i>
Tariq and Farook	<i>Looking, tried, minutes, started,</i>
Ahmad and Farook	<i>Later, night, took, patient,</i>
All	<i>Looked, began, said, replied, asked, smiled</i>

As an MI perception process, *looked* is used 19 times of which 10 are processes where the male characters are the sensors while in the rest they are the phenomenon or *looked at*. Tariq plays the role of the sensor 3 times while phenomenon 5 times. Out of the total 11 concordances in which Ahmad collocates with *looked*, Ahmad is a sensor in 5, phenomenon in 2. The rest 4 examples are not mental processes, rather, *looked* here functions as a relation process as *looked somewhat odd, looked quite stunned, looked devastated, and was looked upon*. Farook is a sensor of 1 mental process but a phenomenon in 2 and plays both roles with the female protagonist Hana as *Farook and Hana looked at each other*.

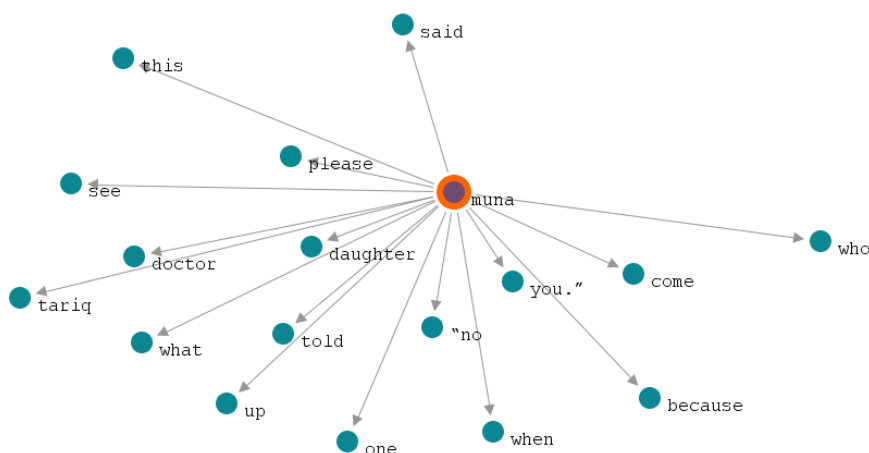
Smiled is an MI reaction process collocating with each character as the sensor 2 times. Tariq and Farook, as the phenomenon, collocate twice each with *smiled*. However, Ahmad plays the roles of the sensor and phenomenon when he and Hana are together. They *turned towards each other and*

smiled. The last argument lends support to the previous argument that Farook is tender only with Hana.

The verb *began* is used as a MAI process in 2 instances and as a verbal process in 3 concordances and 3 as an MI cognition process as in '*Tariq began to feel*' (2), and '*Áhmad began to worry*'. Although other clausal choices could have been selected such as *was feeling* or *felt nauseated/worried*, the narrator has selected *began*, as an indication that the characters (here only Tariq and Áhmad) are introspective by nature, being aware of their emotions, moreover, it indicates how it is possible for their negative feelings to develop. Also, the narrator is assuming a complete knowledge of feelings experienced by the characters allowing the reader an access to their cognition.

Said, replied and *asked* appear in the shared collocates between the three characters. On their own, they are not significant in the sense that they are used as verbal processes functioning to report the characters' speeches in a corpus of novels narrated from a third-person point of view. However, evaluative structures surrounding them are significant in showing the narrators' depictions of the characters generally as powerful, playful and sarcastic. For example, Farook, who collocates with '*said*' 14 times, '*said with a (naughty) smile*' (2), '*said with a chuckle*', '*pretending he didn't understand*', '*said with a grin*', '*said knowing*', '*said giving a suspicious look*'. And, Tariq '*asked to test the man's knowledge*', Ahmad '*asked angrily*', and Farook '*asked aggressively*', and '*asked looking into Gihad's eyes*'.

6.3. Collocations of the female protagonists in GHANEM Corpus

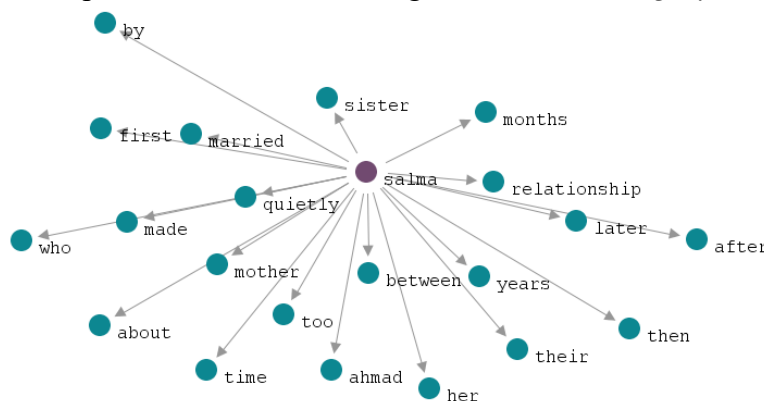


Graph5. Collocates of Muna in FFFS corpus, produced by GraphColl in LancsBox 2.0.0

The graph above shows collocates of Muna in FFFS corpus not in GHANEM corpus because when we first generated the list in GHANEM corpus, the word *secretary* appeared at the top of the list. This was surprising because Muna, the female protagonist in FFFS, is not an employee, and a quick look at the concordance showed that *secretary* is a strong collocate of another minor character named Muna, mentioned in the second novel TBAC. What is interesting here is that *GraphColl* lists the collocates showing the most important aspects of the characters such as their jobs!

There are 18 collocates of Muna, of which 11 are content words while the rest are function words such as *you*, *because*, *what*, *up* etc. The top collocate in the list is *daughter* with an MI score of 8.95. Other nouns in the list include *Tariq* and *doctor*. These word choices demonstrate Muna's subordination in the sense that she is a daughter of a male, and a patient of a male doctor!

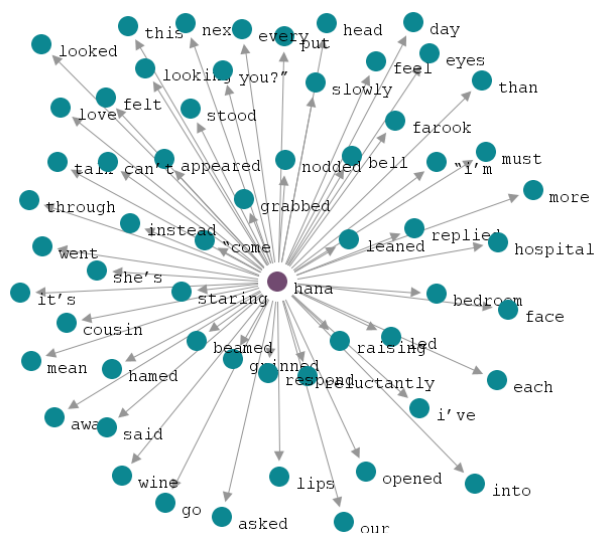
Verbs and adverbs collocates of Muna include *please, come, told, see, said*. These make 10 concordances of which the adverb *please* appears twice, however not used by Muna, rather by Tariq who gently asking her to stop talking about her rape experience. Another instance is when Tariq asks Muna’s husband to discuss the issue with her. There are 2 MAI processes realized in the action verb *come*. However, Muna is not the agent, rather she is being acted upon; ordered by her father to ‘*come and greet the doctor*’, and ‘*come here immediately!*’. Moreover, in the verbal and mental processes, *told, said* and *see* respectively, Muna is being seen and told about. There is only one instance, out of ten, in which there is an exposition of Muna’s feelings in *said Muna angrily*.



Graph 6. Collocates of Salma in GHANEM corpus, produced by GraphColl in LancsBox 2.0.0

Similar to Muna, Salma also collocates with words denoting her familial status as *relationship, sister, married, mother, Ahmad*. What is noteworthy here is that in one of the concordances, Salma is associated with the Arabic term *Alkareemah*, meaning honorable and used in the Yemeni culture to refer to sisters instead of mentioning their names. Even collocates related to time such as *months, years, and time* are situated in a context of familial issues such as announcing pregnancy (*Three months later, Salma announced to her husband that*), giving birth, comparing age with an elder brother (*Salma was five years his junior*), etc.

Verbs and adverbs collocates of Salma are *quietly, first* and *made*. *Quietly* tops the list of collocates with an MI score of 8.7. It premodifies the MAS *sell* in the sense that she does not have the choice to ‘sell’ because she is given ‘*time to quietly sell*’. *Made* is a MAI realized in *Salma made sure he had enough blankets to*, where, although Salma is the actor, the action benefits someone else and it emphasizes Salma’s care and empathy within a familial context. The adverb *first* appears in a clause that contains a relational process ‘*had her first baby boy*’, again her role as a mother is emphasized here.



Graph7. Collocates of Hana in GHANEM corpus, produced by GraphColl in LancsBox 2.0.0

The most statistically significant noun collocating with Hana is *bedroom* (6.7 MI), followed by *lips*, *Hamed*, *Farook*, *cousin*, *hospital*, *face* (also used as a verb), *wine*, *head*, *eyes*. Unlike Muna and Salma, Hana only collocates with one kinship term ‘*cousin*’. Hana’s collocates are mainly parts of the body or places as *bedroom* and *hospital*; objects as *bell*; drink as *wine*. Hana’s relationship with Farook and Hamed are highlighted via the conjunction *and* (as in *Hana and Hamed were ushered, the hospital informed Hana and Hamed, Hana and Farook asked each other, Hana and Farook practically ran*, etc.) which indicates equivalence and togetherness in portrayal. Another word denoting Hana’s relationship with the men is *cousin*. What is interesting here is that she is described in one of the instances as *cousin Hana is a rebellious woman*. Beside to that representation, Hana is depicted as actively engaged in drinking wine and making love with Farook as seen in the following concordances.

Table 4. Selected concordances of noun collocates of Hana in GHANEM Corpus

moment he rang the bell, as if	Hana	were already standing behind it. “Ahlan wa
only to ring the bell once for	Hana	to open the door. As he stepped
arm toward the spare bedroom, but	Hana	knelt down seductively on the living room
instead,		
what can—” Before he finished his	Hana	put her lips on his. He made
sentence,		
looked with utter lust at each other.	Hana	clamped her lips on his left nipple,
expressed no emotion, but he nodded.	Hana	grabbed Farook’s wine glass and took a
Suddenly,		
raising her eyebrows. Both had great	Hana	poured white wine for both, and enjoyed
appetites.		
the two fumbled with the seat belts.	Hana	leaned her head against Farook’s shoulder
		and
her. It took a full hour before	Hana	opened her eyes a crack, looked briefly
As she seductively lay on the bed,	Hana	whispered with eyes half closed, “Take me,
it when we make love next time,”	Hana	chuckled. “You mean I wasn’t good enough

Verbs collocating with Hana are 27 in number including *grinned* (topping the list with 10.6 MI score). In 20 of the 75 generated concordances, Hana is being affected by the actions of other characters mostly Farook. However, in the rest 55 occurrences, Hana is the agent/actor of 15 MAI processes realized in verbs as *grabbed* (2), *leaned* (2), *raising* (2), *led* (1), *appeared* (1), *stood* (3), *put* (1), *go* (3). She is also the senser in the following 12 MI processes, perception: *grinned* (1), *beamed* (2), *staring* (2), *looking* (1), *looked* (1); reaction: *love* (1); cognition: *feel* (2), *felt* (2). Hana, moreover, plays the role of the sayer in the following 19 verbal processes *respond* (1), *nodded* (2), *replied* (3), *said* (11), *asked* (1), *talk* (1), and she also collocates with relational processes carried by *appeared* (1) and *mean* (1). One verb collocate worth discussing here is *come* (2). It functions as an imperative given by Hana to Farook.

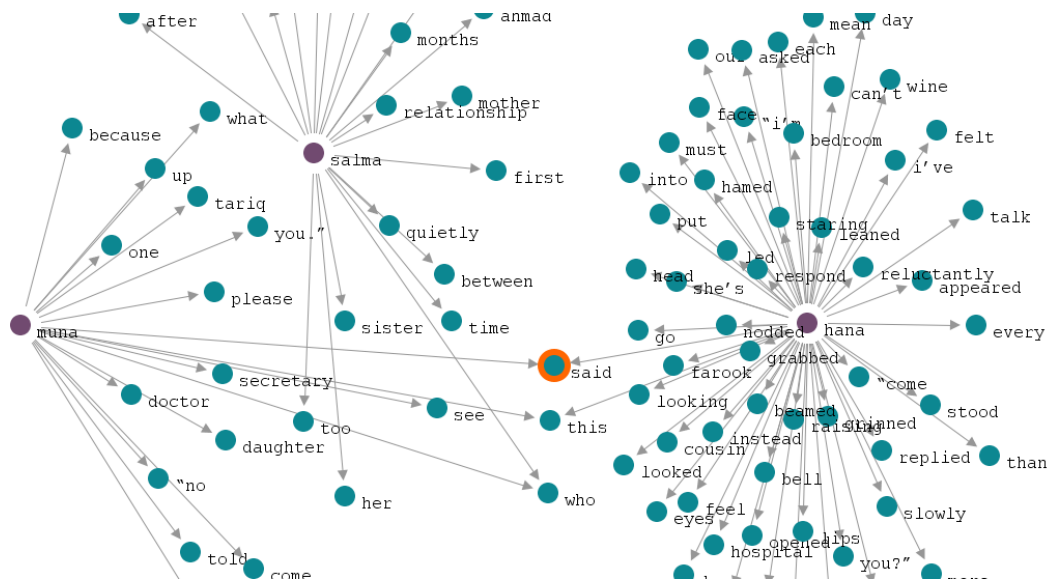
Observing the concordances of the processes mentioned above, one can make the following interpretations. First, Hana is actively engaged in the narration and assertively in control of her environment including other characters as Farook as demonstrated above. Second, Hana is portrayed as a playful and assertive character (*raising her eyebrows* (2), *said this with a chuckle/ with a quizzical smile*, *asked..equally concerned for her own welfare*) when she says something. Moreover, she is associated with positive prosody, thus depicting her as cheerful. Finally, she collocates with progressive verbs as *staring*, *looking*, and *raising*, which all denote her dynamic and zestful nature. Her boldness and tenderness are, furthermore, seen in *replied..scolding him/giving him a big kiss*.

6.4. Collocational networks of the female protagonists in GHANEM Corpus

There are no shared collocates between the three characters Muna, Salma and Hana. The shared collocates shown in *GraphColl* are ‘*said*’, ‘*this*’, and ‘*who*’. The first of these is considered a content word and also a shared collocate with the male characters.

Table 5. Shared collocates between female protagonists in GHANEM Corpus

Muna and Salma	Who
Muna and Hana	Said, this
Hana and Salma	---
All	---



Graph8: collocational network of major female protagonists in GHANEM Corpus, produced by *GraphColl* in *LancsBox 2.0.0*

'Said' collocates with Muna (2) and Hana (11) but not with Salma. There is an evaluative adverb postmodifying it in '*Muna said angrily*'. Hana's speech, however, signifies her playful and cheerful character. This is evident in evaluative structures as '*with a chuckle*', '*raising her eyebrows*' (2), '*with a quizzical smile*'. There is only one instance in which she is shown helpless as '*said in desperation*'.

With Hana, '*this*' functions both as a demonstrative pronoun (4) and as a demonstrative adjective (4). Two of these postmodify '*said*' as in '*said this with a chuckle*', and '*said this with a quizzical smile*'. Comparing its position here with the '*said*' concordances of the male characters, there is only one instance out of 72 concordances in which it is being used, while with the female characters it makes 25% of the concordances. This deictic expression indicates an emphasis and recall of what has been '*said*'.

Both Salma and Muna collocate with the relative pronoun '*who*'. Structures postmodifying '*who*' demonstrate the use of multiple processes; Muna who '*was drying her tears*' (MAI), '*was experiencing the longest and worst convulsions*' (MAS), Salma, however, '*was not consulted*' (passivized ME), '*was married and secure with her husband*' and '*was oblivious of the other men*' (relational). All of these patterns indicate suffering, unimportance, dependence and indifference.

7. Conclusion

Portraying the male characters in accordance to their social rank and identity while depicting their female counterparts with relevance to the roles they play in relation to other men or their families is not at all surprising, given the patriarchal nature of the Yemeni society. What is astonishing, though, is the construction of the female character Hana. Her assertiveness and active engagement in the narration sets her as an equivalent to the other men, not as subordinate or dependent as the other female protagonists. It is perhaps the author's imaginative aspiration, affected by his stay in the West, for the existence of this kind of powerful woman in the Yemeni society; someone who does what she feels and feels what she does!

Thus, the analysis of collocations and collocational networks of characters and integrating it in the investigation of multi-layered transitivity processes has proved to be beneficial for the examination of gender representation. It has shown the distinctive characteristics of each individual character as well as shared traits with other characters belonging to the same gender. This lends support to Mills (1995) argument that not all female characters are represented in a certain/similar manner, usually as subordinate lacking control of themselves and their environment, moreover, that there are not right or wrong representations of women in texts.

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Ohood Ali Mohammed Saif Al-Nakeeb

Research Scholar
Department of Linguistics
University of Kerala
India

ohoodnakeeb@gmail.com



Basheer Ahmed Hamood Mufleh

Research Scholar
Department of Linguistics
University of Kerala
India

bmufleh@gmail.com

Teaching and Testing of Reading Skill

Dr. S. Parthiban

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Abstract

Reading skill has to be developed in the students to fulfill the demand of the higher education. Conscious efforts should be taken till the learner is confident of self-learning in reading. They have to be trained both all the sub skills of reading and the three phases of reading, viz., pre-reading, while-reading and post-reading. Students have to understand the characteristics of reading. They have to be trained primarily in mechanics of reading and then proceed to develop the cognitive skills of reading. Any skill can be acquired mainly by practice. A teacher has to design the activities to develop reading skills in his students. Task-Based Language Teaching is getting momentum as it involves the students to complete the activities.

Keywords: Reading Sub skills, Reading skill, good reader,

Introduction

The skill of reading has to be inculcated in the learner, especially to benefit them in their higher studies. Conscious efforts should be taken till the learner is confident of self-learning in reading. (Cordula Artelt, 2003) Reading involves many sub skills like, grasping the meaning of a sentence, comprehending the main facts and details in the text, should justify when to read rapidly and when to read slowly, deducing the meaning of new words and so on. (Jack C. Richards 1983)

Reading has 3 stages namely, pre-reading, while-reading and post-reading. Students' ability to understand the text depends on the pre-reading session that the teacher holds before allowing them to understand the text by themselves. Then, what in pre-reading? Pre-reading is the ability to guess the essence of the text by understanding from the title of the text. So, the title should have some characteristics that will enable the student to guess the text precisely. (William Grabe and Fredricka L. Stoller, 2013.) While-reading is what the readers understand while reading the text. Post-reading is what the readers critically understand the text by trying to answer the questions that are at the end of the text. If the reader is quite successful in pre-reading, further reading will be easier.

Characteristics of Reading

In early stages the teachers concentrate on giving mechanical skill or reading. One they are satisfied that their students are forts in mechanical skill then they start developing the cognitive skills of reading. (KRAMSCH, C. 2006) Teachers should take all measures in making the students to know characteristics of reading.

1. Reading has an aim.

We read any text with some aim. We may aim to gather some information or sometimes we may read for pleasure. Our aim to read a daily is to know news.

2. Choosy Reading

Reading material are plenty. We don't intend to read everything. Choice reading an item depends on the interest of the reader. Even while reading a newspaper we don't read everything that are in the newspaper. We apply our skimming and scanning skills of reading on most occasions.

3. Slow-reading Vs Rapid-reading

The pace of the reading cannot on the same line. Slow-reading is applied where the language of the text is simple. And Rapid-reading can be applied where the language of the text is a bit difficult. Slow and Rapid style of reading depends on the subject matter of the text also.

4. Entire text is a unit.

The content of the text cannot be understood by understanding a few sentences. Even a few sentences cannot be understood without understanding what is there in the text. So, the entire text is a unit.

5. Reading - “a psycholinguistic guessing game”

Reading involves the consolidation of what is read and guessing of what may proceed. No reader starts reading after learning the meaning of all possible words used in the text. In most of the cases the readers predict what may follow based on the assumption that they formed at the macro-level.

6. Reading is chunking.

While reading our eyes do not move smoothly on the written matter rather they jump from one meaningful segment of words to another segment of words. If we read word by word comprehension of reading is not possible.

Activities to Develop Reading Skill

Reading skill has to be developed in the students to fulfill the demand of the higher education. The two activities of reading that is 1) Mechanical activity which means the visual perception and 2) Mental activity which involves chiefly dependent upon experiences of the reader should ceremoniously be taken care of by the teacher. A few suggestions are given to develop a good reading habit.

1. The teacher must be a good reader

Children normally follow what their teachers say. They would summarily dismiss any suggestions that we give as their parents if they have to their perception created by their teachers. That way, teachers have to be wary about what they teach. They should not give scope for the children to learn by mistake. The teachers should possess good communication skill salted with better pronunciation.

2. Guidance

A ready guidance should be available to the students whenever they need it. If the doubts are accumulated, it will lead the students to hatred of the subject.

3. Library facilities

The institutions should possess books of varied categories to cater to the need of the learners. Today, library is a place to give even ‘assertive punishment’ which means sending

the students to the library and read some books as a punishment. So, the library should not be in dearth of books on any field that the students need to refer.

4. Pupils' interest

Any activity that is designed should necessarily reflect the interest of the pupils. When reading is supported by schemata, the understanding will be better. (Sweller, J., van Merriënboer, J. J. G., & Paas, F. G. W. C. 1998). Schemata are the prior experiences of the reader on the topic that he is reading. So, to live up to this expectation a survey can be conducted to ascertain and infer the interest of the pupils.

5. Discussion on the book read

Discussion on the book read will give a good insight to the readers. As there will be analyses of the points from the text, the understanding of the text will be stronger and retention will be longer. Moreover, if the students are told that there will a discussion on the book they read, there will not be any passive readers in the class.

Testing of Reading

Testing of language skills in English is not in accordance with the objectives of teaching it. And this leads to the non-acquisition of language skills in English. English can be learned and used properly if criterion-referenced test is followed. The following aspects should be involved in READING tasks. (MOUAS, SAMIA, 2008)

1. Scanning for specific information should be tested.
2. Skill of Skimming to grasp the gist of the text.
3. Style of pronunciation at least to the decodable level should be tested.
4. Understanding of new words contextually.
5. Identify the point of argument presented in the text.

Conclusion

The desired effect of making the learner to understand English effectively depends mostly on the genuineness of the test conducted. The objectives of testing should directly correlate with the objectives of teaching. Necessity is mother of invention. The necessity of acquiring language skills in English can be achieved only by bringing changes in testing. Reading is mainly understood on 3 aspects namely, semantically, syntactically and in discourse. The first two are very important in understanding the text through reading. A better reader understands the text semantically. It doesn't mean that syntactic aspect of the language is not helpful in understanding the text. To put it precisely, understanding the text syntactically should be done only when we fail to understand the text semantically. Here is an example from the Hindu dated 29th November 2009. It reads:

“Mr. Obama told prime Minister Manmohan Singh that he was seized of the case related to Headley and Rana”.

If we understand the above sentence semantically it means he is briefed of the case related to Headley and Rana. On the other hand, if we understand it syntactically it means no information came to him related to Headley and Rana.

Thus, it should be criterion referenced test that would ensure and give scope for developing reading skill.

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Dr. S. Parthiban
Associate Professor and Head
PG and Research Department of English
Arignar Anna Government Arts College
Cheyyar-604 407
Tamilnadu
India
sparthibanvlr@gmail.com

The Shakespearean Unseen: Homosexuality and Heterosexuality in Sonnets

Poulami Ganguly

Abstract

The canon of Shakespeare includes 154 sonnets which are emblematic of his passion, sexual urge and need of the mind. The Fair Youth sonnet sequence encompasses the concept of male friendship where at the same time the poet craves for the body of his friend. After first 126 sonnets there is a turn from male friendship to a longing for a woman's body. The lady is often termed as mistress and black in skin tone and her morality. The poet makes a candid confession in spite of the hideous appearance and immorality he loves her and wants to be united both physically and mentally. But she proves to be a female fatal being in love with the friend of the poet.

Keywords: Shakespeare, Homosexuality, Heterosexuality, Fair Youth, Dark Lady, Sonnet- sequence.

Composition of Sonnets

William Shakespeare, an ever-luminous star in the sky of English literature, explicitly exposes the themes of homosexuality and heterosexuality in almost all of his sonnets. It really remains a matter of dispute whether he is homosexual or heterosexual or both. Critical opinions vary regarding the dates of composition of the sonnets, to whom they are addressed, the identity of Mr. W. H. as well as that of the Dark Lady. But most of the critics tend to say that the sonnets are autobiographical in nature and unlock the mystery of Shakespeare's life which still remains a dark cave after a series of research and scholarly study. Most of the critics agree with the fact that the sonnets were written in the early part of Shakespeare's life and published by Thomas Thorpe in 1609 in a quarto edition. Professor Colin Burrow rightly argues, "Several of the sonnets are very likely to have been composed at the start of Shakespeare's career, and the whole sequence should be thought of as something approaching Shakespeare's life's work, receiving touches of the poet's pen until shortly before its publication" (17). Thus, the sonnets become a replica of Shakespeare's early life, his marriage and struggle for establishing himself as a dominant playwright during the Elizabethan period. Joseph Bristow in his book *Sexuality* claims that the bisexuals fall into two categories: conjunctive (who feel a sensual love in double direction) and disjunctive (who experiences only a romantic gentle love for young men). Bristow argues Shakespeare is a disjunctive bisexual:

Regarding the latter, Ulrichs declares: Shakespeare perhaps belongs in this category (Ulrichs 1994: 313-314). No doubt the nineteenth-century critical controversies surrounding Shakespeare's sonnets were on Ulrichs's mind when pondering sexual love

between older and younger men. The final two categories identify female bisexuals and intersexual persons who bear the physical characteristics of both sexes. (24)

Homosexual and Heterosexual Evidences

Shakespeare wrote 154 sonnets. Out of which first 126 sonnets are addressed to Mr. W. H., the rest of 28 sonnets to the Dark Lady and the last 2 sonnets to a rival-poets. *Shakespeare's Sonnets Never before Imprinted* takes the reader only into disillusionment. The sonnets are addressed to William Herbert, 3rd Earl of Pembroke or Henry Wriothesley, Earl of Southampton as well as the patron of Shakespeare. In the Fair Youth Sequence the poet becomes emotionally attached to his friend and seeks to eternize his beauty through the lineage and the verse as his "fair friend, you never can be old,/ For as you were when first your eye I eyed" (sonnet no 104, p. 84). The fragrance of homosexuality pervades the entire sonnet sequence. In the Dark Lady series, the lines "My mistress' eyes are nothing like the Sun;" (sonnet no 130, p. 97) and "When my love swears that she is made of truth," (sonnet no 138, p. 101) exposes that the poet feels crave for the body of the opposite sex. Heterosexual evidences encircle the entire sequence. This paper seeks to emphasize both the elements of homosexuality and heterosexuality in Shakespearean sonnets and bisexual nature of the Bard.

Sexuality

The term sexuality is coined in 1800 as a biological term. It is used for reproductive activity that involves male and female apparatus. Sex, in Ulrichs's view, "was always split into two antithetical but none the less complementary forms. His belief that the Urning embodied an inverted sexual identity is generally thought to mark a decisively new stage in Western conceptions of sex.

We might perhaps label this the psychiatric model of sexuality, since there is an assumed discordance between the sexual mind and the sexual body in Ulrichs's theory of Uranian desire" (Bristow 24). Sexuality does not only mean the sexual appetite on the part of a man. "On primitive ground the satisfaction of the sexual appetite of man seems like that of an animal" (quoted in Bristow 18). Rather sexuality depends upon the code of morality in the society, cultural construction, infantile id and conscious state of the mind. In Foucault's concept sexuality is not naturally given; it is a historical construct. Foucault's claim that sexuality is not a naturally given. Sexuality has a history.

It is the name that can be given to a historical construct: not a furtive reality that is difficult to grasp, but a great surface network in which the stimulation of bodies, the intensification of pleasures, the incitement to discourse, the formation of special knowledges, the strengthening of controls and resistances, are linked to one another, in accordance with a few major strategies of knowledge and power. (105–6)

Homoeroticism

Homoeroticism is very frequent the Fair Youth Sequence. In the first 17 sonnets the poet urges his friend to be physically united with women and beget children through whose beauty and virtue he will live by. But after that the sonnet sequence turns to the subject of masculine friendship where the poet lusts after the bodily attachment with his friend. The absence of his friend haunts

him in day and at night. In sonnet no 27 “weary with toil” from travelling all day, “I haste me to bed” (p.46) as he transports into a world of romanticism and fantasy where the night “presents thy shadow to my sightless view,/ Which like a jewel (hung in ghastly night)/ Makes black night beauteous, and her old face new”(p.46). The erotic passion on the part of the poet becomes a prominent one through his address to his friend in sonnet 20 as “the master-mistress of my passion” (p.42). His friend has both the features of male and female- with “a woman’s gentle heart, but not acquainted/ With shifting change, as is false women’s fashion” (p. 42) and a hue of man, “ all hues in his controlling,/ which steals men’s eyes and women’s souls amazeth” (p.42). Shakespeare makes a sportive joke with penis which is meant to give sexual pleasure to women but urges his friend only to be his love: “Mine be thy love, and thy love’s use their treasure” (p. 42). Sonnet no 20 is a celebration of courtly love as well as the flesh. To quote Smith “may be a poem of courtship, but Shakespeare does not stop there. Like Horace, but unlike most Renaissance poets who write about love, Shakespeare goes on to write about what happens when emotional desire becomes physical act” (252). The restlessness of the night continues in sonnet no 28: “when day’s oppression is not eased by night,/ But day by night and night by day oppressed” (p. 46). The physical attraction felt on the part of the poet goes on and stimulates his nerves. Sonnet no 43 records an intense and mature attraction when “the beloved has become so deeply fixed in his unconscious that the lover can relax into a slumber of wish-fulfilling dreams” (p.111): “All days are nights to see till I see thee,/ And nights bright days when dreams do show thee (to) me”(p.54). The nocturnal agitation, the need to fantasize the beloved, the fixation of mind on him and the coveted dreams of him are not a part of masculine friendship but contribute to homoerotic relationship. Weininger claims that there “is no friendship between men that has not an element of sexuality in it” (49). From this perspective every same-sex relationship is always eroticized and there is no escape from the all-consuming perversions of sexual drive. Sonnet no 53 contains the pathetic state of the poet because of all-consuming love where the youth is Adonis and he as Echo. It is the passion of one-sided love destroying poet’s confidence and personality: “In all external grace you have some part, / But you like none, none you, for constant heart.” (sonnet no 53, p.59). Jonathan Bate defines the relationship between the poet and Mr. W. H. in sonnet no 53 in the following way:

Echo and Narcissus belong in the same story because erotic love itself is a projection of one’s own desires and ideals, not an answering to the other. Shakespeare knows that when you look in your lover’s eyes, it is a reflection of yourself that you see. (315)

No Ethos of Christianity

Shakespearean sonnets do not contain the ethos of Christianity which considers sodomy or sex without marriage as a sin. The fragrance of same-sex love is pervading the entire sonnet-sequence. Helen Vendler argues: “the speaker of Shakespeare’s sonnets scorns the consolations of Christianity-an afterlife in heaven for himself, a Christian resurrection of his body after death-as fully as he refuses (except in a few sonnets) the learned adornment of classical references- a staple of the continental sonnet. The sonnets stand as the record of a mind working out positions without the help of any pantheon or any systematic doctrine” (294). Homoerotic desire has become so intense in the life of Shakespeare that he engages himself in a combat against Time and puts himself to the status of vassal. In sonnet no 57 and 58 Shakespeare forsakes his dignity and waits as a page only to enjoy the company of his amorous friend: “Being your slave, what should I do

but tend/ Upon the hours and times of your desire?” (p.61) and “That god forbid, that made me first your slave, /I should in thought control your times of pleasure” (p.61). Sexual jealousy is felt as his friend spends time with others: “Nor dare I question with my jealous thought/ Where you may be, or your affairs suppose, / But like a sad slave stay and think of nought / Save where you are how happy you make those” (sonnet no 57, p. 61). To acquire the love of his friend the poet becomes so eager that Time becomes a monster amid his sexual drive. Sonnet no 64 and 65 incorporate the anxiety of the poet how to protect his friend against the chariot wheel of time. Time defaced the beautiful face of the lover with wrinkle. Even the monuments are broken down in course of Time, so his friend will also meet the same fate, only weeping is left to the poet: “This thought is as a death, which cannot choose/ But weep to have that which it fears to lose” (sonnet no 64, p. 64). Since brass, stone, earth and boundless sea are subject to death and decay, how he could fortify the beauty of his friends against the onslaught of Time. The only solace from this fearful meditation is his reliance upon the miraculously power of verse: “O none, unless this miracle have might, / That in black ink my love may still shine bright” (sonnet no 65, p. 65).

Anguish for His Friend

Sonnet no 85-90 record the profound anguish in the mind of the poet as his friend committed adultery with the same woman whom the poet likes. The love, affection and friendship between two have already declined but Shakespeare willingly wants to heal the bridge between two even compromising with his honour and dignity; “When thou shalt be disposed to set me light/ And place my merit in the eye of scorn, / Upon thy side against myself I’ll fight./ And Prove thee virtuous, though thou art forsworn” (sonnet no 88, p.76). The Master- Mistress of the poet becomes a more complex and symbolic one whose beauty is modelled upon whiteness of the lily and deep vermilion in the rose: “Nor did I wonder at the lily’s white, / Nor praise the deep vermilion in the rose; / They were but sweet, but figures of delight, / Drawn after you, you pattern of those” (sonnet no 98, p. 81). The colours red and white are thus “emblematic of eroticism” (Pequigney 116). Shakespeare longs for the bodily pleasure and feels the warmth of the breath: “A third, nor red nor white, had stolen of both, / And to his robb’ry had annexed thy breath” (sonnet no 99, p. 82). Of sonnet no 98 (“From you have I beene absent in the spring”) Booth gallantly tries to establish this:

The language of this sonnet and of sonnet 99 [“The forward violet thus did I chide”] is full of unexploited relevance to sexual love... All these senses remain dormant throughout the poem; they function only to the extent that such a concentration of potentially suggestive terms gives a vague aura of sexuality to the poems... (98-99)

Three Phases

Sonnet no 127-152 evinces a watershed in the attitude of Shakespeare to love and sexuality. The love and passion abruptly shift from his male friend to Dark lady. Though the critics are in dispute regarding the identity of the Dark lady, several names come to the fore. Like the previous sonnet sequence, these 28 sonnets of the Dark Lady series break the myths of sex in Christianity. Shakespeare here “explicitly calls into question the Puritan accusation of lust and the dichotomous concept of man and universe proper to the Christian and Neoplatonic worldview, in order to gradually destroy and overturn these religious cornerstones while presenting a new attitude towards sexual desire and a novel idea of reality and of man” (Caporicci 132). The Dark Lady series records a kind of heterosexual love on the part of a poet for a woman who is not impressive

in respect of her bodily charm and character. Though anti-Petrarchan in tone and style the themes of the sonnets can best be elaborated through Duncan- Jones words:

127-152 offer backhanded praise of a manifestly non-aristocratic woman who is neither young, beautiful, intelligent nor chaste [with] muddy complexion, bad breath and a clumsy walk [...] celebrating her in swaggering terms which are ingeniously offensive both to her and to women in general. (48)

The first 126 sonnets vacillate between *you* and *thou*. But since sonnet no 127 the sonnets stick to *thou*. Probably Shakespeare has made this change to expose the difference between his 'Two loves'. Though Margreta de Grazia speaks for other differences: "sexual difference is only one differential category in these poems, class is another, so is age, reputation, marital status, moral probity, even physical availability. In each of these categories, the poet is more like the mistress than like the youth; love of like would, therefore, incline him more to the mistress than the boy" (271). The physical desire of the poet for the lady and her own sexual need open up new possibilities to poetry, which is now able, for the first time, to describe lust in action. Lust is the brutal and animal part of human nature but in spite of the fact that mankind in general cannot deny the bliss of sexual consummation. Regarding body and bodily pleasure Luther writes, God commands us to hate it, destroy it, and mortify it. Shakespeare's sonnet no 129 is a celebration of flesh and sexual appetite: "Th' expense of spirit in a waste of shame/ Is lust in action and till action, lust" (p.97). But lust cannot be shunned even when it leads to hell: "All this the world well knows, yet none knows well/ To shun the heaven that leads men to this hell" (p.97). Thus, in sonnet no 129 "despite the final hell, there is no direct equation of lust and sin" (Clark 73).

In England during the medieval and the 16th century there was a condemnation for women's flesh, a symbol of sexual urge. As Martin Luther convinces, "we are the woman because of the flesh, that is, we are carnal, and we are the man because of the spirit... we are at the same time both dead and set free (83). Sonnet no 130 provides a complete opposition of Petrarchan sonnets through the portrayal of the mistress's black hair and dun coloured breasts: "If snow be white, why then her breasts are dun; / If hairs be wires, black wires grow on her head" (p. 97). But he still cherishes love for her as "I think my love as rare/ As any she belied with false compare" (p. 97). The poet is ultimately been defeated as his black mistress is keeping on sexual relationship with other. She is tyrannous and cruel in deeds though to him she is the fairest and most precious jewel" (sonnet no 131, p 98). Her deeds make difference between fair and black: "In nothing art thou black save in thy deeds, / And thence this slander as I think proceeds" (sonnet no 131, p. 98). The distinction between eye and heart is a conventional image in the genre of the Elizabethan poetry which Shakespeare has used to expose his longing and infatuation for the mistress and her growing infidelity: "In things right true my heart and eyes have erred,/ And to this false plague are they now transferred." (sonnet no 137, p. 101). She is a bay "where all men ride" (sonnet no 137, p. 101). Thus, the women's body is polluted through the sexual intercourse with many men. Shakespeare's mistress deceives him in terms of sex as he also tricks with her in sexual intercourse: "Therefore I lie with her, and she with me,/ And in our faults by lies we flattered be" (sonnet no 138, p. 101). The division between homosexual passion and heterosexual passion can best understood in sonnet no 144: "Two loves I have, of comfort and despair,/ Which like two spirits do suggest me still" (p. 104). The "better angel" or a saint is the "man right fair"; the worse spirit

is the “woman coloured ill” who threatens the purity and innocence of the good angel by corrupting him. The Dark Lady and the Fair Youth probably had sexual intercourse; thus the poet has found him in Woman’s hell, a symbolic representation of her vagina: “Yet this shall I ne’er know, but live in doubt,/Till my bad angel fire my good one out” (p. 104). The essence of sexuality of the sonnets of the Dark Lady Series can best be summed up in the words of Margreta de Grazia:

It is Shakespeare’s gynerastic longings for a black mistress that are perverse and menacing, precisely because they threaten to raze the very distinctions his poems to the fair boy strain to preserve. (276)

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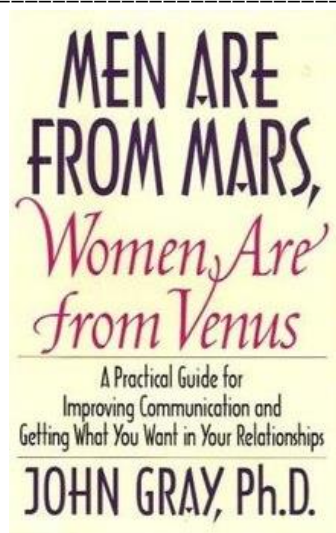
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Poulami Ganguly
Guest Lecturer in English
Bankura Christian College, Bankura
UGC NET (JRF), WB SET
West Bengal, India
poulomiganguly990@gmail.com

**John Gray's *Men are from Mars, Women are from Venus* -
A Study on Familial and Philosophical Bounding**

J. M. Aujo Philip and Dr. C. Govindaraj



Courtesy: https://en.wikipedia.org/wiki/Men_Are_from_Mars,_Women_Are_from_Venus

Abstract

This study out views the human acceptance of men and women are from different planets, this scenario states that the men fulfill the active roles and visualise themselves as ambitious and powerful where as women satisfy the passive roles. This study brings out the real value of men and women in the society. John Grey out swings the passive role of women as a back boon of men achievements and the familial bounding between them. It results, the human values to achieve greater heights.

This writing also provokes how men and women each monitor their positives and negatives and work on their familial bondage. If the balance swings at one saturated point one feels that they have given more than they have received and this point a bit hatred can develop. For this instance, communication can help to bring the relationship back into balance. This study is written on the purpose of balancing the traits of our counterparts.

Keywords: John Gray, *Men are from Mars, Women are from Venus*, Familial, Dispassionate, Unsolicited, Intimacy, Inevitable, Emotional Cycles, Competitive Behavior, Coldly Dispassionate.

Introduction

John Gray, an American author and relationship counsellor, states that the most common problems related to relationship between men and women are a result of fundamental psychological differences between the genders. The title of the novel itself clearly depicts the notions that men and women are different beings from other planets and the essentiality of learning the code conduct of the opposite sex. For knowing each other psychologically, one has to travel into others planet and find out the world of new. This would certainly help men and women to understand each other better by accepting and being considerate towards the difference in both personal and private living. His main aim is to create a world where men and women understand, respect, appreciate and ultimately sustained in their relationships.

Men Are from Mars, Women Are from Venus

In the year 1992, John Grey published the book *Men Are from Mars, Women Are from Venus*, which is considered as a long term best seller on his shelf and its impact formed the central theme of all his subsequent books and career activities. His books have been bought by millions of peoples around the world to take up the familial values especially a traditional and a conservative kind which are learned or reinforced with a family, such as those are high moral standards and discipline.

John Grey centres the clear mode on basic communication skills commonly men and women are deluded. It's proposed for people to comprehend men and women sense differently while it doesn't even touch on the why of it.

It is very important to remember the reciprocation of men and women belonged to different natures. One must possess the importance of respect and the art of listening in the familial approaches. The book does make significance generally on the issues of private homes. it takes both men and women to a frustrating extent. Men and women need to appreciate these differences and to stop expecting each other.

Men's Focus

Men love the situation where their skills been recognised and appreciated, and hate to have them disdain or mistreated, in part of women they love to have their feelings recognised and appreciated, and they hate to be scorned or ignored. Men never charge feelings highly as in their observation they can result in holy emotional, wildly unstable behaviour in case of women they never rate abilities highly as in their outlook they can upshot in coldly dispassionate, aggressively competitive behaviour.

Men like to work on their individual strains and implement their abilities by solving problems quickly and independently, women like to co-operate, and exercise their feelings through interactive communication with one another. Men are roving they value solutions, and

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they are capable of solving problems without others interference. Women value assistance, and view unquestioned solutions as undermining their effort to proceed interactively. Men desire that their solutions will be appreciated, women desire that their assistance will be appreciated.

Men primarily need trust, acceptance, appreciation, admiration, approval, and encouragement. Women primarily need caring, understanding, respect, devotion, validation, and reassurance. (*John Grey, 92*)

Bonding Relationship

John Gray explicates that the bonding relationship was an innate part of life. Everyone has to sustain in their relationship by understanding their counterpart logically. The world of men is different from that of women, so they can help us to deal with the opposite sex in a loving and accepting way, leading to better relationships.

Commented [T1]:

Women's Focus

Women, on the other hand, always values love and tend to offer unsolicited advice to those they love. Women always try to help the surroundings they love by advising and giving suggestions to improvise them but men in many times misconstrue the guidance they receive by a woman as they thought of the woman is trying to control and change them. Women like to share their feelings to their lovable when they are upset. Men tend to give solutions when someone who is upset. Conversely, women are never looking for a solution, rather she is looking for someone to listen to her and validate her feelings. Men often times tend to nullify a woman's feelings when he offers a solution without listening to the woman's feelings.

Men are motivated when they feel needed while women are motivated when they feel cherished. (*John Grey, 12*)

Men and Women

Dr. Gray confers the motivated feel of men when they feel they are needed, while women feel motivated when they feel cherished. Men tend to grow close to those they love before eventually having the inevitable need to pull away. John Grey calls it as the rubber band theory where a man will come and coil back to his woman after he has some time alone. However, if the woman clings to her man, he may never be able to fully stretch away from her and so he won't be able to spring back to her when he is ready.

Always man tends to work individually and project their abilities by solving problems single handed, they feel literally amused and show off their skills to their counterparts their happiness sprawl on that, whereas women like to co-operate, and work out their feelings through interactive communication with one another without any resistance.

Men and women cope with stress differently they tend to act opposite each other. Men tend to pull away and want isolation as they think about the bothering. Women lean to discuss their problems. A woman may start asking questions and delving into her man's problem when she feels as though he's not himself. The man in some situation prefers to be alone and handled

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the problems by himself without the interference of women but women love to interfere men problem and take it as their own. The intentions of women are always to help and subordinate men. Men by nature have the attendance to avoid the company of solving problems.

Venusians have different values. They value love, communication, beauty, and relationships. They spend a lot of time supporting, helping, and nurturing one another. Their sense of self is defined through their feelings and the quality of their relationships. They experience fulfilment through sharing and relating. (Grey, 12)

Dr. Gray also talks about what is essential in a familial relationship. Men tend to need a love that trusts, accepting, and appreciative, while women need a love that is caring, understanding, and respectful. In the present situation it is so adequate to understand each other expectations men and women are supposed to give their partner the type of love they need themselves, rather the type of love their partner truly care for. The author also discusses men and women keep score differently in the relationship.

Dr. Gray points out the dictionary phases, how men and women use differently. When a man says "OK" or "its fine," it means something significantly different that when a woman uses the same words. Grey to his context explores why women sometimes refuse to ask for support when they actually need it and why they expect their men to know it without being asked. Dr. Gray also recommends the reader on avoiding arguments along with solutions on what to do when you are inevitably hurt.

Conclusion

The book, *Men are from Mars, Women are from Venus: The Classic Guide to Understanding the Opposite Sex* was a psychological beneficial read. It will guide you when you never get the chance of eye to eye conversation with your spouse on a certain topic. The book has certainly helped understanding that both the sexes are inevitably different.

John Grey's title *Men Are Mars, Women Are Venus* introduced with a beautiful eponymous metaphor it clearly states men and women have their own individuality they have their own space to expose. The biggest problem with the book is that it is extremely sexist. The book continually explains that this is just how men are, and then goes on to explain how women can learn to deal with that. Dr. John has given some reference to bias the barrier but, in some examples, its clearly shows the male dominating society and his stereotype writings.

Gray also thinks that only women are needy, and that only men need to be alone. Apparently, this book concludes with the notions on what women in need of men, it tells that women aim ultimately want to be with their men, and nothing more. Of course, that will not be so true for most independent, empowered, capable, and informed women in the society. This novel is written in order to bring out the bounding temperament between the family members. Grey uses examples again mislead consequences with factual examples. The present scenarios examples particularise men are a head above women.

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This study focuses on distinguishing the importance and the message conveyed in the novel *Men Are from Mars, Women Are from Venus* by John Grey it is written not to ensure who is superior but to bring out the essence of life and what made the relationship worthier.

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J. M. Aujo Philip

Ph.D. Research Scholar (P/T)
Department of English
Periyar University PG Extension Centre
Dharmapuri – 636701
Tamilnadu

Dr. C. Govindaraj

Associate Professor & Head i/c.
Department of English, Periyar University PG Extension Centre
Dharmapuri – 636701
Tamilnadu
govindlissy@gmail.com

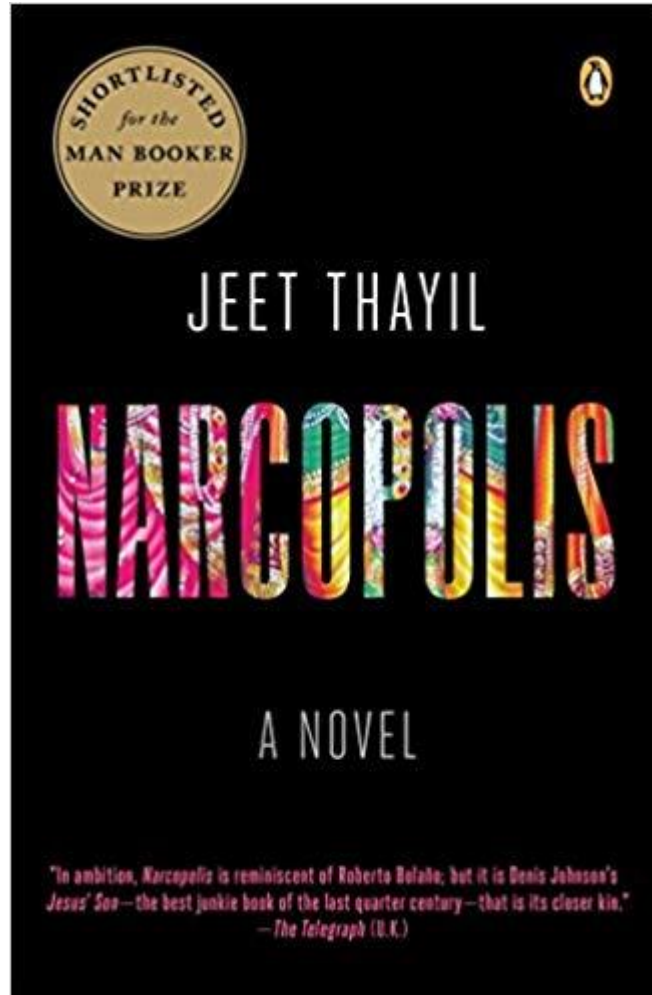
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John Gray's *Men are from Mars, Women are from Venus* - A Study on Familial and Philosophical Bounding

Portrayal of Mumbai in the Novels of Jeet Thayil and Kiran Nagarkar: Representation of Post-Independence India

Prof. Rameshwar B. Dusunge



Courtesy: <https://www.amazon.com/Narcopolis-Novel-Jeet-Thayil/dp/0143123033>

Abstract

Cities are the sites of complex and varied global and local interconnections that have the capability to generate diverse economic, social, political forms and spaces. Cities cannot be perceived in one perspective, and thus, have to be concluded with various underlining themes and notions that defines its existence. Cities must be understood from a variety of perspectives that adhere to the social,

cultural, economic and political constructs (Bridge and Watson, 2002). Such an understanding will aid in the absolution of the pressing issues that plague the development of the current city or state. The idea of a city or a state is not just limited to its geographical boundaries, rather, it is defined by the collective approach of the population which reflects the psychological state of the city. Thus, the idea of identity of the city and those of its people is trapped in a vicious cycle, wherein one impacts the other in equal measure.

Cities are defined by its buildings, roads, infrastructure and various materialistic aspects; however, cities, in an equal measure, also reflect the intricacies that occur within their geographical realm. Such intricacies are often reflected in literature. The city is a central theme in modernist literature. Numerous novels and poems reflect the ways in which cities generate state of shock, exhilaration, alienation, anonymity, confusion.

Keywords: Mumbai, diversity, reflection of the city, perspective, limitation, collective approach, identity, impact, aspects, intricacies, power to generate.

Introduction

Ever since the rise of the metropolis (19th century), the cities have played an important role in the literature, not just as an antecedent setting but as a crucial aspect. The portrayal of Mumbai in literature is not a mere reflection but is also a reflection on the society. This double reflection as mentioned above in the context of a vicious cycle, is important for the proposed study to represent post independent India and to assert its representation in Indian English fiction novels.

Raban (2008) asserted that cities are comprised of two competing versions: “the soft city of illusion, myth, aspiration, nightmare, is as real, maybe more real, than the hard city one can locate on maps, in statistics, in monographs on urban sociology and demography and architecture”. For Mumbai, the idea of soft city has dominated the historical and political rhetoric without excessively acknowledging the narrative artifice implied in the identity of the city. Prakash (2010) pursued a historical investigation of Mumbai and argued that deeply flawed “narratives of change” about “the rise and fall of the city” dominate textual depictions of it: “Pick up recent novels on the city, read nonfiction writings, turn the pages in newspaper and magazine files, talk to people, and you will be confronted with a story that purports to tell us what the city was as Bombay and what it has become as Mumbai”.

Thus, the novels selected for analyzing, the portrayal of Mumbai and representation of post independent India are *Narcopolis* by Jeet Thayil and **Ravan and Eddie**: by The Extract; Kiran Nagarkar. Both of these novels are part of contemporary literature and explicitly describe the state of Mumbai and signify certain themes around which the life of the protagonist revolves round. These themes are in congruence with the psychology of the city.



Courtesy: https://www.amazon.com/s/ref=nb_sb_ss_i_1_15?url=search-alias%3Dstripbooks&field-keywords=ravan+and+eddie&prefix=Ravan+and+Eddie%2Cstripbooks%2C494&crd=63GXPHZMZ
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Research Methodology

Literary works are used to entertain, to teach a moral lesson, to convey meaning, or more importantly, to make the reader aware of some aspect of the human condition. Through their work, writers creatively share their ideas and express themes that are timeless and universal. In any field of research, after recognizing the meaningful research problem, for investigation and to get its reasons, some medium is required to further assess the solutions presented in the problem. The proposed study required comments and opinions of the critics and the perception of the researcher to identify the representation of Mumbai in the selected novels. Thus, this research paper contains following methods:

1. Content Analysis Method
2. Subjective Analysis Method

Objectives of the Study

The study aims to analyse different themes such as those of politics, drugs, underworld and chawls that are prevalent in the identified novels for this study. The collected data evaluates joy using test analysis which augments the understanding. The study in addition, follows validation measures and ethical criteria.

This study, specially aims, to explore the works of Jeet Thayil in *Narcopolis* about the dens of opium and underworld set in Mumbai To study the work of Kiran Nagarkar as represented in *Ravan* and *Eddie: The Extras* for depiction of struggle to succeed in life and sprawling chawl and pessimistic approach of two young protagonists to look dark side of Mumbai.

Thus, in this study, the representation of Mumbai as reflected in the works of the selected authors is analysed. The main purpose of this study is to understand how the state generates various notions of the society and define the personality of the individual. The idea of the isolated self, the one involved in drugs and mafia, and the one that lives within the enchanting tales of *sprawling chawls*, are various themes that are generated in the works of the selected authors post decolonization. Thus, this study represents Mumbai as a state highlighted the political turmoil, drugs and mafia menace and *the*

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chawls. The current study has selected the novels of the two authors as it reflects the various parts of the Mumbai life, not the limited portrayal of glam and glitter. The selected novels are a deep probe into the heart of Mumbai and brings out the nook and corner of the city to the readers.

Despite the prevalence of the themes of cities in the literature following the era of postmodernism, rare studies have been pursued along the lines of Indian English fiction. Separate studies have been conducted on the works of Jeet Thayil (Mazzarella, 2003) and Kiran Nagarkar, However, there hasn't been a collective study that assesses the representation of Mumbai in the works of these selected authors.

Study of Novels

i. **Narcopolis**- A novel full of drugs, crimes and hard-partying lifestyle.

Jeet Thayil's *Narcopolis* is set in Mumbai and explores the opium dens and brothels with the help of the protagonist.

According to Jeet, "Mumbai mingles with people, creates problems for people, provides pleasure to the people, and thrashes people". The novel traverses through the smoke alley of Mumbai's drug world. Mumbai is as the central theme of the novel and presents a discerning image of the city with the help of the characters, their relationships, behaviours and the style of living (Sharma,2016).

Ravan and Eddie

Kiran Nagarkar's Ravan and Eddie: The Extras, set in Mazgaon, Mumbai explores the life of two young boys, Ravan and Eddie and their struggle to succeed in life. The grim world of the Mazgaon chawl, the beating heart of the lower middle-class Bombay, the dejection and disappointment of life is brought forth through the eyes of two young protagonists. Sarcastic, witty and funny; the novel explores the illegal bars, the Bhendi Bazar, brothels, Mafia and underworld in Mumbai. Nagarkar centralizes on the world of Bollywood and the multi-cultural setting of the chawls of Mumbai (Yatnalli,2016).

Post-Independence India and Representation of Mumbai in Literature

History

Britishers ruled over India more than 150 years. India gained independence in the year 1947, which paved the way for Indian writers to write novels in English. Originally, Bankim Chandra Chatterjee wrote the first novel 'Rajmohan's wife' (1864) before independence. Under the colonial rule, English education was delivered in schools as per the demands and recommendations by Raja Ram Mohan Roy and Macaulay. This linked literary transit between India and Europe. There was a rise of getting education through English medium after independence which has been carried out vigorously up to the date. The literature was given wider scope and opportunities to express public voice at a large in the post-independence era and the writers fully opened new avenues and put forth, social, political, economic problems. The term 'post-colonial literature' does not only refer to the past of a country and

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the literature in existence in that particular period but shares the similarities and differences by comparing past to the present.

As India gained independence many writers concentrated upon the setting of cities in literature by making comparison between the cities before independence and after writers like Salman Rushdie 'Midnight's children', Manil Suri – 'Death of Vishnu' and so on represented the setting of Mumbai by showing impact of underworld, mafia, menace, drugs, sprawling chawls upon the city. It is this which makes them distinctively post-colonial writers.

Narcopoli, **Ravan & Eddie: The Extras** are the novels of post-independence era which assert political turmoil, cultural conflict, dominating national values of Mumbai as a city.

The world of the novel is made up of locations and settings, arenas and boundaries, perspectives and horizons. Different places are imagined, perceived, and settled in by the protagonist of the novels, by the author and is correspondingly lived by the readers (Rai,2005). Therefore, different novels present themselves with resonating with different realms, experiences, and knowledge of the geography, they are entitled with. Resonating with this thought, these geographies and locations are harmonized with varied worldly awareness and experience, from circumscribed routines to linear notions of progress or transformation (Barrell, 1982; Said,1989). Cities are known to generate states of shock, exhilaration, alienation, anonymity, confusion or thrill that further generates various notions of the society and define the personality of the individual. According to Levy (1978), the role of a city in a novel, moves from the "setting for the action to an active component of the action". Mumbai as a state has been the focal point for many changes that have developed the country of India, by large. Thus, the idea of Mumbai as central point which impacts and influences the characters in a novel is palpable and has been implemented by various authors. The relation between the characters and the state of Mumbai, particularly Mumbai, is showcased as the relation that transcends evolves with time, wherein, both the variables are impacted by the action of one another. The buildings in Mumbai symbolized ideas, such as, patriotism, religious identity and regal power. Soon, after decolonization, the life in the urban cities of Mumbai were constantly altering, which is clearly reflected in various in various works of the selected authors (Minerva 2014

Significance of the Study

The study of these two novels i.e. 'Narcopolis' and 'Ravan and Eddie: The Extras' is limited but in number of works viz. Vikram Chandra, Siddharth Shangvi, Vikas Swaroop have demonstrated 'Mumbai' in post-independence period. This study considers only English fiction authors penned by Indian writers and involves the novels of post-colonial period.

An extensive review of literature has been pursued to obtain the required data towards the research topic. 'Representation of Mumbai in Maharashtra in Indian English Fiction' aims to focus on the works of the selected authors and understand their depiction of the state within the context of their novel. This research is inclusive of the perception of the state and its influence on both the author and the protagonist of the novel. There is an unexplainable collaboration between the city and the worldly awareness that leads to material, social, cultural, mental, and societal transformation. The political realm, and intrinsic characteristics of state bring forth the advent of modernization in a given society

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and highlight its process of urbanization. However, despite such a relevance of city in a novel, there have been rare studies that focus on the geographical realm of a literature work, particularly in the context of Mumbai. Thus, this study will be crucial for researches further pursuing this arena of literature and can also be used for pedagogical purposes.

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Prof. Rameshwar B. Dusunge
Asst. Professor
New Law College
Ahmednagar
Maharashtra
India
Ramdusunge1371@gmail.com

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Anita Desai as an Existentialist
Exploring the Emotional Turbulence and Chaotic Inner World

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



Anita Desai

Courtesy: <https://www.outlookindia.com/magazine/story/anita-desai/236335>

Abstract

This paper focuses on the emotional turmoil of protagonists in the novels of Anita Desai. The female sex felt oppressed because of the chaotic condition of their life. In order to lead a meaningful and peaceful life, the woman should reach into her own self to bring out her potentiality and lead a life without depending on others. Desai brings out the suffering of women in the hands of men. Men believed that women should follow the rules and regulations, culture and tradition of the society which become as an obstacle for the independence of women. All the leading characters of her novel want to be independent and free from the sufferings both in the inner and outer worlds.

Keywords: Anita Desai, existentialist, sufferings, alienation, self, husband-wife relationship, oppression, emotional world.

Exploring the Emotional Ecology

In contemporary Indo-Anglian fiction, Anita Desai is indisputably a serious artist of a very high order skillfully exploring the emotional ecology of her protagonists who feel terribly oppressed with the burden of living helplessly in the present chaotic conditions, even while combating the ubiquitous forces of absurd realities in life. Her unquestionable existentialist concerns coupled with her commendable

craft have rather significantly distinguished her from other novelists both of the older and the younger generations. Standing distinctly apart from all the practicing novelists Mrs. Desai stands above many making literary endeavour so as to evaluate the various formidable factors that make human existence rather uncomfortable and unendurable. Earnestly committed to the novel as an art-form, she practices her craft with remarkable sincerity, skill and seriousness.

Born in Mussorie on 24th June 1937, Anita Desai started writing even at the age of seven and published a few considerable pieces in children's magazines. She was educated first at Queen Mary's School and then at Miranda House, Delhi University where she took her B.A. degree in English literature in 1957. Having worked for a year in Max Muller Bhavan, Calcutta, she got married to Asvin Desai through whom she had four children. In her writing career she got richly influenced by many factors, especially her poetic imagination being fertilized by diverse influences, out of which her literary creations came to limelight. That is why even her very first novel *Cry, the Peacock*, published in 1963, was considered a trend-setting novel, as it dealt with the psychic rather than with the physical aspects of its characters in sheer poetic terms. This novel was hailed as a significant achievement in Indo-Asian fiction and Desai's "remarkable attempt to fuse fantasy with perceptual experience" (Bellappa 25).

Cry, the Peacock

Cry, the Peacock may be termed as a poetic novel. Maya, a spoiled and pampered daughter of a wealthy Brahmin, is married to Gautama, a rather insensitive, pragmatic and rational advocate who fails to understand her sensitive nature. She suffers from electro-complex and looks for a typical father image in her husband. In her childhood, an albino astrologer had predicted that four years after her marriage, one of them would die and that prediction makes her feel obsessed by the fear of death. As an afterthought, she feels that one of the two would be Gautama. So, she kills him by pushing him off the parapet and then commits suicide. Unlike R.K. Narayan, Mulk Raj Anand and Bhabani Bhattacharya who confined themselves mostly to the portrayal of outward reality, Anita Desai goes to explore the inner reality or to use her own words, not "the one-tenth visible section of iceberg that one sees above the surface of the ocean" but "the remaining nine-tenths of it that it is below the surface" (Replies to the Questionnaire 1). She prefers to delve "deeper and deeper in a character or scene, rather than going around about it" (Jain 66). She prefers the private to the public world. For her, literature is neither a means of escaping reality, nor a vehicle for parading her political, social, religious and moral ideas, but an exploration and an inquiry. Her *Cry, the Peacock* is an externalization of the interior of Maya's Cocoon.

Neurotic Protagonist, Maya

In *Cry, the Peacock*, Anita Desai skillfully explores the turbulent emotional world of the neurotic protagonist, Maya, who smarts under an acute alienation, stemming from marital discord, verges on a curious insanity" (Prasad 3). In the words of Atma Ram, "The perfect novel achieves the perfect balance, with just as much story or as much fantasy as its structure can bear no more".

R.S. Sharma goes to the extent of considering *Cry, the Peacock* as "the first step in the direction of psychological fiction in English" (P 127).

The very opening part of the novel depicts what leads Maya to her neurosis. Maya, a childless young wife married to a reputed lawyer, Gautama, who is twice her age and a friend of her father, is

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described mourning over the death of her dear dog, Toto. The death motif is built skillfully into the very structure of the story. Maya, though obsessed by death from the beginning, is achingly responsive to the poetic beauty of life. The resultant tension in her projects the misery of her existence very well. Maya's death-wish is ultimately transferred totally to Gautama who indulges in a long discussion on death with her. Chapter seven depicts a fierce dust storm reflecting the inner emotional storm of Maya and also describes how Maya leads Gautama to the roof and hurls him down to death.

In the concluding part, Anita Desai depicts Maya's regression to an infantile state, to the world of her father, and her final leap to death which very well balances the structure of the novel.

A Novelist of Moods

Truly speaking, with all her attempts at variety, Anita Desai remains primarily a novelist of moods, of persistent states of mind or psyche. Most of her novels are nothing but extended narratives of states of "Being". She sees the world in terms of experience as it emerges from the encounter of the experiencing self with the world outside. Her protagonists are usually sensitive women who, haunted by a peculiar sense of doom, withdraw into a sequestered world of their own.

Anita Desai dwells on the variety and complexity of this limited world with the sensitivity and imagination of a poet. One reads her novels like longer poems drawn mostly from those corners of life where no poetry seems to exist. Desai seems to be struggling in her art towards the mastery of a violence which seems to threaten not only her protagonists but also her own self.

Right from *Cry, the Peacock*, this violence which has persisted in her work as a kind of inevitability, forces one to conclude that it has some kind of metaphysical or psychological significance not yet explored and analysed. As Madhusudan Prasad has put it, "Desai seriously sets herself to voice the mute miseries and helplessness of millions of married women tormented by existentialist problems and predicaments" (P 139).

Existentialist

Essentially, Desai is a novelist of existentialist concerns, chiefly considering what F.H. Heinemann describes as "the enduring human condition". In her novels, she has ably dwelt upon such existentialist themes as maladjustment, alienation, absurdity of human existence, quest for the ultimate meaning in life, detachment, isolation and time as a fourth dimension, focusing on how women in the contemporary urban milieu are bravely struggling against or helplessly submitting to the relentless forces of absurd life. Her treatment of the basic human condition that remains almost the same, despite the day-to-day changes, bears out what she remarks, in her interview with Yasodhara Dalmia, "the terror of facing, single-handed, the ferocious assaults of existence".

Focus on Characters

In her novels, Anita Desai has concentrated strictly on characters rather than the social milieu. She has never created common characters; instead, she has written about individual men and women – the solitary beings – who are not average but have retreated, or been driven into some extremity of despair, and so turned against or made to stand against the general current of life.

Husband-Wife Alienation

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The husband-wife alienation engendered by the temperamental incompatibility between the two is an important existentialist theme. It forms the very core of the novel, *Cry, the Peacock*. Gautama and Maya stand in sharp contrast with each other as opposed archetypes and as such constantly remind us of their counterparts, Raman and Sita in *Where Shall We Go This Summer?* The communication gap between husband and wife is well-developed throughout the novel, Maya and Gautama always disagreeing, tiff with each other even over trifles. Although their marriage has been an utter fiasco, they continue to be together, leading an explosive life. Maya herself reflects upon her unsuccessful marriage:

“... it was discouraging to reflect on how much in our marriage was based upon a nobility forces upon us from outside, and therefore neither true or lasting. It was broken repeatedly, and repeatedly the pieces were picked up and put together again as of a sacred icon with which, ... we could not bear to part” (*Cry, the Peacock* 5).

The clash between the irreconcilably different temperaments of Maya and Gautama is highly significant throughout the novel which teem many episodes denoting the lack of communication between them. One such trifling as Gautama’s inability to distinguish the smell of lemons from that of petunias surprises Maya, indicating that they do not share any common sensibility or understanding:

“... the blossoms of the lemon tree were different, quite different: of much stronger, crisper character they seemed cut out of hard moon shells, by a sharp knife of mother-of-pearl, into curving, scimitar petals that guarded the heart of fragrance. Their scent too, was more vivid – a sour, astringent scent, refreshing as that of ground lemon peel, a crushed lemon leaf. I tried to explain this to Gautama, stammering with anxiety, for now, when his companionship was a necessity, I required his closest understanding” (CTP 21).

Impossibility of Any Communication

Another episode, denoting the impossibility of any communication between Maya and Gautama, is one in which she expresses to him her desire to go south to see the Kathakali dances. She says:

“I want – I want to see the Kathakali dances. I have heard of the ballets they have in their villages. They say they go on for days and days. And the dancers are all man and they wear such fantastic masks. And the drums.... The masks they wear – you must have seen them? And their costumes. And the special kind music. And it is all out in the open, at night, by starlight – and perhaps they have torches. Yes, I suppose they dance by torch light” (CTP 48).

But Gautama dismisses her desire in a matter of - fact way, without caring for the intensity of her desire. He remarks:

“I suggest, you wait till a Kathakali troupe comes to give a performance in Delhi, as it is bound to sometime – perhaps in winter. It will be less expensive” (P 49).

Alienation Between Maya and Gautama

The alienation between Maya and Gautama is noted basically in his philosophical detachment and imperviousness to the “beautiful yet tremulous beauty of the natural world. Although he talks of the “basics in life”, he remains absolutely untouched by the basics conducive to a successful man-woman

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relationship. Maya's obsessive love of the beautiful, the colourful, the sensuous and the picturesque in life, standing in sharp contrast with Gautama's philosophical detachment in life, serves an essential purpose in *Cry, the Peacock* where Maya, stifled by the loss of her freedom, feels lonely but not free. Unable to establish rapport with her husband and to find a meaning in her arid existence, Maya remains throughout an utterly lonely creature writhing helplessly in an indifferent world. The loneliness, corroding her heart and deteriorating her psyche is undeniably existentialist and it makes her aware "of the loneliness of time, and impossible vastness of space" (TP 29).

Maya's obsession with death, coupled with her insanity, leads her to think that "it was now to be either Gautama, or I". And finally, she opts for Gautama who, when killed, will not miss life, as he is admittedly "detached" and indifferent to life.

Cry, the Peacock* and *Voice in the City

In this respect, in *Cry, the Peacock*, Anita Desai skillfully explores an "enduring" existentialist predicament with her profound understanding of human psychology. Though apparently a realistic novel, *Voices in the City* deals meticulously with "the ferocious assaults of existence" of the "monster" mega polis, Calcutta on the three major characters in the novel – Nirode, Monisha and Amla. The novelist delves deep into human psyche and tries to explore very adroitly the dim domains of the conscious and the subconscious of the major characters in *Voice in the City*. An uncrowned queen of the inner emotional world, especially of women, Anita Desai is an excellent adept in externalizing the internal and portraying the memorable movements of quiet tortured musings. She is at her best in delineating the silent introspections and retrospections of the angst-ridden characters in her fictional world. In this regard, K.R.S. Iyengar aptly observes:

"... in Anita Desai's two novels, the inner climate, the climate of sensibility that lours or clears or rumbles like thunder or suddenly blazes forth like lighting, is more compelling than the outer weather, the physical geography or the visible action. Her forte, in other words, is the exploration of sensibility –" (P 464).

According to Madhusudan Prasad, "Desai delves deep into human psyche and tries to explore very adroitly the dim domains of the conscious and the subconscious of the major characters in *Voices in the City*" (P 22). For R.S. Singh, in *Voices in the City* "the theme of alienation is treated in terms of mother-children relationship which itself is a consequence of dissonance in husband-wife relationship" (P 171). Nirode, Monisha and Amla all appear to be trapped in the coils of "the monster city", Calcutta. They all gaspingly grapple with the monster for their survival – and this constitutes the main motif of this novel. Without meaning any exaggeration, *Voices in the City*, is in a way, an epic on Calcutta. Desai in this respect surely reminds us of Charles Dickens, James Joyce and Lawrence Durrell who have written epic-novels on England, Dublin and Alexandria respectively. In a nutshell, *Voices in the City* is unquestionably a powerful novel of Anita Desai and is in no way, less significant than her first novel, *Cry, the Peacock*, Desai's effective existentialist approach, her successful attempt to bring to life a crowded metropolis like Calcutta in all its disgusting ugliness and sordidness, her deep probing into the inner dim domains of her major characters, her striking symbolism, her telling imagery and the resultant textual density of the novel – all reveal her genius. In a word, *Voice in the City* is a good addition to the fast-swelling corpus of Indo-Anglian fiction.

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To Conclude

To conclude, her characters, independent, acerbic, agonized, frustrated, somewhat dominating and combating with angry defiance their individual problems and predicaments, make any reader feel that he has noticed them all in his neighbourhood – and herein lies the charm of Desai's art characterization. One of the important elements in his fictional art is that in her novels, Mrs. Desai is found painting ornate, engrossing portraits of the outer world with its rich peripheral details, projecting the turbulent chaos of the inner world of her protagonists. This is true of *Voices in the City* and *Cry, the Peacock*.

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

Assistant Professor

Department of English

E.M.G. Yadava College for Women

MADURAI – 625 014

Tamil Nadu, India

rramyachelliah@gmail.com

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Henry James's Art of Employing Imagery

T. Ramya, Ph.D., Research Scholar and Dr. Karthik Kumar

Abstract

The Present study entitled "Henry James's Art of Employing Imagery: A Study" is to explore Henry James' use of art objects and art imagery in the delineation of characters. This research also examines how Henry James finds analogy between the art of the Painter and the art of the novelist in his attempt to represent life. The purpose of this study is to delineate how James' use of images and his art of technique is presented in his works. James uses art imagery and art objects to underline his themes. In his works the sight of art and its insight merge as an organic unity of his works. This paper also elucidates how James establishes a balance between real and "romantic".

Keywords: Henry James, Impressionism, Impressionist Movement, expressionism, Picturesque narration, device, sight and insight, real and romantic.

Painter and the Novelist

Henry James states that the analogy between the art of the painter and the art of the novelist is complete, as both "attempt to represent life" The imagination of the artist gives it an added dimension, an intensity, an individuality which cause to exclaim: "It is life itself. It was this intensity of "felt life", that James admired in the paintings of Tintoretto, the dramas of Shakespeare, the novels of Turgenev which he strove to achieve in his own work. James, like the painter and the sculptor, concerns himself in each of his works with relations and strives to achieve balance, rhythm and harmony to realize the ideal in the real. The characters, he paints on his canvas are seldom and symmetrical.

Perfect Balance

James sought from the beginning to strike a perfect balance, his attitude toward the real and the romantic underwent a marked change between his early and his mature work, as it is seen by a brief study of his literary and art criticism and certain of his tales and novels. James asserts, that the successful artist, regardless of his medium, will have to give to his subject a lucid, and intelligible form. To do this, he feels, that artist must possess the sense of reality. James's art reviews reflect essentially the same change in attitude toward the real and the romantic as does his literary criticism. This change of opinion concerning the real can be clearly traced in his comments on the paintings of a single artist. James associates his paintings with the Impressionist Movement. James Critic John L. Sweeney declares that, Henry James's initial attitude toward Impressionism was "dislike at first sight."

James' Critic Sweeney believes that, "the Impressionists raised for him a 'moral' question of subject and treatment, which blurred his view of their technical experiment and pictorial accomplishment."⁽²⁵⁾. In his review of the 1876 exhibition of Impressionist paintings at Durand Ruel's James referred to the contributors as "partisans of unadorned reality and

absolute foes to arrangement. He declared that, "The 'Impressionist' doctrines strike me as incompatible, in an artist's mind, with the existence of first-rate talent. James further insisted: "The Impressionists abjure virtue altogether and declare that a subject which has been crudely chosen shall be loosely treated." (26). The Impressionists confined themselves to exact visual experience and attempted to record each impression instantly and dispassionately without arrangement or selection. Reality was experienced as a "state of constant flux and transition."

Impressionism

Impressionism was an art based strictly on personal experience without reference to history or tradition a photographic record of nature influenced perhaps by the new discoveries in optics. It is not difficult to see why James would be repelled by an "art" which eschewed selection and arrangement, refused to submit impressions to the "crucible of the imagination." (28). Reduced reality to two dimensions, ignored "form" as James conceived it, showed complete indifference to the quality of subject, lacked a "sense of the past," and offered the observer a mere camera eye-view of life. The best of the Impressionists did, in fact, continue to select and arrange and compose. James's assertion that: "A painting is not an 'Impression' but an expression just as a poem or a piece of music is." (29). It was this concern with impression verses expression, the relation of art to life, the problem of the real and the ideal, which drew forth James's comments.

James eventually himself employed certain of their techniques, he never modified his opinion of the Impressionist theory. James feels that picture is immoral because it is both insincere and ugly. The artist is clever, but superficial intent solely on displaying his skill, and not on rendering humanity. It was this ideal rendering of "the great, beautiful, terrible spectacle of human life. Which, James strove to achieve in his own tales and novels. But between his early and his mature work, there is the same change in attitude toward the real and the romantic, which is observed in his literary and art criticism. It is "picturesque," "charming" words, James frequently used to describe the works of Hawthorne, but it does not "live and breathe." it is an "idea" rather than the delineation of character with which James is concerned, his tales and novels tend to become more symbolic and less realistic.

Nature and Function of Art

James is preoccupied with the nature and function of art and the artist and the problems involved in achieving a satisfactory balance between the real and the ideal. Here, he suggests that when art is worshipped to the exclusion of humanity, art can become a terrible master, dehumanizing the worshipper and disrupting his relationships with others. In Roderick Hudson (1876), James's first "acknowledged" novel, (42) he implies his distaste for the realist Gloriani who is completely lacking in idealism, the mere clever practical copyist, who paints, with equal indifference, a beautiful subject or an ugly one.

Anti-romantic

James's attitude in this novel is essentially anti-romantic the would-be ideal artist is destroyed by his confrontation with the real. In his career, James is striving to create more fully rounded characters to represent life. But, as he himself realized, he is not completely successful. James's art reviews and points up his belief, that no superior work can come from a superficial mind. James's impressions have passed through "the crucible of the imagination" with a resultant evidence of careful selection and arrangement. He is still more attracted to realism than romance, but his characters are more rounded than those of his earlier tales. They are marked by individual idiosyncrasies without becoming grotesques. He is moving

toward a fusion of the romantic and the real in his rendering of the humour and pathos of life, the "bliss and the bale," the unknown and the unknowable.

James again affirms the necessity for the artist to be in the world but not of it to maintain the necessary detachment in order to preserve his art. He stresses the need to balance genius with application. In his portraiture, James combines the technique of the painter with that of the novelist in the creation of living characters. He learned from the old masters the principles of composition and style, the difference between an illustration, a likeness, and a portrait, between the real and the ideal. With which, he strives to achieve balance, rhythm, and harmony in his own works. But, there are certain specific methods, which James employs.

The Object d'art

The object d'art frequently occupies the central position in James's pictures. It is used in various ways as a plot device, to reinforce theme as a cultural symbol to reveal character. This is particularly true of the use of specific paintings by actual artists. The preference for a certain picture or school of painting may define character or evoke emotion, which gives sudden insight into a person's state of mind, motivation, and possible action. The art object fuses setting with action and characterization. In his later fiction, James uses framing devices and the objet d'art more subtly and suggestively. The precise visual impression is merged with the feeling, this impression evokes. Description becomes more indirect and serves numerous ends, and "point of view" modifies what is seen. When, in moments of sudden recognition, sight and insight merge, the framing device is most effectively employed in James works.

James uses art imagery and art objects to set the tone, underline theme, and reveal character. The technique "Framing" and allusion to specific artists and their work are the principal methods employed. Henry James aspired to the excellence, he found in Turgenev's portraiture figures that live and breathe, the union of "ideal beauty" with "unsparing reality." James sought to render "psychological truth," and he did not fall short of his goal. While many of his early tales show a greater preoccupation with "idea" and "aesthetic" than with the delineation of character. The figures of his mature work are fully rounded, It is exclaimed in the words that, he used Turgenev: "It is life itself." In order to achieve this intensity of "felt life," James combines the technique of the painter with that of the novelist.

The Madonna of the Future

The technique "Framing" and the object d'art are used in a relatively simple and straightforward manner in James's early work, but in his later fiction, they are employed with increasing subtlety and suggestiveness. Thus, in "The Madonna of the Future," the blank canvas merely connotes Theobald's excessive idealism and wasted life and the numerous allusions to specific artists present no difficulty of interpretation. The tale sets forth clearly and directly the problem of the ideal artist. The treatment of art in "The Liar" is more complex and suggestive. Instead of a single concrete art object, there are three literal portraits, a figurative portrait and sketch, and a scene which constitutes a living picture. In contrast to the simple, almost allegorical presentation of the static figures in "The Madonna of the Future," the portraits in this tale delineate character more fully and show development by revealing life.

The Liar

"The Liar" deals not only with the problem of the artist, but also with the nature and function of art. In "The Real Thing," James does not employ a literal art object, but rather four persons based on actual individuals. The artist's attitude to them reflects James's belief in the necessity to "render" not merely "copy" life. Again, it is the "idea" which predominates, and there is consequently less attempt at delineation of character.

The Wings of the Dove

In the novel *The Wings of the Dove*, James's mature phase is seen, art objects and art imagery become richly allusive and serve numerous functions. In this novel, James uses actual paintings by known artists to aid in the delineation of character, and the emotions. The portraits scene evokes even more revelatory than the connotations pertaining to the artists and their work. Description is more indirect, and the characters react to objects d'art with greater subtlety and complexity.

The Golden Bowl

The novel *The Golden Bowl* marks the acme of James's skill in the use of objects d'art to delineate character. In this novel, James draws not only upon the art of painting, but also upon sculpture and architecture for his material. There is an increased wealth of meaning proportionate to the great number and variety of art objects and art images, which range from the golden coin to the golden bowl itself. The characters view each other in terms of works of art extended in the novel *The Wings of the Dove*. Each figure is presented from a number of different perspectives and the composite picture is thus wonderfully rich and complex. The Prince is variously regarded as an old gold coin "embossed with glorious arms," "a great Palladian church," "a pure and perfect crystal," and "the golden bowl." Charlotte is seen as a "long loose silk purse, well filled with gold pieces," and a beautiful Florentine statue in silver or bronze. Maggie calls to mind a work of "the cinquecento at its most golden hour," "some slim draped 'antique of Vatican or Capitoline halls," "an image in worn relief passing round and round a precious vase." Adam Verver the connoisseur strikes his daughter as a great work of art. She equates him with an early Florentine sacred subject. He is also likened to "the solid detached foot" of "the golden bowl". Adam views the Prince and Charlotte in the same light as a Bernardino Luini and Damascene tiles. They also appear as the "garlands" looped around Adam in the largest of three pieces in a baroque objet d'art. Finally, Adam and Maggie see their sposi as "a pair of effigies of the contemporary platforms of Madame Tussaud." Occasions and situations appear as a "huge precious pearl," a tall ivory pagoda, a painting by Decamps, and both Maggie and the Prince view their marriage as the "golden bowl". The connotations are almost endless and reflect the infinite complexity and ambiguity of human nature and life itself.

With the use of art objects and art imagery, James creates characters who are unquestionably human, a curious mixture of strength and weakness, moral beauty and ugliness. They suffer and cause suffering while seeking to protect themselves and others from the harsher aspects of reality. They desire to escape involvement and commitment, which could threaten their security, yet they will not refrain from "manipulating" other people often for their own personal benefit. They deceive both to gain their own ends and to shield others from disquieting knowledge. With the intentions, the innocent and the less intelligent frequently violate the freedom of those they are trying to help and unwittingly bring tragedy into their lives. Those, who appear most reprehensible in their cruel or thoughtless infliction

of suffering are often magnificent in their strength of will, power of endurance, self-control, quiet dignity, poise, taste, and observance of form.

James's attitude toward art and life is revealed in his conviction that both can realize the ideal in the real in the same way by achieving balance, rhythm, and harmony. The artist of life, like the artist of the brush or the pen, must be sincere, intelligent, sufficiently detached. He must possess a sense of reality, a love of beauty, and imagination. If he is to create a true work of art, he must learn to discriminate, select, and compose. He must never forget that "the province of art is all life, all feeling, all observation, and all vision, it is all experience. Only the artist with the fully developed consciousness can achieve a true fusion of the real and the ideal. Full consciousness, James asserts that it can only be achieved by complete exposure to experience with all its beauty and ugliness, its joy and sorrow, but there must always be a fine detachment if life is to become a work of art. Intense awareness is the final result of the "process of vision" the gradual accumulation of individual moments of insight. The rejection of knowledge, that might prove painful, the refusal to admit ugliness limits the growth of the self and renders the individual ineffective.

The one who is finely perceptive realizes that moral judgment, beauty and ugliness are purely relative. He knows that what one sees depends on what one desires to see and intends to see that ideal beauty can exist only in the mind of the beholder. Thus, he accepts the real and, by the power of the creative imagination transforms it into the ideal.

To Conclude

In this research, it is shown that Henry James has used art as a technique in his works. In this study, it is explored that, James art objects, art images are delineated in his works. There is also a balance between "real" and "romantic" in his works as projected. This paper sums up that James used imagery and arts as a technique in his works.

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T. Ramya

Ph.D. Research Scholar
Department of English
Annamalai University
ramsraithphd@gmail.com

Dr. Karthik Kumar

Assistant Professor
Department of English
Annamalai University

Numerals in Rajbanshi/Kamtapuri

Dr. Hari Madhab Ray

Abstract

The aim of this paper is to study numerals and counting system of the Rajbanshi/Kamtapuri language. The numerals are found in day to day usage in children's game, in idioms, in riddles and personal names. I will try to explore use of numerals in general sense. The aim here is to see whether there is any adstratal or superstratal influence on the Rajbanshi/Kamtapuri numerals in a language contact situation. The data were collected from Coochbehar and Alipurduyar districts of West Bengal.

1. Introduction and Background

The paper shows general usage of numerals (numbers) in the Rajbanshi/Kamtapuri language.¹ The word 'number' does not refer to the grammatical number i.e. singular, dual, paucal, plural (Dixon 2010: 158) but rather numerals and quantifying numbers only.² It is believed that numeral plays a significant role in the daily activities of a community. The speakers of a community use numerals in counting system. Numeral refers to the numbers which are used for counting and also in measure system in natural language. David Miller (1979) in "*What is in a numeral?*" opines that the naïve answer is that a numeral is a number-designator whose 'value can be determined without reference to the empirical facts'.³ Pearla Neshet and Tamar Katriel (1986) talk about number from linguistic perspective and they carry out an experiment which shows how the children learn these abstractions. According to Neshet and Katriel (1986) in the natural language system, numbers function as predicates, modifying the nouns in their scope quantitatively. They function within a sentence like adjectives in some respects. On the other hand, in the formal language of mathematics, numbers do not function as predicates for a quantitative description of objects in the world; rather, the number itself is the object of discussion, and its characteristics are described by using other predicates.⁴

Frege G. (1968) looks at numbers as abstract objects, more specifically, abstract singular objects.⁵ According to William C. Kneale (1972) "... numbers are ordinarily designated either by words like 'one', 'two', 'three', which would otherwise be called numerical adjectives, or by words

¹ Rajbanshi/Kamtapuri is an Indo-Aryan language spoken in different areas of North Bengal mainly in Coochbehar, Jalpaiguri, Darjeeling, Alipurduyar, Malda, North and South Dinajpur, lower part of Assam, Purniya of Bihar, Jhapa and Morong of Nepal, and Rangpur of Bangladesh etc.

² For discussion on grammatical numbers on Indo-Aryan languages see Masica, Collin P. 1991. *The Indo-Aryan languages*. CUP: Cambridge. Page-223-229.

³ Miller, David. 1979. *What's in a Numeral?* *Philosophical Studies: An International Journal for Philosophy in the Analytic Tradition*, Vol. 35, No. 4. Springer.

⁴ Pearla Neshet and Tamar Katriel. 1986. *Learning Numbers: A Linguistic Perspective*. *Journal for Research in Mathematics Education*, Vol. 17, No. 2. pp. 100-111.

⁵ Frege, G. (1968). *The foundations of arithmetic*. Evanston, IL: Northwestern University Press.

like 'hundred', 'thousand', 'million', which started life as numerical nouns of aggregation but have come to be used in arithmetic without regard to any things aggregated.”⁶ Bloomfield (1935) in ‘Language’ talks about numbers and its deviations. According to him English “system of decimal numbers (twenty-two, thirty-five, etc.) shows traces of a duodecimal or twelves system (eleven, twelve instead of *one-teen, *two-teen). Other irregularities are formal, as two: twenty: second: half, three: thirteen, third. Furthermore, the connotation of certain numbers like three, seven thirteen, and of additional terms like dozen, score, gross cannot be stated mathematically.”⁷

2. Numerals in Rajbanshi/Kamtapuri: A Descriptive Account

Numerals are used in counting systems, measure terms and also for quantifying. They are divided into cardinals, ordinals and fractionals, collectives and multiplicatives;

2.1. Cardinals

Cardinal numerals of Rajbanshi/Kamtapuri from one (1) to hundred (100) are given below as it is pronounced by the informants.⁸

ENG	R/K	IPA	R/K	Gloss
1	১	[æk]/ [ɛk]	অ্যাক	‘One’
2	২	[ɖui]	দুই	‘Two’
3	৩	[ɖin]	তিন	‘Three’
4	৪	[cair]	চাইর	‘Four’
5	৫	[pac]	পাচ	‘Five’
6	৬	[c ^h oy]	ছয়	‘Six’
7	৭	[ʃat]	সাত	‘Seven’
8	৮	[at]	আট	‘Eight’
9	৯	[noy]	নয়	‘Nine’
10	১০	[ɖɔ]	দশ	‘Ten’
11	১১	[ɛgaro]	অ্যগারো	‘Eleven’
12	১২	[baro]	বারো	‘Twelve’
13	১৩	[t̪ɛro]	ত্যারো	‘Thirteen’
14	১৪	[coiddo]	চৌদ	‘Fourteen’
15	১৫	[ponoro]	পোনোরো	‘Fifteen’
16	১৬	[ʃolo]	ষোলো	‘Sixteen’
17	১৭	[ʃotoro]	সোতোরো	‘Seventeen’
18	১৮	[at ^h aro]	আঠারো	‘Eighteen’
19	১৯	[unif]	উনিশ	‘Nineteen’

⁶ Kneale, William C. 1972. Numbers and Numerals. The British Journal for the Philosophy of Science, Vol. 23, No. 3. pp.191-206.

⁷ Bloomfield, Leonard. 1935. Language. Motilal Banarsidas. Reprint. 1964. Delhi. Page-279.

⁸ ENG=English Numeral, R/K=Rajbanshi/Kamtapuri, IPA= International phonetic alphabet, R/KS=Rajbanshi/Kamtapuri script, The symbol /ɖ/ is used for dental, /t̪/ is also dental.

20	২০	[biʃ]/ [kuʃi]	বিশ/ কুড়ি	'Twenty'
21	২১	[ækoʃi]	অ্যাকোইশ	'Twenty-one'
22	২২	[baiʃ]	বাইশ	'Twenty-two'
23	২৩	[tʃeiʃ]	তেইশ	'Twenty-three'
24	২৪	[cɔbbiʃ]	চব্বিশ	'Twenty-four'
25	২৫	[pɔciʃ]	পচিশ	'Twenty-five'
26	২৬	[cʰabbiʃ]	ছাব্বিশ	'Twenty-six'
27	২৭	[ʃatʃaiʃ]	সাতাইশ	'Twenty-seven'
28	২৮	[atʰaiʃ]	আঠাইশ	'Twenty-eight'
29	২৯	[untʃiriʃ]	উনতিরিশ	'Twenty-nine'
30	৩০	[tʃiriʃ]	তিরিশ	'Thirty'
31	৩১	[ektʃitiʃ]	অ্যাকতিরিশ	'Thirty-one'
32	৩২	[bɔtʃiriʃ]	বত্তিরিশ	'Thirty-two'
33	৩৩	[tʃettʃiriʃ]	তেত্তেরিশ	'Thirty-three'
34	৩৪	[cɔtʃiriʃ]	চৌতিরিশ	'Thirty-four'
35	৩৫	[pɔytʃiriʃ]	পয়তিরিশ	'Thirty-five'
36	৩৬	[cʰɔtʃiriʃ]	ছত্তিরিশ	'Thirty-six'
37	৩৭	[ʃaitʃiriʃ]	সাইতিরিশ	'Thirty-seven'
38	৩৮	[atʃiriʃ]	আটতিরিশ	'Thirty-eight'
39	৩৯	[uncɔlliʃ]	উনচল্লিশ	'Thirty-nine'
40	৪০	[cɔlliʃ]	চল্লিশ	'Forty'
41	৪১	[ekcɔlliʃ]	অ্যাকচল্লিশ	'Forty-one'
42	৪২	[beyalliʃ]	বেয়াল্লিশ	'Forty-two'
43	৪৩	[tʃetʃalliʃ]	তেতাল্লিশ	'Forty-three'
44	৪৪	[cuyalliʃ]	চুয়াল্লিশ	'Forty-four'
45	৪৫	[pɔycɔlliʃ]	পয়চল্লিশ	'Forty-five'
46	৪৬	[cɔycɔlliʃ]	ছয়চল্লিশ	'Forty-six'
47	৪৭	[ʃatcɔlliʃ]	সাতচল্লিশ	'Forty-seven'
48	৪৮	[atcɔlliʃ]	আটচল্লিশ	'Forty-eight'
49	৪৯	[unopɔncɔʃ]	উনপঞ্চাশ	'Forty-nine'
50	৫০	[pɔncɔʃ]	পঞ্চাশ	'Fifty'
51	৫১	[ekanno]	অ্যাকান্ন	'Fifty-one'
52	৫২	[bahanno]	বাহান্ন	'Fifty-two'
53	৫৩	[terpanno]	তেরপান্ন	'Fifty-three'
54	৫৪	[cuyanno]	চুয়ান্ন	'Fifty-four'
55	৫৫	[pocpanno]	পোচপান্ন	'Fifty-five'
56	৫৬	[cʰappanno]	ছাপান্ন	'Fifty-six'
57	৫৭	[ʃatanno]	সাতান্ন	'Fifty-seven'
58	৫৮	[atʰanno]	আঠান্ন	'Fifty-eight'

59	୫୯	[unofait]	উନୋষাইଟ	'Fifty-nine'
60	୬୦	[fait]	ଷାଇଟ	'Sixty'
61	୬୧	[ekfɔtʃi]	ଆକଷଡ଼ି	'Sixty-one'
62	୬୨	[bafɔtʃi]	ବାଷଡ଼ି	'Sixty-two'
63	୬୩	[tefɔtʃi]	ତେଷଡ଼ି	'Sixty-three'
64	୬୪	[cɔufɔtʃi]	ଚୌଷଡ଼ି	'Sixty-four'
65	୬୫	[pɔyfɔtʃi]	ପୟଷଡ଼ି	'Sixty-five'
66	୬୬	[ʃɔycʰɔtʃi]	ଷୟଷଡ଼ି	'Sixty-six'
67	୬୭	[ʃatʃɔtʃi]	ସାତଷଡ଼ି	'Sixty-seven'
68	୬୮	[atʃɔtʃi]	ଆଟଷଡ଼ି	'Sixty-eight'
69	୬୯	[unofɔttur]	ଉନୋଷତ୍ତର	'Sixty-nine'
70	୭୦	[ʃɔttur]	ସତ୍ତର	'Seventy'
71	୭୧	[ekattur]	ଅ୍ୟାକାତ୍ତର	'Seventy-one'
72	୭୨	[bahattur]	ବାହାତ୍ତର	'Seventy-two'
73	୭୩	[tɛyattur]	ତେୟାତ୍ତର	'Seventy-three'
74	୭୪	[cuyattur]	ଚୁୟାତ୍ତର	'Seventy-four'
75	୭୫	[pocattur]	ପଚାତ୍ତର	'Seventy-five'
76	୭୬	[cʰiyattur]	ହିୟାତ୍ତର	'Seventy-six'
77	୭୭	[ʃatattur]	ସାତାତ୍ତର	'Seventy-seven'
78	୭୮	[atʰattur]	ଆଠାତ୍ତର	'Seventy-eight'
79	୭୯	[unofɔʃi]	ଉନଆଶି	'Seventy-nine'
80	୮୦	[aʃi]	ଆଶି	'Eighty'
81	୮୧	[ekafɔʃi]	ଅ୍ୟାକାଶି	'Eighty-one'
82	୮୨	[berafɔʃi]	ବେରାଶି	'Eighty-two'
83	୮୩	[terafɔʃi]	ତେରାଶି	'Eighty-three'
84	୮୪	[curafɔʃi]	ଚୁରାଶି	'Eighty-four'
85	୮୫	[pocafɔʃi]	ପଚାଶି	'Eighty-five'
86	୮୬	[cʰiyafɔʃi]	ହିୟାଞ୍ଚି	'Eighty-six'
87	୮୭	[ʃatɔʃi]	ସାତାଶି	'Eighty-seven'
88	୮୮	[atʰafɔʃi]	ଆଠାଶି	'Eighty-eight'
89	୮୯	[unonɔbbɔi]	ଉନନବ୍ବଇ	'Eighty-nine'
90	୯୦	[nɔbbɔi]	ନବ୍ବଇ	'Ninety'
91	୯୧	[ekanɔbbɔi]	ଅ୍ୟାକାନବ୍ବଇ	'Ninety-one'
92	୯୨	[beranɔbbɔi]	ବେରାନବ୍ବଇ	'Ninety-two'
93	୯୩	[tɪranɔbbɔi]	ତେରାନବ୍ବଇ	'Ninety-three'
94	୯୪	[curanɔbbɔi]	ଚୁରାନବ୍ବଇ	'Ninety-four'
95	୯୫	[pocanɔbbɔi]	ପଚାନବ୍ବଇ	'Ninety-five'
96	୯୬	[cʰiyanɔbbɔi]	ହିୟାନବ୍ବଇ	'Ninety-six'
97	୯୭	[ʃatɔnanɔbbɔi]	ସାତାନବ୍ବଇ	'Ninety-seven'

98	৯৮	[aʧanɔbbɔi]	আঠানব্বই	‘Ninety-eight’
99	৯৯	[neranɔbbɔi]	নেৱানব্বই	‘Ninety-nine’
100	১০০	[ɛkʃo]	অ্যাকশো	‘One-hundred’

It has been seen that the literacy rate among Rajbanshis were very low in earlier times. The illiterate or the semiliterate used to count till twenty [biʃ/kuʧi] বিশ/কুড়ি and then keep on adding one, two, three as for example [ɛk kuʧi ɛk] এক কুড়ি এক ‘one twenty one’ i.e. ‘twenty one’; [ɛk kuʧi ɔui] ‘one twenty two’ means ‘twenty two’; [ɛk kuʧi ɔʃ/ ɔʃ kuʧi] এক কুড়ি দশ/ দেড় কুড়ি ‘one twenty ten/1.5 twenty’ means ‘thirty’; [ɔui kuʧi] দুই কুড়ি ‘two twenty’ means ‘forty’; [ʧin kuʧi] তিন কুড়ি ‘three twenty’ means ‘sixty’; [cair kuʧi] চাইর কুড়ি ‘four twenty’ means ‘eighty’; [pac kuʧi] পাচ কুড়ি ‘five twenty’ means ‘hundred’.⁹ However, the literate or educated speakers influenced by neighboring dominant languages Bengali/Assamese use the counting system as presented in the above table. After one hundred, numerals will proceed by increasing order as for example:

101	১০১	[ɛkʃo ɛk]	অ্যাকশো অ্যাক	‘One hundred one’
102	১০২	[ɛkʃo ɔui]	অ্যাকশ দুই	‘one hundred two’
200	২০০	[ɔui ʃo]	দুই শো	‘two hundred’
205	২০৫	[ɔui ʃo pac]	দুই শো পাঁচ	‘two hundred five’

All the forms for nineteen through eighty nine are formed by prefixing [uno] ‘one less’ as for example [uniʃ] ‘nineteen’; [unʧiriʃ] ‘twenty nine’; [uncɔllif] ‘thirty nine’; [unoponcaʃ] ‘forty nine’; [unofait] ‘fifty nine’; [unofɔʧʧur] ‘sixty nine’; [unofai] ‘seventy nine’; [unonɔbbɔi] ‘eighty nine’. The number ninety nine is [niranɔbbɔi] i.e. nine plus ninety; it is not *[unofɔ] or *[unofɛkʃo] ‘one less hundred’.

The other higher numbers are [haʃar] ‘thousand’, [lak^h] ‘one hundred thousand’, [kuʧi] ‘one hundred lakh’. Sujon Barman (2011) in his dictionary ‘Kamtapuri Abhidhan’ mentions the following numbers. Here ten (10) is multiplied in the new number as it is formed:¹⁰

[pac kuʧi] পাঁচ কুড়ি	=	[ʃo] শও	‘one hundred’
[ɔʃʃo] দশ শও	=	[ʃohɔfro] সহস্র	‘one thousand’
[ɔʃʃohɔfro] দশ সহস্র	=	[ɔʃʃu] অযুত	‘ten thousand’
[ɔʃ ɔʃʃu] দশ অযুত	=	[lɔkk ^h o] লক্ষ	‘hundred thousand’
[ɔʃ lɔkk ^h o] দশ লক্ষ	=	[niʃuʧ] নিযুত	‘million’
[ɔʃ niʃuʧ] দশ নিযুত	=	[kuʧi] কুটি	‘ten million’
[ɔʃ kuʧi] দশ কুটি	=	[ɔrbbud] অর্বিদ	‘ten crore’
[ɔʃɔrbbud] দশ অর্বিদ	=	[birinɔ] বৃন্দ	‘Ten x ten crore’
[ɔʃbirinɔ] দশ বৃন্দ	=	[k ^h ɔrbo] খর্ব	‘khorba’
[ɔʃ k ^h ɔrbo] দশ খর্ব	=	[nik ^h ɔrbo] নিখর্ব	‘nirkhaba’

⁹The informants Mr. Prabash Barman and Miss Bhabani Ray (my mother) informed me that people of old generations used to count till twenty [kuʧi] and then add [ɛk, ɔui, ʧin] etc, the used to make knots in the rope or lines on the soil for counting. While measuring rice they used to remember by number of baskets or sacks etc.

¹⁰The data appear on the dictionary, ‘Kamtapuri Abhidhan’ by Sujon Barman, the real question is how many native speakers know about this numeral?

[d̪oʃ nɪkʰərbo] দশ নিখৰ্ব	=	[ʃɔnkʰo] শঙ্খ	‘sankha’
[d̪oʃʃɔnkʰo] দশ শঙ্খ	=	[pɔdd̪o] পদ্ম	‘padma’
[d̪oʃ pɔdd̪o] দশ পদ্ম	=	[ʃagor] সাগর	‘sagar’
[d̪oʃʃagor] দশ সাগর	=	[ɔnt̪o] অন্ত	‘anta’
[d̪oʃɔnt̪o] দশ অন্ত	=	[mɔdd̪o] মধ্য	‘madhya’
[d̪oʃ mɔdd̪o] দশ মধ্য	=	[pɔradd̪o] পরাধ্য	‘paradhya’

However, they are rarely used by the Rajbanshis. It is more common to use 100 crore or 2000 crore, 50000 crores etc. The Rajbanshi/Kamtapuri speakers will read the number 45684069 as [caɪr kuʃi cʰappanno lɔkkʰo curaʃi haʃar unoʃɔtt̪ur].

2.2. Ordinals

Ordinals are borrowed from Sanskrit. These ordinals are used with variations as for example, [pɔɪla/poʃʰom] পইলা/পথম ‘first’; [d̪uʃiʃiʃi/d̪iʃiʃiʃi] দুতিয়া/দ্বিতীয়া ‘second’; [t̪iʃiʃiʃi/t̪iʃiʃiʃi] তিতিয়া/তিতিয় ‘third’; [cɔuʃʰa] চৌঠা ‘fourth’; [pɔncɔ/pɔncɔm] পঞ্চ/পঞ্চম ‘five’, ‘fifth’; [ʃɔʃʰo/ʃɔʃʰom] ষষ্ঠ/ষষ্ঠম ‘sixth’; [ʃɔʃʰoʃʰom/ʃɔʃʰom] সপ্ত/সপ্তম ‘seventh’; [ɔʃʰo/ɔʃʰom] অষ্ট/অষ্টম ‘eight’; [nɔbom] নবম ‘ninth’; [d̪oʃom] দশম ‘tenth’; [ekad̪oʃ] একাদশ ‘eleventh’; [d̪wad̪oʃ] দ্বাদশ ‘twelveth’; [t̪roʃoʃoʃ] ত্রয়োদশ ‘thirteenth’; [cɔʃʰur̪d̪oʃ] চতুর্দশ ‘fourteen’; [pɔncod̪oʃ] পঞ্চদশ ‘fifteenth’; [ʃɔʃʰoʃoʃ/ʃɔʃoʃ] ষোড়শ/ষষ্ঠদশ ‘sixteenth’; [ʃɔʃʰoʃoʃ] সপ্তদশ ‘seventeenth’; [ɔʃʰoʃoʃ] অষ্টদশ ‘eighteenth’; [unobɪŋʃo] উনবিংশ ‘nineteenth’; [bɪŋʃo] বিংশ ‘twentieth’; [ekobɪŋʃo] একবিংশ ‘twenty first’.¹¹ It has been seen that the Hindu Calender also uses Sanskrit ordinals to signal the days of the fortnight; [proʃʰoma] প্রথমা ‘first day’, [d̪iʃiʃiʃi] দ্বিতীয়া ‘second day’, [t̪iʃiʃiʃi] তৃতীয়া ‘third day’, [cɔʃʰur̪ʰi] চতুর্থী ‘fourthday’, [pɔncomi] পঞ্চমী ‘fifth day’, [ʃɔʃʰi] ষষ্ঠী ‘sixth day’, [ʃɔʃʰomi] সপ্তমী ‘seventh day’, [ɔʃʰomi] অষ্টমী ‘eight day’, [nɔbomi] নবমী ‘ninth day’, [d̪oʃomi] দশমী ‘tenth day’, [ekad̪oʃi] একাদশী ‘eleventh day’, [d̪wad̪oʃi] দ্বাদশী ‘twelveth day’, [t̪roʃoʃoʃi] ত্রয়োদশী ‘thirteenth day’, [cɔʃʰur̪d̪oʃi] চতুর্দশী ‘fourteenth day’. The fifteenth day of the full moon is called [purnima] পূর্ণিমা ‘full moon’ and the fifteenth day of dark fortnight is designated as [amabaiʃʃa] আমাবাইসম্যা ‘dark fortnight’.

2.3. Fractionals

Fractionals are forms such as the following; [aʃʰa] আধা ‘half’, [poya] পোয়া ‘quarter’, [ʃoya] সোয়া ‘one and quarter’, [d̪ɛr] ড্যার ‘one and half’, [aʃʰai] আড়াই ‘two and half’, [ʃaʃʰe] সাড়ে ‘plus half’ etc. These are used as measure words as well as with numerals as for example; ¼: [ek poya] অ্যাক পোয়া ‘one quarter’; [d̪ui poya] দুই পোয়া two quarter = [aʃʰaʃʰer], ½: আধা সের ‘half kilo’; [tin poya] তিন পোয়া three quarters ; [car poya] চার পোয়া ‘four quarters’ = [ek ʃer] আক ‘one kilo’; [pac ʃer] পাচ সের ‘five kilos’ = [ek d̪ʰara] এক ধারা ‘five kilos’; [at̪ʰara] অ্যাট ধারা = [ek mɔn] অ্যাক মন ‘forty kilos’; [d̪ui mɔn] দুই মন ‘eighty kilos’; [æʃʰai mɔn] আড়াই মন ‘two and half mɔn’ = [ek kuɪnt̪al] অ্যাক কুইন্টাল ‘one hundred kilos’; [ʃoya ʃer] সোয়া স্যাড় ‘one

¹¹ The use of the tatbhava ordinal forms has been greatly curtailed in Bengali. They are now restricted, to indicate the days of the month, and besides occur in one or two stereotyped occasions. Page-804. Sk Chatterjee, ODBL

kilo and a quarter’/ plus 1/4; [ad̪ha mɔn] আধা মন ‘twenty kilos’; [d̪et] দেড় ‘one and half’; [aɾai] আড়াই ‘two and half’; [ʃaɾe] সাড়ে ‘half’ (increasing) plus ½; [ʃaɾe t̪in] সাড়ে তিন ‘three and half’; [pɔne] পনে ‘a quarter less’, [pɔne d̪uit̪a] পনে দুইটা ‘a quarter to two’.

2.4. Measure Words

Though India adopted the metric system for measuring different items or objects, the traditional measure expressions are still found in many rural, semi-urban or urban areas. To measure grain and liquid the following measure words are used in Rajbanshi/Kamtapuri; [poya] পোয়া ‘one fourth of Ser’; [ʃer] স্যাড় ‘one kilogram’, [d̪hara] ধারা ‘five kilogram’; [mɔn] মন ‘forty kilogram or eight dhara’. These words are used with numerals and with fractionals as discussed above in 2.3. To measure land, [kaɾa] কাটা ‘one twentieth of a bigha’; [ʃot̪ok] শতক ‘one thirty-three-th of a bigha’; [big̪ha] বিঘা ‘five eighth of an acre’ etc. are used. For precious metals, gems and spices, [roɽi] রতি ‘two and one fourth’; [maʃa] মাসা ‘eight roɽi’; [t̪ola] তোলা ‘one eightieth of a ʃer’ etc. are used. For clothes, [t̪han] থান ‘a bale of cloth’, [goɽ] গজ ‘a yard’, [haɽh] হাথ ‘one half of a yard’ etc. are used in Rajbanshi/Kamtapuri.

2.5. Collectives

Collectives are the followings; [Jora] জোড়া ‘pair’, [gond̪a] গোল্ডা ‘two pairs/ group of four’, [d̪orJon] দরজন ‘twelve’, [hala] হালা ‘twelve’, [pon] পন ‘eighty’. These are used with numerals as for example [ek gond̪a] এক গোল্ডা ‘four’; [t̪in gond̪a] তিন গোল্ডা ‘three four/twelve’ [ek hala] এক হালা ‘twelve’; [biʃ gond̪a] বিশ গোল্ডা ‘eighty’, [t̪in pon] তিন পোন ‘two hundred forty’.

2.6. Multiplicatives

Multiplicatives are formed by suffixing [gun] গুন or [guna] গুনা to the (contracted) forms of the numerals as for instances [d̪uguna] দুগুনা or [diguna] দিগুনা or [d̪uiguna] দুইগুনা ‘twice’; [haɽar guna] হাজার গুনা ‘thousand times’.

3. Numerals in a larger context

Numerals play a significant part in the day to day life of a community. Numerals may take part in number agreement and also in word-formation processes (reduplication). In the following subsections, I will highlight use of numerals in a larger socio-cultural and linguistic context;

3.1. Adjectives and numerals

Numerals modify the head noun and functions as adjectives as for example [dɔʃ din] দশ দিন ‘ten days’, [ɔʃto pohor] অষ্টপোহর ‘eight pohor (3 hrs)/ one day’, [d̪uit̪a cɛŋɾa] দুইটা চ্যাংড়া ‘two boys’ but *[d̪uit̪a cɛŋɾa-la/cɛŋɾgula]* দুইটা চ্যাংড়া-লা/ চ্যাংড়া-গুলা will be ungrammatical. Besides, numeral classifiers [t̪a, ɽɔn, k̪han] suffixed to the numeral but not to the noun.¹² The suffixation of numeral classifiers to the noun result ungrammatical formations as for example; [biʃ ɽɔn manuʃ]

¹² According to Aikhenvald, Bengali has five numeral classifiers which are suffixed to the numeral: t̪a ‘countable non-human’, [t̪i] ‘diminutive of t̪a’, [ɽɔn] ‘human’, [k̪hana] ‘solid objects rectangular and flat shape’, [k̪hani] ‘diminutive of k̪hana’.

বিশ জন মানুষ ‘twenty persons’ * [manuʃʃɔn biʃ] মানুষজন বিশ ‘twenty persons’. Greenberg's (1963) Universal 20 (a) that in prenominal position the order of demonstrative, numeral, and adjective (or any subset thereof) conforms to the order Dem > Num > A, and (b) that in postnominal position the order of the same elements (or any subset thereof) conforms either to the order Dem > Num > A or to the order A > Num > Dem.

3.2. Numerals and Reduplication

The reduplication of the numerals refers to distributive quality as in 1. (a) and (b) and (c) for emphasis.¹³

1. (a) [ʃɔbay pac pacʃa kɔri nɛo] সবায় পাঁচ পাঁচটা করি নেও।
Each five five-CLF Do take
‘each of you take five items’ (distributive)
- (b) [duiʃɔn duiʃɔn kɔri aiʃo] দুইজন দুইজন করি আইসো
Two.cLF two.cLF do come
‘Come in a group of twos’ (distributive)
- (c) [haʃar haʃar lok] হাজার হাজার লোক
Thousand thousand people
‘Thousands of people’ (emphasis)
- (d) [kuʃi kuʃi ponam taɔ hɔil bɔɔnam] কুটি কুটি পোনাম তাও হইল বদনাম
Crore crore even be bad name
‘Too much reverence brought bad name.’ (non-literal)

3.3. Numerals in Children’s Game and in Riddles

Children play different kinds of game. The use of numbers is different from the normal practices though this usage also varies depending on the nature of game ([bʰaʃa kʰɛla] ভাটা খেলা, ‘ball throwing game’ [ɛkka-dokka kʰɛla] একা দোকা খেলা ‘a kind of game played on the floor/land’ etc.). The numbers used here are different with phonological variations;

‘One’	[ɛkka] অ্যাকা, [ɛkki] অ্যাক্কি, [ɛʃi] অ্যাড়ি, [ɛka] অ্যাকা	1
‘Two’	[dokka] দোকা, [duri] দুরি, [doka] দোকা,	2
‘Three’	[tekka] তেকা, [teka] তেকা, [tiri] তিরি, [tilli] তিল্লি, [telli] তেল্লি, [tina] তিনা	3
‘Four’	[ɔuri] চৌরি, [cara] চারা	4
‘Five’	[campa] চাম্পা	5

The use of single and double digits are beautifully used by the boys in [marbel kʰɛla] a game played with marbles. A group of boys participate in this game. The looser will be called by these names sequentially if he cannot reach the target as for example:

[ɛk] অ্যাক	[e] এ	[endur] এন্দুর	‘rat’
[dui] দুই	[e] এ	[dati] দাতি	‘teeth’

¹³ See Abbi, Anvita. 1997. Reduplicated Structures of South Asian Languages. Bahri Publication.

[tin] তিন	[e] এ	[teli] তেলি	‘oilman’
[cair] চাইর	[e] এ	[cor] চোর	‘thief’
[pac] পাঁচ	[e] এ	[pɛca] পেচা	‘owl’
[c ^h oy] ছয়	[e] এ	[c ^h uca] ছুঁচা	‘mouse’
[fat] সাত	[e] এ	[ʃala] সালা	‘brother-in-law’
[at] আট	[e] এ	[ari] আড়ি	‘spinster’
[noy] নয়	[e] এ	[noʃi] নটি	‘ill-natured/prostitute’
[dɔʃ] দশ	[e] এ	[damɔʃi] দামড়ি	‘Calf (cow)’
[ɛgaro] অ্যাগারো	[e] এ	[ɔd ^h ibaʃ] অধিবাস	‘before marriage’
[baro] বারো	[e] এ	[biyaɔ] বিয়াও	‘marriage’
[tɛro] তেরো	[e] এ	[tɛʃendur] ত্যালসেন্দুর	‘ceremony oil is given’
[coiddo] চৈদ	[e] এ	[coda] চোদা	‘copulate’
[ponoro] পনেরো	[e] এ	[pæʃ] প্যাট	‘pregnant’
[ʃolo] ষোলো	[e] এ	[ʃolʃola] সোলসোলা	‘loose’

Here is another game [hai iʃpiriŋ k^hɛla] হাই স্পিরিং খেলা ‘kind of game’, the following rhymes are noticeable:

[haiʃ piŋiŋ loʃapata, kali ʃabo kolikaʃa] হাইস পিরিং লতা-পাতা, কালি যাবো কলিকাতা
[kolikaʃar dɛʃʃa guya d^hore paʃa] কলিকাতার দ্যাশটা, গুয়া ধরে পাচটা
[ʃɛmoni guya nal, haʃar [akar mal] যেমনি গুয়া নাল, হাজার টাকার মাল।

3.4. Numerals in Riddles

Rajbanshi has a rich tradition of folk lore and folk literature transmitted from one generation to the next. Riddles used by children and adults form an important part of this tradition. Riddles are specific to socio-cultural settings. It is shared and enjoyed amidst a social gathering mainly by children and teenagers though the adults also take part in it. The origin of many riddles are obscure, but are thought to be antique and old. The riddles are not simply an instrument for amusement for the children and teenagers but a worthy of serious study from different point of view i.e. sociological, cultural, ethnological and anthropological and comparative. Language used to express riddles is often superfluous, flowery, ornamental, or rhythmic. The meaning of the riddles is hidden, to be found through clues. The numerals and its usages found in the following riddles;

(a) [ʃin ʃɛro aro baro noy diya milon koro]

তিন তের আরো বারো নয় দিয়া মিলন করো

mor ʃoyamir ei nam par kori deo bari jan]

মোর সোয়ামীর এই নাম পার করি দেও বাড়িযাং। উত্তরঃ শাইট

“Three multiply by thirteen plus twelve then add nine, the answer would be mine husband’s name, and now you take your boat to cross me over the river”. Answer: sixty.

(b) [pɔk pɔk pɔkila cair maʃa baro t^hɛŋ koʃe dek^hila]

পক পক পকিলা চাইর মাথা বারো ঠ্যাং কোটে দেখিলা? উত্তরঃ গাই ছকা

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Dr. Hari Madhab Ray

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“Where have you seen four heads and twelve legs?” Answer: Extracting cow milk.

(c) [ɛt̪ti geluŋ ut̪ti geluŋ buɾir haɬɛkena buɾik dɛkʰi aɟilun ɛkekona d̪at̪]

এতি গেলুং উতি গেলুং গেলুং বুড়ির হাট একেনা বুড়িক দেখি আসিলুং একে কোনা দাত। উত্তরঃ কাড়াইল

“I have gone here and there and finally gone to the Buri market, I had seen an old lady who has only 1 tooth.” Answer: Bamboo stick with a hook.

(d) [ɛk gɔce ɛk pʰɔl pɔki ace t̪almɔl]

এক গচে এক ফল পকি আচে টলমল। উত্তরঃ কাটোলসুপুৰি

“There is a tree only one fruit is found and birds are moving around to taste it” Answer: Pineapple.

(e) [ɛk maɾoyal t̪ar d̪ui cal]

এক মাড়োয়াল তার দুই চাল উত্তরঃ ঘর, কলার পাতা

‘One rod but has two roofs’ Answer: house or banana leaves

(f) [uʰite jʰɔkomɔko bɔɟite pahar lɔkkʰo lɔkkʰo jib mare na kɔre ahar]

উঠিতে বকমক বসিতে পাহাড় লক্ষ লক্ষ জীব মারে না করে আহাড় উত্তরঃ চটকা জাল

“While getting up it tumbles, when it sits looks like a mountain, it catches thousands of creatures but it does not eat”. Answer: A kind of net for catching fish.

(g) [ɔd̪im pɔki ɔpʰula fak kon ɟonturuɟar aɬʰaroɟa nak]?

অডিম পকি অফুলা শাক কোন ঘন্টুরটার আঠারোটা নাক? উত্তরঃ বাদুর, ঢেকিয়া শাক, চেংটি মাচ

A bird does not lay egg, a vegetable does have flowers but what is animal has eighteen noses?

Answer: [baɟur, d̪ʰekiya fak ar ceŋti mac] i.e. (bat, fern, a kind of fish).

(h) [ɟoyami iɟiri baif kan bʰaŋgi d̪iben kɔthar man]

সোয়ামী স্ত্রী বাইশ কান, ভাঙি দিবেন কথার মান? উত্তরঃ রাবন আর মন্দাদরী

The husband and wife have 22 ears, can you say who are they? Answer: [rabon ar mɔndad̪ori].

(i) [ɟug bʰaiyer ɛk nam, eke name d̪ake, ɛk kuɾi baro bʰai eke ghɔre tʰake]

সউগ ভাইয়ের এক নাম, একে নামে ডাকে, এক কুড়ি বারো ভাই একে ঘড়ে থাকে। উত্তরঃ দাঁত

‘All the brothers have one name, people call them by one name, they are thirty-two in total, they stay together in one house, who are they?’ Answer: [d̪at̪] i.e. tooth.

3.5. Numerals and Personal Name

Naming a person or to give a name to a person different community may follow different practices. In Rajbanshi community name giving ceremony mixed up with [bʰatʰaoyani] ভাতছাওয়ানি ‘feeding food to the child for the first time through rituals’ is held after six or eight months of the child’s birth. However, adults of the household may follow different practice, if a child is born on a particular day they keep the name of the child as for example a boy born on Monday will be named as [ɟamaru] সমারু and girl will be named as [ɟamari] সমারি. Personal names are found with numbers as for example [bɔt̪t̪iri] বত্তিরিস ‘thirty two’, [cʰɔt̪t̪iri] চউতিরিস ‘thirty four’ [ɟait̪] ষাইট ‘sixty’. We also find names [ɛkanɔ] একান্ত , [ɛkaɟɟi] একাদশী etc.

4. Observation and Conclusion

Vandriem (2001) in his survey of the Himalayan languages Rajbanshi is included because of its Tibeto-Burman ancestry. It is also claimed that the Rajbanshis abandoned their original Tibeto-Burman speech and started using an Indo-Aryan language, if the claim is true in the intense language contact situation whether Rajbanshi has retained any numerals from other language family or these numerals are mainly from Indo-Aryans source. Here in the following table 1-21 from different languages of four language families of India (Austro-Asiatic: Kharia, Dravidian: Telegu and Tamil, Tibeto-Burman: Bodo, Indo-Aryan: Hindi, Rajbanshi) provided. ¹⁴

Numeral	Khariya	Telegu	Tamil	Bodo	Hindi	Rajbanshi
1	[moiŋ]	[okaɽi]	[onnu]	[se]	[ek]	[ɛk] অ্যাক
2	[ubar]	[reŋɽu]	[reŋɽu/irɽŋɽu]	[nwi]	[ɽo]	[ɽui] দুই
3	[u?p ^h e]	[mu ^o ɽu]	[mu:nu]	[t ^h am]	[tɽin]	[tɽin] তিন
4	[i?p ^h on]	[na ^o lgu]	[na:u]	[brwi]	[car]	[cair] চার
5	[moley]	[aydu]	[aɽu/anɽu]	[ba]	[panc]	[pac/pāc] পাচ/পাঁচ
6	[tibru]	[aru]	[a:ru]	[ɽo]	[c ^h e]	[c ^h ɔy] ছয়
7	[t ^h am]	[e ^o ɽu]	[e:u]	[sni]	[sa ^o t]	[ʃaɽ] সাত
8	[t ^h om]	[enimidi]	[etɽu]	[ɽain]	[a ^o t ^h]	[at] আট
9	[t ^h omsin]	[tommidi]	[onpaɽu]	[gu]	[naw]	[nɔy] নয়
10	[g ^h ol]	[padi]	[paɽɽu]	[zi]	[ɽas]	[ɽɔʃ] দশ
11	[g ^h ul]	[padaɽoŋɽu]	[paɽɽincnu]	[zise]	[gyara ^o h]	[ɛgaro] এগারো
12	[g ^h olsin]	[paŋɽeŋɽu]	[pəniŋɽu]	[zinwi]	[barah]	[baro] বারো
13	[tak]	[padmu ^o ɽu]	[pəɽɽimunu]	[zit ^h am]	[terah]	[tɽero] তের
14	[toya]	[padna ^o lgu]	[pəɽɽina:u]	[zibrwi]	[cəudah]	[cəɽiɽɽo] চৌদ্দ
15	[raba]	[padahaydu]	[pəɽɽinanɽu]	[ziba]	[pəndrəh]	[ponoro] পোনোরো
16	[rabe]	[padaha ^o ru]	[pəɽɽina:ru]	[zido]	[soləh]	[ʃolo] ষোলো
17	[tarsin]	[padihe ^o ɽu]	[pəɽɽineu]	[zisini]	[sətreh]	[ʃotɽoro] সোতোরো
18	[dubu?ŋ]	[paddenimidi]	[paɽɽinettu]	[zidain]	[at ^h rah]	[aɽaro] আঠারো
19	[ɽubki]	[pandommidi]	[pattam bo:ɽu]	[zigu]	[unnis]	[uniʃ] উনিশ
20	[ekri]	[iravay]	[iruvaɽu]	[nwizi]	[bis]	[biʃ]~বিশ [kuɽi] কুড়ি

¹⁴ I would like to thank Mr. Karthick and for providing me Tamil data and transcription and Mr. Arai Basumatary for Bodo language data. The kharia and Telegu data extracted from B. Ramakrishna Reddy's lecture on 'Odisha as a minilinguistic area' in ICOLSI conference organized in JNU 2015.

The numerals play a very important role in Rajbanshi society as for example the numbers [pac] পাচ ‘five’ and [ḍḍɔŋ] দশ ‘ten’ have some social significance. In various social and religious ceremonies, calling and invitng five persons is a convention. At the time of marriage, five banana tree is needed, at the time of worshipping Mashan, [pac ḍʰoŋgol ḍʰoiciṛa] ‘flattend rice and curda at five banana pots’ five [ɟɔba pʰul] ‘hibiscus rosa’, [pac pʰoṭa ʃeṇḍur] ‘five bindi of vermillion’ are needed. The [pɔncɔ] পঞ্চ ‘five’ which means ‘a gathering of five’ or [ḍɔŋ ɟɔn] দশজন ‘ten people/’ from the society who can take important decision on the social, religious, personal level of the peoples concerned. It is to be noted that highest unit of counting in Kharia is twenty. Ramakrishna Reddy (2006) points out that Kharia has mono-morphemic number words from 1-20, and the formation of compound numerals starts only after 20. For example, 21 is structurally decomposable as 20(ekṛi) +1 (moiŋ). From synchronic point of view, it can be argued that 10 is the basic number for Indo-Aryan, Dravidian and also in Tibeto-Burman (Bodo). Bodo and other Sino-Tibetan languages were in intense contact situations with Rajbanshi and we do not see any numerals borrowed from Bodo which are retained in Rajbanshi as a remnant of its Tibeto-Burman ancestry.¹⁵

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¹⁵ It is to be noted that the highest unit for counting among the Kols is twenty (Santhali <isi>, Mundari <hisi, isi>, Kurku<isa>:)..... the word <kori, kuri> occurs in Tamil as <kodi>. Although any cognate form has not been found in the Kol speeches, it is still exceedingly likely that <kori, kuri> in its origin is a Kol word and not Dravidian or Aryan.

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Dr. Hari Madhab Ray
Assistant Professor
#115, Centre for Linguistics
School of Languages Literature & Culture Studies
Jawaharlal Nehru University
New Delhi 110067
India
harimadhabray@gmail.com, harijnu@gmail.com

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Dr. Hari Madhab Ray
Numerals in Rajbanshi/Kamtapuri

Analysing Writing Difficulties of Urdu and Hindi Medium Students Learning English Language

Ruby, M.A. (Political Science), M.Ed., Research Scholar

Abstract

In this study, the investigator surveyed the writing difficulties of Urdu and Hindi medium students learning English language at secondary school level. For this study the sample consisted of 100 students of secondary school level of Urdu and Hindi medium. To assess the writing difficulty of the students in learning English language at secondary school level, a questionnaire was developed by the investigator consisted of ten items dealing with the areas of writing in English language. The analysis of data was done by using statistical techniques like Analysis of Variance, Mean, Standard Deviation, standard error of difference between the means. A t-test was used to see the significance of the difference between two means. This study revealed that there are differences in the field of writing of English language at secondary school level with reference to medium of instruction as well as gender.

Keywords: Writing Difficulties, English Language, Urdu Medium, Hindi Medium, Secondary School Level

Introduction

Language is one of the most invaluable possessions of mankind. 'With the help of language only an individual is able to communicate with others leading towards solving a number of problems and accomplishing tasks. Without a language no educational activity including research would have ever been possible. That is why it is very essential for every human being to learn and use a language. (retrieved from <https://en.wikipedia.org>)

Language can be defined in many ways. It may be viewed as a set of habits to express one's thoughts and feelings. So it is all about the importance and role of language in the life of all human being but at the same time we all are aware that there are thousands of languages dealing with all human beings of the world. So there is a need of such a language which have the potential of connectedness all over the world so that people can communicate, deliver and disseminate our ideas, thought to other people, can able to solve their problem, can make achievement in various fields and flourish in the educational field at the same time. There is no doubt left about the importance of English language that it has become the language of this global world. It is the facilitator of international contacts, employment opportunities and has opened the gates of western science and technology for the whole world. (Kilgour, David, 1999.)

Every language is divided into two areas namely its reception and expressions which is further divided into listening, reading, speaking and lastly writing which is most important and crucial part of any language because people easily can start reading and speaking any language by little effort, but writing is like Rome and not built in a day.

So here our concern is with the writing of English language because for us Asian people and so many like us in this world is still a foreign language. we can handle our daily needs by speaking little English and some time by mixing it with our mother tongue but when it is the case of flourishing academically, nationally and internationally then we need good command of English language. So investigator after considering this problem of writing difficulties in learning English language for other language learners took it as the need of the hour, worked specifically on the various aspects of writing difficulties of Urdu and Hindi medium students at secondary school level. Due to lack of time it was specific and delimited to Urdu and Hindi medium students at secondary level however this study can have implications for other levels as well as other language mediums.

Justification of the Problem

In this competitive global world, it is necessary that we must have good command over English language, which is lingua franca, international language or used as a language of trade, communication and opportunity throughout the world. So to compete in this world and for our own development, we should develop fluency in receptive and productive skills. But as a second language learner, Indians are not so good in writing and speaking. Without good writing and speaking skills, we cannot hope to compete in this competitive world.

Personally, I also experienced during my teacher training programme that pupils were not able to express or write their views in writing form. Therefore, I chose this problem of investigating the writing difficulties of Urdu and Hindi medium students in learning English language at secondary school level.

Objectives of the Study

1. To investigate the Writing Difficulties of Students in learning English language at Secondary School Level.
2. To investigate the Writing Difficulties of Urdu and Hindi medium Students in learning English Language at Secondary School Level.
3. To investigate the Writing Difficulties of Girls and Boys in Learning English Language at Secondary Level.
4. To investigate the Writing Difficulties of Urdu medium Boys and Urdu medium Girls in Learning English Language at Secondary School Level.
5. To investigate the Writing Difficulties of Hindi medium Boys and Hindi medium Girls in Learning English Language at Secondary School Level.

Hypotheses of the Study

The hypotheses of the study were formulated as under:

1. There is no significant difference in writing difficulties of students in learning English language at Secondary school Level.
2. There is no significant difference in writing difficulties of Urdu and Hindi medium students in learning English language at secondary school level.
3. There is no significant difference in writing difficulties of Boys and Girls in learning English language at Secondary school Level.
4. There is no significant difference in writing difficulties of Urdu medium Boys and Urdu medium Girls in learning English language at Secondary school Level.
5. There is no significant difference in writing difficulties of Hindi medium Boys and Hindi medium girls in learning English language at Secondary school Level.

Methodology

The methodology adopted for this study is descriptive in nature. This study used quantitative methods to collect the data on writing difficulty

Sample size

The sample consisted of 100 school students of class X from the four schools. Out of 100 students, 50 were girls and 50 were boys and out of 50 girls, 25 were Urdu medium girls and 25 were Hindi medium girls and out of 50, boys 25 were Urdu medium boys and 25 were Hindi medium boys.

Variables Used in the Study

In the present study, dependent variable as writing difficulties and independent variables are Urdu and Hindi medium students.

Statistical Techniques Employed in This Study

The following statistical techniques were used

1. Mean (M)
2. Standard Deviation (SD)
3. Standard Error of Difference between the Means (SEM)
4. t-test was used to see the significance of the difference between two means
5. Analysis of Variance (ANOVA)

Result and Discussion

Objective- 1

To investigate the writing difficulties of students in learning English Language at Secondary School Level.

Hypothesis- 1

There is no significant difference in writing difficulties of students in learning English language at Secondary school Level.

TABLE- 1
Interaction between gender and medium

ANOVA TABLE						
Source Of Variance	SS	Df	MS	F	Table value	Result
Between	3,774.56	3	1258.187	43.29058	F -(v1=3,v2=96) = 2.69	Null hypothesis rejected
Within	2,790.12	96	29.06375			
Total	6,564.68	99				

On the basis of above analysis and from the ANOVA table, we can say that there are differences in the writing difficulties of students at secondary school level as calculated value of ANOVA is greater than the significant value. Hence the above stated null hypothesis is rejected which states that there is no significant difference in writing English at secondary school level

Objective- 2

To investigate the writing difficulties of Urdu and Hindi medium students in learning English Language at Secondary School Level.

Hypothesis- 2

There is no significant difference in writing difficulties of Urdu and Hindi medium students in learning English language at secondary school level.

TABLE- 2
Significance of the difference between Urdu and Hindi medium students

t -table : Urdu Medium Vs Hindi Medium students				
Urdu Medium	Mean-18.50, Std,dev-5.57	calculated t-value 3.13	t table value at 5% level of Significance 2.01	Null Hypothesis rejected
Hindi Medium	Mean-10.86, Std,dev-8.05			

On the basis of above analysis and from the t- table, we can say that there are differences in the writing difficulties of Urdu and Hindi medium students at secondary school level as calculated value of 't' is greater than the significant value. Hence the above stated null hypothesis is rejected which states that there is no significant difference in writing difficulties of Urdu and Hindi medium students in learning English language at secondary school level.

Objective- 3

To investigate the writing difficulties of Boys and Girls in learning English Language at Secondary School Level.

Hypothesis- 3

There is no significant difference in writing difficulties of Boys and Girls in learning English language at Secondary school Level.

TABLE-3
Significance of the difference between the boys and girls

t -Table : Boys Vs Girls				
Boys	Mean-15.86, Std,dev-5.31	calculated t-value 0.13	t table value at 5% level of Significance 2.01	Null Hypothesis Accepted
Girls	Mean-13.50, Std,dev-9.7			

On the basis of above analysis and from t-table, we can say that there are no differences in writing difficulties of Boys and Girls in learning English language at secondary school level as calculated value of 't' is lesser than the significant value. Hence the above stated null hypothesis is accepted which states that there is no significant difference in writing difficulties of Boys and Girls in learning English language at secondary school level.

Objective- 4

To investigate the writing difficulties of Urdu medium Boys and Urdu medium Girls in learning English Language at Secondary School Level.

Hypothesis- 4

There is no significant difference in writing difficulties of Urdu medium Boys and Urdu medium Girls in learning English language at Secondary school Level.

TABLE- 4
Significance of the difference between Urdu medium boys and Urdu medium girls

t -Table : Urdu Medium boys Vs Urdu Medium Girls				
Urdu Medium Boys	Mean-15.20, Std,dev-5.20	calculated t-value 4.5	t table value at 5% level of Significance 2.06	Null Hypothesis rejected
Urdu Medium Girls	Mean-21.80, Std, dev-4.70			

On the basis of above analysis and from the t- table, we can say that there are differences in writing difficulties of Urdu medium Boys and Urdu medium Girls in learning English language at secondary school level as calculated value of ‘t’ is greater than the significant value. Hence the above stated null hypothesis is rejected which states that there is no significant difference in writing difficulties of Urdu medium Boys and Urdu medium Girls in learning English language at secondary school level.

Objective- 5

To investigate the writing difficulties of Hindi medium Boys and Hindi medium Girls in learning English Language at Secondary School level.

Hypothesis- 5

There is no significant difference in writing difficulties of Hindi medium Boys and Hindi medium girls in learning English language at Secondary school Level.

TABLE-5
Significance of the difference between Hindi medium boys and hindi medium girls

t -Table : Hindi Medium boys Vs Hindi Medium Girls				
Hindi Medium Boys	Mean-16.52, Std,dev-6.20	calculated t-value 8.8	t table value at 5% level of Significance 2.06	Null Hypothesis rejected
Hindi Medium Girls	Mean-5.2, Std,dev-4.20			

On the basis of above analysis and from the t- table, we can say that there are differences in writing difficulties of Hindi medium boys and Hindi medium girls in learning English language at secondary school level as calculated value of 't' is greater than the significant value. Hence the above null hypothesis is rejected which states that there is no significant difference in writing difficulties of Hindi medium Boys and Hindi medium Girls in learning English language at secondary school level.

Findings, Conclusion and Implication of the Study

Findings

1. There are differences in the writing difficulties of students at secondary school level.
2. There are differences in the writing difficulties of Urdu medium and Hindi medium students at secondary school level.
- 3 There are no differences in writing difficulties of Boys and Girls in learning English language at secondary school level.
4. There are differences in writing difficulties of Urdu medium Boys and Urdu medium Girls in learning English language at secondary school level.
5. There are differences in writing difficulties of Hindi medium boys and Hindi medium girls in learning English language at secondary school level.

Conclusion

Here we will conclude our findings in the following:

1. Significant differences are found in the writing difficulties of the students in learning English language at the secondary school level. Therefore, it can be concluded that same level does not mean that it must marked by the same performance or same achievement of the students of the same level. There are differences lie due to different environmental conditions, lack of availability of proper learning material, due to defective teaching method, lack of effective teachers, different socio-economic background of the students and last but not the least due to non-sincerity on the part of the state government in regard to the teaching and learning of English at the school level. These reasons of differences among the students are also supported by the study made by CHINAPPA, P., in 1978 by investigating the problems and difficulties in learning Hindi by the Telugu speaking students of class VIII in the high school.
2. Significant differences are found in the writing difficulties of Urdu and Hindi medium students in learning English language at secondary school level. In this study it was found that Urdu medium students have more difficulties rather than Hindi medium students. Here we can conclude that different mother tongue have different impact or influence in learning other language like English. Other reasons are also found such as lack of proper learning material, due to different environmental conditions, defective teaching method, lack of effective teachers in the field of English etc., as supported by the study made by Sarma, Madan, Mohan (1991), by investigating the errors in written English of Assamese learners at the higher secondary level.
3. No significant differences are found in the writing difficulties in learning English language of boys and girls at secondary school level. Here we can conclude that there are no differences lies in regard to gender in terms of writing difficulties in learning language. It is also proved by many studies that there are no difference lies in regard to the mental ability in terms of gender.
4. Significant differences are found in the writing difficulties Urdu medium boys and Urdu medium girls in learning English language at secondary school level. Here we can also conclude the same thing, although there is no difference on the basis of the gender as concluded by the above findings.

Therefore, differences lie due to different environmental condition, lack of proper learning material and due to lack of sincere efforts on the part of both the teachers and the students in regard to the teaching and learning of English.

5. Significant differences are found in the writing difficulties Hindi medium boys and Hindi medium girls in learning English language at secondary school level. It is also found in this study that Urdu medium girls have more writing difficulties in learning English language rather than boys. Here also we can conclude the same reasons as have been concluded in the above findings, as that no differences are found on the basis of gender, therefore there are differences are lie due to different environmental conditions, due to lack of proper place of English teaching in the school time table, lack of availability of proper learning material, lack of effective teachers in the area of English, due to defective teaching method and last but not the least the non-sincerity on both the part of students and teachers in regard to the teaching and learning of English.

Educational Implications

With the help of the findings of the study, there can be many educational implications of this study, these are the following:

- With the help of this study, a teacher can identify language learners need, develop strategies to overcome the writing difficulties of the students, mould his or her method to overcome the writing difficulties of the students, improve the written expression of the students which is the core area of development in academic areas, provide the learning material according to the needs of the students, identify the individual differences; exist among the students of the same level.
- A teacher can use more teaching aids to overcome the writing difficulties of the students. For example, by showing pictures of any concept or story, a teacher can ask to the students, to write and to explain it in their own words, this will ultimately develop their writing skills and overcome the writing difficulties of all the learners by focusing also on slow learners, side by side with the average or good learners.
- Students should be given enough time to express their views in written form or to improve their writing skills, because it is not a skill which they can overcome in a fortnight.
- A teacher can overcome writing difficulties of the students by associating learning material with their day to day life experiences of the students. For example, a teacher can ask to write a passage about yourself, about your life, about your environment and about friends etc. This will create interest among the students and ultimately lead to the development or improvement of the writing skills of the students. As we know that writing difficulties include problems related to grammar, problems related to tense, handwriting, word order, punctuation, prepositions and other various problems. Therefore, to overcome these problems, a teacher can also focus on drill work. and the problems related to the tenses, a teacher can give examples and also can explain from the past, present and future goals of the students, for better and clear explanation of his or her ideas.
- For overcoming the writing difficulties of the students, a language teacher can also use language lab and also if the computer facilities are available at the disposal of the school. A teacher can give students writing exercises on computer, this will free the students from the mechanics of hand writing, enables them to correct and change what they have written easily and at the same time teaches a new and useful skill. Language activities and grammar exercises on computer may seem more fun than paper and pencil.
- Last but not the least, to overcome the writing difficulties of the students, a teacher can also take the help of the parents by making the parents aware about the writing difficulties of their children, because it is only the teacher who can understand the need if the students very easily

and can take help of their parents by many ways such as they can encourage practice and revision, by giving positive feedback to their children and by giving extra help to their children etc.

Suggestions for further research

- This type of study can also be held on other three skills of the English language such as listening, reading and speaking, to find out the difficulties of other medium of the students in learning English language.
- This study is to find the writing difficulties especially of Urdu and Hindi medium students in learning English language. Similarly, it can be held on other medium of students such as Arabic, Persian etc. in learning English language.
- This study also provides scope for conducting research on writing difficulties of any regional language learners in learning English language.
- This study especially finds out the writing difficulties of secondary level students in learning English language. Therefore it also provides the scope for further study to find out the writing difficulties of any level of students of other medium in learning English language, such as at higher secondary level, at B.A. level and M.A. level etc.

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Ruby, M.A. (Political Science), M.Ed., Research Scholar
Department of Education
Aligarh Muslim University
Aligarh
farooqiruby@gmail.com

Writing as Agency to the Caged Birds

Shivani Latwal

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Abstract

In this article, an effort would be made to establish how writing helps women, especially the downtrodden ones, forge their identities. The paper will follow the lives of three women who belong to different cultural and social background and attempt to show how these women, who fought against all odds, asserted their self by the act of writing

Keywords: writing, agency, women writers, protest, voice.

The written word is undoubtedly one of the most powerful tools that mankind has ever created. By putting pen to paper and writing about one's feelings and emotional turmoil writing almost becomes curative. It heals and soothes as it offers individuals to express their dilemma and quandaries about which they cannot yet speak. The power of the written word cannot be denied as it allows the silenced tongues to share their memories, stories and other facets of their human experience thus opening up avenues for self-expression, self-discovery and creativity. Writing, therefore, becomes a way to freedom; it has a cathartic effect and helps us to find our unique voice.

A question of vital importance then arises that if writing is such an influential and therapeutic medium for individuals, a mode of self-assertion then why do we not come upon texts written by women before the eighteenth century? The bookshelves of libraries abound in a plethora of texts written by male authors, but the tradition of women's writing does not exist. Virginia Woolf in her pathbreaking book *A Room of One's Own* throws light upon the British literature of Elizabethan period which was extremely prolific in nature and was marked by a great output in literature. This was a time when the male dramatists and poets were most active, but the women were curiously absent or silent. "For it is a perennial puzzle why no woman wrote a word of that extraordinary literature when every other man, it seemed was capable of a song or a sonnet" (Woolf 64). Woolf looks into history to make an inquiry as to why women have not contributed intellectually and economically to the society. History is primarily the history of the male and not of the female. Feminists reinterpret history as 'his-story', something which records and covers only the accomplishments of the males. A woman influences the lives of heroes and is generally the subject of majority of fiction but there is a huge chasm between their representation in fiction and reality. In reality they lack an identity of their own. We have a substantial knowledge of our fathers' lives, their professions and distinction. But of our foremothers we know nothing except their names, the husbands who had been chosen for them and

the number of children they gave birth to. A few women who might have dared to venture into writing would have been stalled and thwarted by people, ostracized by the society, termed as witches all of which lead to their imagination and literary skills being bulldozed.

At the end of the eighteenth-century women began to write again, with increasing frequency and met with extraordinary success. Women writers searched for a language and style of their own which would set their work apart in a discipline which was largely male dominated. Their works often found expression in autobiographical and confessional modes, sometimes in angry, emotional or denunciatory tones. In the earlier phase of their writings female authors concentrated on exposing the misogyny of literary practices which often took the form of demonic stereotypes of women, representing them either as angels or as madwomen and the omission of women from literary history. The later years lead to the discovery of women having *a literature of their own* (Showalter) whose historical and artistic value had been curbed by the patriarchal society. This led to an inquiry on women's writing which resulted in a massive rediscovery of texts, journals and letters written by women, out of a consequence of which "the continuities in women's writing became clear for the first time"(Showalter 6).

Gilbert and Gubar's *The Madwoman in the Attic* underlines the anxieties of authorship of nineteenth century women writers, as writing was regarded as an unwomanly and monstrous activity. So, in order to veil themselves from society and out of a "sense of chastity that dictated anonymity" (Woolf) women authors like Charlotte Bronte, Mary Evans resorted to male pseudonyms. Charlotte Bronte in her novel *Jane Eyre* described women's feeling of imprisonment and their desire for freedom and equality by saying:

...Women feel just as men feel, they need exercise for their faculties, and a field for their efforts as much as their brother do [...] and it is narrow-minded in their more privileged fellow-creatures to say that they ought to confine themselves to making puddings and knitting stockings[...] It is thoughtless to condemn them or laugh at them if they seek to do more or learn more than custom has pronounced necessary for their sex.(109)

In the past, writings of Indian women authors were obliterated because of the patriarchal values that dominate our culture. The writings of male authors and their perceptions were prioritized over female experiences which usually addressed issues of domestic arena. The nineteenth century witnessed an active participation by women against the British rule. They wrote on the country's freedom struggle which resulted in women's literature.

After having examined in brief the nature of writing and the hindrances faced by women in realizing their literary potential, I would now review texts written by women, who belong to distinct race, cultural backgrounds and different time periods and see how writing helped them to attain their subjectivity and assert their identity in a male dominated society.

Indian Women's Writing

The first text under consideration is a woman's autobiography from late nineteenth century Bengal, Rassunderi Debi's *Amar Jiban* (My Life, 1868) which R. Radhakrishnan calls "narrative of identity" as in it the author turns to writing in order to recover her lost voice. *Amar Jiban* is the story of an ordinary upper-class woman, who was married off early according to the customs of her time. Driven by her desire to read *Chaitanya Bhagwat* (hagiography of saint Chaitanya) she taught herself to read and write in secret while doing her daily household work in the kitchen. In her autobiography are present elements of protests against the caged lives of women and laments over their powerlessness. Her account describes her strenuous battle to escape the yoke of domesticity and her desire for learning.

In those days, women generally did not take to learning; the spare time that they could manage after everyday grueling of the household they had to spend attending to the karta of the house. As if women did not have anything else to do." (*Amar Jiban* 29)

She was extremely close to her mother but could hardly visit her natal home after marriage. The few occasions when she did get permission she was like a "prisoner on parole" (*Amar Jiban* 38) as her servants would surround her like prison-guards. She was profoundly embittered when she was not allowed to go and serve her ailing mother.

Among all the mortal lives on earth, human life is the most precious one. But even after acquiring that precious life, I am nothing but a wretched human being. Why was I born as a woman? My life is of no worth. Who is there on earth as precious as the mother; she is in fact the representative of the almighty on earth. But I could not serve my mother. Alas, I cannot bear this grief anymore. Had I been a boy, and I had known about my mother's serious condition, I would have flown like a bird to her side. But I am a caged bird. (*Amar Jiban* 39)

In her narrative she emphasizes and reiterates her self-recognition as a caged bird. "People put birds in cages for their own amusement. Well, I was like a caged bird. And I would have to remain in this cage for life. I would never be freed" (*Amar Jiban*). After marriage, the kitchen and the various household duties became her 'sansar'. Her sexual body of a young woman also becomes her cage. Rassundari's first child was born when she was eighteen and till the age of forty-two she gave birth to eleven more children. She instinctively identifies the root of all her woes, which is her life as a woman. "Is this my fate because I am a woman?" (*Amar Jiban*). After this realization, "she reintroduces her desire for knowledge, which [...] seems to be the only way out from this cage" (Bhattacharya 34). She eventually emerges successful in her ambitious attempt - Her desire to educate herself was "nothing short of bold transgression" (Bhattacharya 34). Attainment of knowledge, which culminated in her autobiography, helped her to find her identity and assert herself.

Dalit Women's Writing

The writings in regional language have concentrated substantially on caste. Uma Chakravarty has remarked "There is [...] a crucial relationship between caste and gender in the working of the caste system."(qtd. In Lal, Panja and Satpathy 5). Though both women and the Dalits are downtrodden, when seen separately the Dalit women are doubly oppressed by forces of the caste system and subjected to gender exploitation. Since they were denied educational opportunities, Dalit women found it difficult to articulate themselves. Swarupa Rai, a Telegu Dalit woman poet says, "If there is any soul in this country who is subjected to all kinds of oppression and exploitation, it is the Dalit woman"(qtd. in Sridhar 99). The texts that later emerged by Dalit women writers are seen as providing a subaltern challenge to caste hegemony and oppressive patriarchy.

The text I would now focus upon is the poem '*Bosom Friend*' written by Hira Bansode, one of the best-known Dalit women in Marathi. Her poetry today inspires and gives voice to the hopes of Dalit women who are doubly oppressed "like a drum of [Manu] that is beaten on both ends and continues to be so...". '*Bosom Friend*' reflects the experience of an educated Dalit woman at the hands of her high-caste friend. The title and poem evoke the conflict between expectation and reality at various levels. The poet invites her friend to home for dinner.

You not only came, you forgot your caste and came
Usually women don't forget that tradition of inequality [...]
I thought you had ripped out all those caste things.
(Bansode 49)

But a simple incident makes her realize the harsh reality of life that her 'friend' has not forgotten she belong to a low caste. The worm cocoon of their friendship is also shattered when the poetic persona realizes that her supposedly high- class, broad-minded friend is actually narrow- minded when it comes to caste practices. The speaker's friend on seeing the arrangement of food said in patronizing, judgmental tone "Truly, you folk will never improve" (Bansode). The poetic persona felt ashamed of her expectations and background- The guests condescending words smacked of arrogance, sense of superiority, lack of grace. indifference and deep prejudice towards the lower castes.

Nevertheless, the speaker was resilient enough because the next moment she "came back to life"- In the beginning of this poem she was a person with a rather strong streak of awareness of social inferiority but now she seemed a different version of herself- defiant and aware of the different circumstances she grew up in as a result of caste and class hierarchies. She is also mindful of the inappropriateness and unfairness of her 'dear friend's' criticism. Indignantly, she told her friend that she was not as lucky as her when it came to the enjoyment of finer things in life- In the poem she questions her upper-

caste friend as to what right she has an upper-caste entity to question her arrangement of food. She indirectly interrogates what they as an upper caste people had done for the betterment of society.

Dear Friend- You have not discarded your tradition
It roots go deep in your mind
And that's true, true, true (Bansode 50)

She is able to subtly critique her friend's thinking and deep-rooted caste prejudice and traditions. Through her poem the poet shows that perhaps the guest's cast biases and the social inequalities perpetuated are more open to question than the arrangement of food. There is no portrayal of passive victimhood and unquestioning interpellation, in fact the transformation in the poetic persona from shame to questioning defiance presents the possibility of Dalit agency and interrogation of caste norms.

Black Women's Writing

The writings by black women arose in order to render voice to black women who had been rendered invisible because of the sexism they faced within their community and the racism they confronted in general. The writings addressed their existence and needs which were being ignored and also attempted to bring to light the racial and class discrimination they experienced.

The highly acclaimed novel *The Color Purple* by Alice Walker exemplifies the power of writing. The book is a series of letters written by a southern black woman Celie who is brutally raped at the age of fourteen by the man she believes to be her father. Celie reveals the horrors of her life in her letters addressed to God because she has been forbidden to tell her story to anyone else

You better not tell nobody but God. It'd kill your mammy.

Dear God,

I am fourteen years old. ~~I am~~ I have always been a good girl. Maybe you can give me a sign letting me know what is happening to me. (Walker 3)

The letters give voice to a downtrodden woman while at the same time give her an opportunity to write herself into existence. Likewise, her sister Nettie religiously writes to Celie even when she has no hopes that her letters will reach Celie.

In *In Search of Our Mother's Gardens* Walker notes "How was the creativity of the black woman kept alive, year after year and century after century, when for most of the years black people have been in America, it was a punishable crime for a black person to read and write?"(403). Walker seems to be very much aware of the role "writing, and by extension, literacy' plays "to preserve and value one culture while destroying and devaluing other."(Babb 3). Also present is her concern which "focuses on the particular

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experience of black woman under a system in which writing is used for cultural devaluation.”(Babb 3). Both Nettie and Celie are shown to be aware that literacy will provide them an escape from the exploitative world and strengthen them to fight male domination.

Helping me with spelling and everything else she think I need to know. No matter what happen, Nettie steady try to teach me what go on in the world. [...] try to git us to think. (18)

The important breakthrough comes when Celie replaces God with Nettie as the addressee because she realizes that he too is like other men "trifling, forgetful and lowdown" (Walker 173) .From this point onwards, Celie speaks in her own voice without the agency of God. Initially Celie was a silent, passive victim but later when Mr._ tries to belittle her by calling her a "Goddam [...] nothing", Celie retaliates "I'm pore, I'm black, I may be ugly [...]. But, I'm here."(Walker 187) She is now no longer a passive subject but someone who can boldly assert her sense of self. Anne Hermann writes:

What happens when women resort to epistolary not for an amorous but for a dissident discourse; when they no longer seek to retrieve a male lover unchanged but seek to change the exclusionary practices of a male —dominated culture; when letter no longer finds its inscription in a repetitive structure of desire but in a unique opportunity to advocate social change?

Both Celie and Nettie resort to the written word to challenge the racist and sexist forces of their society. The letters serve a cathartic function as they enable them to distance themselves from their trauma and eventually help Celie to reunite with "Everything".

The recent times have seen a significant change in the writings of women. They are no longer bitter or resentful. Women writers have moved away from the traditional depiction of women as self- sacrificing beings to characters who are searching for their identity, have the potential to assert themselves and are no longer defined in relation to the men in their lives. Having found a room of their own they now have the courage and intellectual integrity to write what they really think and believe in. They now "write of women as women have never been written of before"(Woolf). Writing becomes a mode through which women authors reflect their agency and affirm their subjectivity. Writing traverses, the boundaries of time and space, connecting the readers intimately with the authors. It almost becomes a legacy in which the female authors leave behind an immortal record of themselves and which also enables them to be the authors of their own lives. Writing becomes a mode of self-articulation through which the caged birds learn to sing.

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<https://pickanytwo.net/empowering-women-girls-writing/>

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Shivani Latwal

Guest Faculty and Research Scholar
M.B.G.P.G. College, Haldwani
Kumaun University, Uttarakhand

Address: Latwal House, near Rainbow School
Bithoria No. 1. Haldwani. Uttarakhand.
263139 shivaniatwal@gmail.com

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Shivani Latwal

Writing as Agency to the Caged Birds

Is English Stand-Up Comedy in India Intersectional?

Sonali Sahoo, M.A., M.Phil. Scholar
Dr Rolla Das, Assistant Professor, M.A., Ph.D.

Abstract

Stand-up has been found to share similar social responsibilities as that of *Parrhesia* which means “free speech” in a democratic space (Foucault, 1983). Politicization of the comedic space thus brings forth its potential as a critique on social injustice, incorporating a range of issues prevalent in any societal setting. On this premise, the space ideally should have inclusivity on the basis of caste, class, and gender across various communities in a country as diverse as India. However, on evaluation, we argue, that English stand-up comedy, through its demographics, nature of participation, discourses, and performative locations challenge their fundamental premise.

Using the theoretical (Crenshaw, 1991) and methodological framework (Intercategorical methodology) from intersectionality, the researchers present in this paper, a critique of the nature of English stand-up performances in India. In conclusion, two Hindi stand-up comedy performances have been used to counteract the gradual transition of stand-up comedy from a space that could ‘stand-up’ for social change to an elite-privileged space, where issues, political or social are raised strategically, mostly, if it matches the sensibilities of the urban populace.

Introduction

While stand-up comedy is being hailed as a contemporary cultural phenomenon that takes cognizance of social discriminations and responds to the same by inverting the disparity in power and raising voice against marginalisation, its roots could be traced back to the Greek figure of speech *Parrhesia* (emerging around 400 B.C) which stood for “free speech”. Foucault (1983) considers an individual a *parrhesiastes*, “the one who uses parrhesia, i.e., is the one who speaks the truth.” In contemporary times, an analogy could be drawn between the stand-up comics’ alias *parrhesiastes* and the society.

Foucault (1983) opined that a democratic spirit underlying governance and constitution (*politeia*) necessitated the presence of “*isegoria* (the equal right of speech), *isonomia* (the equal participation of all citizens in the exercise of power), and *parrhesia*.” This implies that for a government to function, it needed to acknowledge the rights of speech, equality in participation, and the freedom to articulate and critique the government when it was necessary to engage in the healthy process of articulating citizenship. In current times, we have been challenged (Sorabjee, 2018) and citizens have responded through consistent activism to thwart the curbing of these

freedoms. While this continues in a more formal governmental space and purview, stand-up comedy space that is supposed to provide a space for *parrhesia*, has shown dual dimensions.

It has indubitably revealed its power of constructing a sense of the public sphere (Paul, 2017), personal identities and cultural critiques (Mintz, 1985; Gilbert, 2009) and therefore has been christened as a comedy with a purpose (Gilbert, 2004; Rajagopal, 2009). Stand-up comedy hence has become a comedian's tool to take a stand and address an issue (Jenkins, 2015). Quite interestingly, stand-up comedy has also become a popular entertainment avenue for the youth (Saharoy, 2018). While for these above-mentioned reasons, this space has been celebrated as a place wherein people negotiate, recreate, and contest prejudiced, normative, and discriminatory practices in a humorous manner, few recent observations help us locate the politics of the stand-up comedy space. While entertainment masks the larger politics of stand-up comedy, when we probe deeper the larger discourse on stand-up comedy in India at the current moment with respect to the observation by Foucault, we realise that the discourse shows a few fault lines.

Is stand-up comedy space indeed a microcosm of the larger society? Can it provide a space for *parrhesia*, and is, therefore, following Foucault, supposed to challenge social hierarchies and provide avenues for 'reversals' (Keisalo, 2016)? Given these assumptions which incidentally have been argued as providing the foundation of stand-up comedy, in our first part of the paper, we ask whether stand-up comedy keeps its promises.

Our second attempt is the following. In tracing the evolution of *parrhesia*, Foucault notes that *parrhesia* "is a form of criticism, either towards another or towards oneself, but always in a situation where the speaker or confessor is in a position of inferiority with respect to the interlocutor. The *parrhesiastes* is always less powerful than the one with whom he or she speaks. The *parrhesia* comes from "below", as it were, and is directed towards "above." Given this underlying commitment, in our second part of the paper, we ask whether stand-up comedy keeps its promises.

Comedy Space

The comedy space aims to challenge the "dominant social norms", "push and invert boundaries of polite and formal public discourse" (Perez, 2013). Its main critique is to offer a space to the citizens and project the space as championing for celebrating the equal right of speech, the equal participation of all citizens in the exercise of power. Jenkins (2015) argued that comedians often bring, through their performances, critiques of normative structures and render it a dialogic status against the existing social order. Our study, in contrast, aims to uncover whether the premise on the basis of which the comedy space is being construed has indeed championed intersectionality, that is, providing people across caste, class, and gender to 'stand-up' and assert themselves. Continuing our observations from the prior agenda, we would explore whether stand-up comedy follows this second principle or not, specifically asking whose truth is being spoken and who is being laughed at.

Framework: Theoretical and Methodological

Intersectionality (Crenshaw, 1991) as a framework conceives of individuals as having multiple social category memberships. McCall (2005) defines intersectionality as "the

relationships among multiple dimensions and modalities of social relations and subject formations”. She further argues that it has been a “major paradigm of research in women’s studies” and is one of the most important theoretical contributions of women’s studies in connection with related fields (p.1771). This approach situates the marginal participatory nature of female stand-up comedians, as well as, helps us understand the lack of discourses centering around marginalities of caste and class, across the gender spectrum.

For the analysis, therefore, we use intersectionality as a theoretical framework and intercategory complexity as a methodological framework (McCall, 2005, p. 1773), wherein “the scholars provisionally adopt existing analytical categories to document relationships of inequality among social groups and changing configurations of inequality along multiple and conflicting dimensions.” We use this framework to cut across the caste-class dimensions for providing an analytical critique of the larger philosophy guiding a space which is supposedly a space for championing equity.

Dilemmas of Intersectionality

Despite being popular on both television and internet, stand-up has its large audience on the internet due to its global appeal and easy accessibility (Venkataramesh, 2018). This is explained by how stand-up videos are the most shared and watched videos on the internet in India (Sengupta, 2018; Pradhananga, 2018; Venkataramesh, 2018). However, refuting the egalitarian premise of stand-up comedy space, we observe that a large body of academic and industry-related evidence suggests that the stand-up comedy space has always been, and continues to be, male-dominated (Gray, 1994; Nilsen & Nilsen, 2000; Ross, 1998).

Additionally, there is a conspicuous silence regarding caste-based atrocities, especially, the class-caste dimensions of individuals. Caste privileges are deep-seated and often overlooked. While we speak of race quite frequently (Trevor Noah is a case in point), caste is not spoken about. Therefore, while Stand-up comedy thrives on being the harbinger of social criticism wherein it is supposed to address social, political, and cultural concerns of a society, these two issues posit theoretical challenges to their very basic premise on the grounds of inclusivity on the basis of gender, class, and caste. We consider the current trends and changes in the space to articulate whether intersectionality has or can be achieved in such a promising space for evolving the equitable consciousness in our civil societies.

Gender, class, and Caste: Three-pronged Approach to Understanding Intersectionality

Before we further our critique, we wish to assert and guard against a propensity for a binary, two dimensional analyses—one of the basic premises of a clear, linear binary opposition or categorisation is to assert that a specific space, individual or event possesses or does not possess any attribute or dimension. Here, in this case, whether stand-up comedy affords intersectionality or not. In the current formulation, it does make us conclude that it does not. However, one needs to study the current changes that have been implemented to thwart the lack of intersectionality in the discourse of current trends in stand-up comedy space.

Stand-up has transpired as a tool for the privileged males to bring out the prevailing social ailments in the society. This proposition stands challenged in terms of gender when a female body enters this space (Lockyer, 2010). Even though the gender ratio in comedy has

been skewed towards men, across the world, India is witnessing a rise in the number of female comics today (Women-only stand-up comedy: Humour has It, 2015). Therefore, while according to our observation, there are only 6 Indian female YouTubers in comparison to 44 males, TLC Queens of comedy, an all-female stand-up reality show that broadcasted between September 24 and October 20, 2017, are examples of the transitions (TLC Launches ‘Queens of Comedy,’ India’s First Female Comedy Show, 2017). This is indicative of the process of feminization of stand-up as a space in India.

Whether it has achieved gender equity deserves further analysis. But for the purposes of the paper, we understand feminization as an increase in the participation and not as a reflection of feminist consciousness amongst the participants.

A recent case where a female Stand-up comedian has challenged the current practices of the trade is in point. Until quite recently, women have been marginalized in many fields of humour – especially in the public realm (Shifman & Lemish, 2010). Ayushi Jagad (2017) commented on the popular comedy channel AIB, on its apparent sexism in their video creation process and thus a differential representation of women in their videos which the male scriptwriters claimed to be feminist in nature. It was found that the videos produced by AIB could not pass the Bechdel test. To which, Ayushi suggested that the *videos needed to be scripted by the women writers* and the *content be devoid of any reference to a “man”*, to pass the test at the very basic level. As Stand-up routines are ideally self-written but not always beyond the focus on issues pertaining to men, it can be assumed that it does not pass the first base of the test. Therefore, while comedians have taken note of the lack of intersectionality, the feminist consciousness is yet to emerge from the performers. We could say that the move is in place. AIB has acknowledged their discrepancy and is now seen as participating in the discourse of raising awareness about these issues in their Instagram post (allindiabakchod, 2018).

While gender-based marginalities are being taken cognizance of, they are largely restricted to the sex-based disparity that is female participation and does not often acknowledge the participation of people across the gender spectrum. This is in spite of the fact that many performers, especially female performers are LGBTQA+ activists. But, for this case, at least there is acknowledgement and activism centering on the discourse.

The second case is that of class. Stand-up comedy space needs to be intersectional when it articulates discriminations not only on the basis of gender but also sees identities as intersectional, including but not restricted to concerns of class as well. Otherwise, the narrative or discourse fails to uphold an approach of equity in the truest manner. This motivates us to evaluate whether there is a similar attempt at feminization of the space on the internet that delimits the boundary of gender, exclusively devoid of a class consciousness. We need to ask whether accessibility to all the sections of the society has been provided in such a space or not.

Understanding stand-up as a feminist public sphere becomes imperative for our project (Haghani, 2008) but this same approach could be contested by the very socio-demographic profile of the participants and the nature of spaces in which they are performed. Stand-up in India, exclusive of the urban experiences and settings stands questionable on the grounds of inclusivity (Patel, 2018; Sengupta, 2018). These six female YouTuber stand-ups belong to the

educated, urban Indian section of our society. Stand-up performances thus, become a part of upscale, elite spaces such as pubs, cafes, and corporate meets. This raises questions regarding intersectionality even for female stand-up comedy performers, that is whether women of varied age, colour, caste, and class are included in it or not (Reardon, 2016). A recent articulation of this gap is being addressed by individuals such as Aditi Mittal, an established female stand-up performer.

Deepika Mhatre, a 42 years old Maharashtrian female stand-up comedian, a professional cook, jewellery seller by the day and stand-up comedian by the night navigates this space of stand-up on YouTube and is challenging the scenario altogether (Salvi, 2018; Lopez, 2018). She supports a family of three daughters and her husband. On the professional frontier, she cooks in four houses and sells jewellery on the train and sometimes performs stand-ups when she gets a chance. Mhatre explored stand-up comedy by chance as she had participated in one of the in-house talent competitions organised for the domestic helps by one of her employers. Then, she was introduced to Aditi Mittal by one of the journalists who had discovered her during this performance. Aditi Mittal trained Mhatre for her first performance in a comedy club, where she helped her write and perform. Mhatre talks about comedic routines involving a maid's experience from an artist's point of view, but now as a stand-up herself utilizing the opportunity to speak, she thanks her employer along with her mentor ace-comedian Aditi Mittal for it (Salvi, 2018; Sharma, 2018). Despite her venture into the comedy space, Mhatre continues working as a cook and sells jewellery for comedy doesn't pay her enough. Comedic routines in stand-ups are often associated with the urban setting, its problems and experiences, yet Mhatre seems to have found her voice in stand-up when she says, "I have seen stand up comedians often sharing stories about their maids, but now, I will speak" (Patel, 2018). Her comedy is positional, observational, and is critical of the middle-upper class and its aspirations. It bridges both the personal and political at the same go, reinstating the purpose of stand-up comedy. Foucault (1983) had asserted that the *parrhesiastes* is always less powerful than the one with whom he or she speaks. Mhatre, performing in an upscale pub or comedy club responds to that concern. But studies argue that comedy taste could be seen as being class-specific (Friedman, 2011; Kuipers, 2006). Therefore, while the working-class representation is a single individual story and alludes us to the changing dynamics of stand-up as a potential space for social change, we need to wait and understand whether her participation remains a single story or evolves the direction of stand-up comedy in the future. That, incidentally, is the litmus test for intersectionality of stand-up comedy spaces in India at present.

The third concern is that of caste. A world of silence pervades here. This is evident in the lack of any study or survey on the absence of performers from a marginalised caste background. The *parrhesiastes* alias stand-up comedy performers were supposed to be in a position of inferiority with respect to the interlocutor. Foucault (1983) argues that the *parrhesia* comes from "below", as it were, and is directed towards "above". "The ideal function of stand-up is punching up," says Ayushi Jagad (2018). Jagad (2018) explains the technical and socio-political aspect of a joke: punching up and punching down are processes in which a person identifies his/her position in a society. Ideally, in comedy, a person is supposed to punch up, which is to say a joke about someone privileged than you are...It is of utmost importance to ask who you are laughing at, who comes out looking bad at the end of your joke. If the answer is someone who is

less privileged than you are - be it caste, class, race, gender or sexuality - then your humour is derisive and needs to be called out (Rajendran, 2018). Discourses on race and stand-up comedy could be brought in here. Perez (2013) argues that

many Americans believe racism to be a thing of the past (Bonilla-Silva and Forman, 2000; Coates, 2008; Hyman and Sheatsley, 1956; Lipset, 1996; Sniderman and Piazza, 1993). Studies show a shift in American racial views and an overwhelming condemnation of racism (Jackman and Crane, 1986; Sigelman and Welch, 1993; Slavin and Madden, 1979). Yet numerous studies continue to illustrate that racial discrimination and stereotyping persist (Bobo et al., 1997; Bonilla-Silva, 2001, 2010; Feagin, 1991, 2000). The current period of race relations, scholars argue, consists of subtle and elusive forms of racism and has produced many contradictory behaviors, attitudes, and realities in contemporary American society. A 'racism without racists,' contends Bonilla-Silva (2010), is the racial ideology of the post-Jim Crow USA, where there tends to be an unwillingness to believe that racism continues to exist and negatively impact the 'life chances' of racial and ethnic minorities.

Why Then, Is There a Silence on Caste?

Rajoura, a 44 years old Jat Hindi stand-up comic says "I really think caste is the most important thing in our society, 'It determines everything – what we eat, whom we deal with, whom we marry, everything. " Rajoura criticizes his own community (Tellis, 2017). Rajoura who left his lucrative job in the Silicon Valley, does stand-ups and also writes on various issues while identifying himself as a satirist. His entrance in the comic scene is a testimony of his dislike for the IT exploitative and regressive culture of especially the Indian corporate houses that he often claims to be the reason for his career-shift. Rajoura's routines are socio-political and cultural satires addressing issues of caste, class, culture and everything political, to an extent feminist concern about gender equity. He satirizes the Indian political scenario that uses the discourse on caste as opportunistic click bait in garnering votes. Thus, Rajoura brings everything political onto the stand-up stage that is often left untouched. To an extent his routines are gender inclusive when he talks about sexualities beyond the hetero-normative discourses. He doesn't budge from critiquing his own community of Jats either wherein he critiques the oft projected sense of self-glorification attached with the community membership in the face of the community often being charged with following regressive practices (Tellis, 2017). Rajoura refrains from calling himself a stand-up as he says that he only presents his experiences on stage. He doesn't feel obligated to entertain when asked upon why he doesn't get into the visual mediums on YouTube. Rajoura, criticizing the Indian Stand-up scene says, it doesn't touch upon the soul of the country that is caste politics, which is often due to the elite backgrounds that the comedians belong to. Often Rajoura collaborates with his fellow comedians like Varun Grover and musician Rahul Sampath and writes satire-songs that are part of "Aisi Taisi Democracy," available on YouTube (Abhishek, 2015), a collection of insightful parodies and satires that strike the chords of social criticism, quite unabashedly.

Conclusion

Perez (2013) articulates that

Stand-up comedians frequently breach norms of etiquette and polite public discourse. With respect to race, stand-up comics often rely on blatant racial and ethnic stereotypes of the perceived deficiencies and proclivities of ‘others.’ Joke-tellers justify the use of such stereotypes by pointing out that the role of comedy is to confront touchy subjects, breach norms of etiquette, name taboos, etc. (Dundes, 1971; Gilbert, 2004; Oring, 2003). What matters is ‘being funny.’ The use of comedy to rupture the taboo is not unique to racial discourse, as one can imagine sexual or political humour surfacing in sexually or politically repressive societies (Davies, 1998, 2011; Morreall, 1983).

We could have used the comedy scale to articulate, resist, organize, and bring in the required consciousness about the caste-based atrocities to the forefront. Instead, stand-up comedy routines, continue to spread the clean, elite comedy to cater to the middle-class sensibilities. We however, acknowledge that few comedians have been steadily challenging this trend (Varun Grover et al.).

Mapping the trajectory of stand-up comedy spaces in India, specifically, English stand-up comedy in India, as archived, individually or via channels, on Youtube, reflects two issues- the concerns regarding intersectionality. In the paper, we delved deeper into the analysis of the current shifts in stand-up comedy discourses in India and articulated how, while it was largely being shaped as a non-intersectional space of social participation in India, is being consciously challenged and evolved as a space of possibilities, based on consideration of gender, class, and caste. Albeit, with a pinch of elitism. However, if the apparent disconnect between social criticism, intersectionality, and emerging spaces such as stand-up comedy spaces are taken cognizance of, then they can emerge as potential tools for a cultural turn based on humour (Bhola, 2018)

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Sonali Sahoo
Door no. 304, GV Comforts, 3rd cross, SG Palya
Koramangala, Hosur Road
Bengaluru - 560029
sonali.sahoo@res.christuniversity.in

Dr Rolla Das
Centre for Publications and Department of English
Office: Centre for Publications, Ground Floor - Central Block
Contact: 080-4012-9019
CHRIST (Deemed to be University), Hosur Road, Bangalore 560029
India
rolla.das@christuniversity.in

The Origin of the Communities in Kongu Nadu: A Study from the Sangam Age to Present

K. Soundrarajan, Ph.D. Research Scholar

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Abstract

This article is a historical study of seven Saivaite temples in Kongu Nadu which played a major role in the religious, political, social, and economic life of the people. The land of Kongu consists of various communities and castes. The people of the Kongu region had contacts with the foreign people for developing their business. The analysis of the castes and communities, coins and taxes along with the study of the inscriptions from the seven Saivaite temples of this region reveals the life story of the people. Further, it helps to study customs, habits and practices of the people. The records from the seven Saivaite temples mention the different communities like Devaradiyars, Kaikolars, Puluvas, Vellalas, Vettuvas, Brahmanas, and Siva Brahmanas. The people who were called the Vettuvas were the tribal people. Later on, they became a large group and dominated the Kongu region. The Sangam literature presents that the Vettuvas emerged from the pre-historic time itself. Scholars have suggested that the proto-Austroloid, Negroid and Naga stock might have been their ancestors. Their descendants were later known by various names such as Vettuvar, Irular, and Villiar. The Vettuva chiefs like Kadiyanedu Vettuvan of Kodiamalai and Kantira Kopperunalli were eulogized by a poet in Purananuru for their heroic deeds.

Keywords: Community, Caste, Kongu, Vettuvar, and Religion

Introduction

The copper plate of *Sivamara* (a 9th century A.D. Ganga King) from *Perunkatai* and *Hirahadagalli* provides the information about *Krathas*. They were called as Kongu Vettuvar. The Vettuvars are mentioned as robbers in Sundarar's *Tevaram*. The Vettuvars were living their life by hunting the animals and some people organized a group and robbed the people to meet their basic needs. The Chola king Aditya I made his soldiders to find the robbers and subdued them and because of his influence and encouragement a large number of Vellalas settled in the Kongu region and that provided a platform for the conflict between Vettuvas and Vellalars. These two groups produced the majority of the population in the Kongu region. The Vettuvars excelled in agricultural activities. They were affected by the new ideas and technology introduced by the Vellalars. The Vettuvars were left helplessly in the Kongu region because of the new invention. The Vettuvar community had some social dignity and private property. Agriculture was not only their major work, but also, they worked as the royal agents and they

sponsored the temples. Then they came forward to assimilate the habits of the people like the Brahmins and the Vellalars. Later, there was a gradual understanding, compromise. Mutual exchange of traditions and customs took place between the Vellalars and the Vettuvvars. The Vettuvvars had changed their mode of life from an unstable nomadic life to that of a stable and settled life as agriculturists.

The inscriptions, which were found in the Kongu region, mentioned the Vettuvvars as *Kaduvetti* because they had converted the forests into arable lands. The majority of the villages in the North Kongu Nadu became inhabited by the Vettuvvar people in the 12th and the 13th century A.D. They were the natives of the Kongu Nadu and they had affixed the prefix to the Kongu region with their group name. The *Puluva*, *Mayala*, and *Kavala* are the sub-divisions of the Vettuvvars. They were treated equal in the royal personages and they held high posts. The Vellalars had been portrayed in majority of the medieval inscriptions. They are mentioned to in the sense of community (or) as landholders. It is mentioned in the Chola inscriptions the Nattars or Nattavars were the landholders. As landholders they became economically independent during the Chola period and this gave a way to the differentiation between Vellala and Brahmana community. The inscriptions propose that they too administered the *Nadu* and the *Ur* sometimes. The inscriptions of the Kongu country reveal that the Vellalar names came after the *Nadu*, *Ur*, *Kulam* (family name). It came from the family names mentioned in the inscriptions of the Kongu country especially from the seven Saivaite centers. Further, it is mentioned that the families were divided *Kadai Kulam*, *Padari kulam*, *Mappulli Kulam*, and *Kannan Kulam*.

The inscriptions of the temple of Avinasi, Tirumuruganpundi and Tiruchchengodu mention the Vellala community and also it is mentioned that they involved in making liberal grants to the temples. These families are mentioned as *Padari Kulam*, *Mappullai Kulam*, *Kannan Kulam* and *Kadai Kulam*. The Kongu Vellalar (the Kadai Kulam) is presented either by the later names or by the name of deities, for example, Vellalan Kadargalel Nakkan Araiyan Sundara Devan and Vellalan Sattandagalil Sิริyan Devan. Some critics have presented the *Kadai*, the *Satandai* and *Kannan* as family names, which are mentioned in the later inscriptions as *Kulam* and *Kuttam*.

The earlier references to the family names among the Vellala community are known as *Padari*. A *Padari* of the Vellalar community is portrayed as the donor in the inscriptions of Avinasi dated 1262 A.D, making a gift of 10 panams for maintaining the *sandhi lamp* to the deity Avinasiyaludaiya Nayanar. The donor is referred to by name Nallisaiyalan Parakkiraman of Palatoluva in Kuruppa Nadu. Another inscription from the same place dated 1562 A.D. reveals the truth that the gift of 10 panam for maintaining a sandhi lamp to the deity Avinasiyaludaiya Nayanar by Palattolu Vellalar Padari Kulam, Nallisaiyalan Narakkiraman of Kuruppa Nadu.

The former record had not referred to the group among the Vellalar, while the later inscriptions mentioned specifically the name of the Vellalar group called Palattolu. The name Palattolu seems to refer to the place named after cattle shed or milk shed which was included in Kuruppa Nadu. Another family known as *Mappullai* belongs to the Vellalar community. This

family was represented by Danapalan as evidenced by the record from Tirumuruganpundi dated in the 11th and (1265 A.D.) and 12th (1266 A.D.) years of the Kongu Chola king Vikrama Chola. They refer to the donation of 10 *achchu* for the supply of food offerings to Tirumuruganpundialudaiyar.

This family hailed from Pallavidam (Palladam) included in Vayaraikkal Nadu. The Siva Brahmanas who had *kani* rights in the temple undertook to supply rice for the food offerings in the temple. *Kannan* is another family name that belongs to the Vellalar group. The member of this group hailed from Morur in Kilkarai Pundurai Nadu. The individual who belonged to the Kannan family called Tirumalaiyattappa Nalla Thambi Kangeyan is mentioned as the donor who constructed the pillars called sitakaragandankal close to the nritta mandapa of the Periyandavar shrine. This is referred to in the records from Tiruchchengodu dated 1599 A.D. The structural additions made to the Ardhanariswarar shrine at Tiruchchengodu is testimony of the exquisite workmanship of the dancing mandapa. It may be suggested from the name Sittakaragandan that the pillar was named after one of the kings of the late Vijayanagar period.

Karl is another family name from the Vellalar community that is mentioned in the record from Avinasi dated 1273 A.D., in the reigning period of Maravarman Kulasekara I. This Vellalan Kari by name Sattiaianayakkan of Arangur in Kilkarai Pundurai Nadu is said to have made a gift of *one achchu* for burning a *sandhi* lamp to the deity Avinasialudaiyar. From the availability of the inscriptions of the above king from Avinasi, it may be suggested that Kulasekara brought Kongu region under control around 1273 A.D. From an inscription of the Kongu Pandya king Rajakesarivarman Vira Pandya dated in 9th regional year (1274 A.D.) from Avinasi, it is stated that a settlement was reached by the members of the Vellalar *community* and members of *Puluva community* belonging to Vadaparisara Nadu. The settlements relate to the removal of two *Vellalar* and two *Puluva* families from the village, without assigning any reason for this action. From among the signatories hailing from different village mention may be made of Vellalan Mukkanandan from Nambiperur, Vellalan Kongu Koppillan and Vellalan Chokkan from Turavalur. The excommunicated four families were again accepted within a month which is attested by another record.

An interesting document now available in a palm leaf form preserved at the Museum of Kalaimagal School of Erode talks about the sale deed of some villages by Vira Vikkirma Soliyandak Gounder to other three individuals namely, Poynkak Gounder of Panagadai clan of Elumathur, Sellappakgounder of Andai clan from Maruthurai and Saravana Gounder of the same clan from Korranur.

When the Madurai region was ruled by Chokkalinga Nayakar (1710 to 1730 A.D.), the Kongu region comprising of Tirumuruganpundi, Avinasi and Mangalam was governed by Vira Vikkirma Soliyandak Gounder, a Vellala, as an agent. He had to pay 24,000 *panam* of gold as a tribute to Madurai king which was a long due. There was a crisis when the king strictly ordered to pay this amount within three days or he would be sentenced. During this period of emergency the above said three Gounders came to his rescue and paid 5000 Pon each and settled the tax due.

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K. Soundrarajan, Ph.D. Research Scholar

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As an act of gratitude, the agent Vira Vikkrama Soliyandak Gounder sold the devasthanas of Tirumuruganpundi, Avinasi and the village of Tirumuruganpundi to the above said three Vellavas.

In this record, the chief Vira Vikkrama Soliyandak Gounder declared himself as Chitirameli Thalaivar. It is interesting to note that the agricultural body 'Chitirameli Periya Nadu' emerged as a winning force during 11-13th century A.D. in the northern and western districts of Tamil Nadu. K.V. Subrahmanya Aiyer describes the body as a large provincial organisation. This body played a crucial role in the social history of Kongu Nadu. This tradition was followed up to the 18th century A.D. and is attested by this record.

It is generally known from the early and medieval inscriptions of the Kongu region that the Brahmanas held the highest position and were the land owners or Kaniyalar. In the absence of any specific mention of the lands granted to Brahmanas as Aagaraparru or Kaniyalar, who controlled the lands or the involvement of the Brahmanas in the activities of the *Sabhai*, it may be construed that the Brahmanas were relegated to the background and therefore forbidden to enjoy the temple lands.

Brahmanas happened to be either recipients of the grants or those who enjoyed the grant made by others and the nine inscriptions from Tiruchchengodu temple refer to the provision made for the feeding of the Brahmanas on several occasions. Inscriptions of Parantaka (dated 916 A.D.) and Raja Raja I (dated 995 A.D.) mention the provision made to meet the feeding expenses of the Brahmanas. According to many records the women donors had come forward to deposit gold in order to feed the Brahmanas daily and on special occasions. The *Ganaperumakkal* represented the executive body, *Alunganam* which was constituted to supervise the activities of the festivals in the temples conducted on specific occasions like the day of the Nakshatra or Tidhi by feeding the Brahmanas.

The endowments made were deposited by the *Ganaperumakkal* and they also enjoyed the interest that accrued with it. The earliest mention of such an endowment is found mentioned in the record of Parantaka I dated in his 9th year (916 A.D.). An endowment of 20 *kalanju* of gold was deposited for feeding the Brahmanas on the day of Tiruvonam, with the *Tirvona Ganaperumakkal* at Tiruchchengodu by Arattan Nakkan's son on behalf of Manikantii Odaiyamandal who hails from Erode. The name ending with Nakkan suggests her association with *Devaradiyars* group. She belongs to the category of temple women whose contribution to the temple of the Brahmanas is known from several records.

A record of the 12th year of the same king refers to the endowments made by Ranamukka Naranan for feeding the Brahmanas in the temple on the day of his natal star Rohini in the month of Masi. This occasion had been chosen by the donor in order to acquire merit (Punya) by feeding the Brahmanas. Another inscription was found on the same date, which records a gift of 26 *kalanju* of gold by Uttaman Ganavadi, a member of the assembly known as *Sonattu*

Perumakkal at Tiruchchengodu, for feeding the Brahmanas in the festival days in the month of Masi. It represents the members of the Perunguri Mahasabhai, which normally meets in the temple premises to take decisions on various matters including the celebration of festivities and the welfare measures to the Brahmanas.

In the 26th year of Parantaka I (933 A.D.), Kadanpudi Manikkan in the name of his daughter, Mundonkon made an endowment of 5 *kalanju* of gold with the *Tiruvadirai Ganaperumakkal* to provide food for the Brahmanas on the day of *Tiruvadirai*. The name of the donor Kadanpudi Manikkan reminds of the chief of the *Pudi* family. An interesting record dated in the 13th year of Raja Raja I (998 A.D.) from Tiruchchengodu records an endowment of 20 *kalanju* of gold by Kasettungal, left in charge of *Pannirandu Nattu Perumakkal* of Tiruchchengodu by Kamakkanar, wife of Ilangonadigal for feeding 20 Brahmanas on the days of Ekadasi.

The gift was to be administered by *Tiruvekadasi Gana Perumakkal* who also happened to be the part of the assembly. Another record in the 16th year (1001 A.D.) mentions the gift made for feeding of Brahmanas on the occasion of the Svadi nakstra in the month of Purattasi. The Brahmanas were held responsible for maintaining the grant.

A record of Kongu Chola king, Vira Rajendra dated in his 17th regnal year (1223-24 A.D.) from Avinasi registers the provision of 100 *achchu* for the food offerings to the deity Avinasiyaludaiyar by a person from among the Pillais. A Brahmana named Sivallan is referred to as the protector of the grant. It may be concluded that the Brahmanas enjoyed the gift made by chiefs and individuals. The Brahmanas had been taken care of by regulating the grants made by the individuals through the assembly or *Gana Perumakkal*. The involvement of the assembly shows the interest taken by them to protect the Brahmanas and their status. Therefore the relation between the higher groups and the Brahmana community was maintained with utmost care.

Siva Brahmanas are referred to in the inscriptions of Avinasi, Tirumuruganpundi, Karur, Venjamankudalur, etc. These Siva Brahmanas enjoyed special privileges in the temples of Kongu country. They are described as the one who had *kani* rights in the different temples like Tirumuruganpundi Mahadevar, Avinasiyaludaiyar and Tiruanilaialudaiyar, Venjamankudal etc³⁶. The term Kaniyalar refers to the people who had hereditary rights that they enjoyed with the reference to the privileges in the temples and by their heirs.

The earliest reference to the mention of Siva Brahmanas on whom the special privileges were conferred is recorded in the inscriptions of Parakesari Abhimana Cholan from Tirumuruganpundi dated his 12th year (1100 A.D.). The Siva Brahmana named Kasyapan Venkadan Bhavadasan Narayanan alias Abhimana Solabhattan had the kani rights of the temple of Tirumuruganpundi Mahadevar. A record from Avinasi dated in the 4th year Vira Chola Deva (1186 A.D. - 1187 A.D.) mentions the gift of tax amount as entrusted to the Siva Brahmana for the services like Tirumerpucchu to the deity Avinasiyandar. Another record from Karur mentions

that the Siva Brahmanas resided along with the other professional groups in the Tirumadaivalagam at the temple of Tiruanilaludaiyar at Karuvur, for whom the village was granted as Jivana Seshasa (life maintenance).

A record from Avinasi dated in the 15th year (1221 A.D. - 1222 A.D.) of Rajakesari Varman alias Vira Rajendra states that an undertaking was given by Sikaliyan of Kasyapa Gotra, a Siva Brahman who had a right in the temple to maintain 32 *sandhi lamps* with the oil endowed during his grandfather's time. Apart from this he also had *ten kalanju of gold* for Pattai Podi Choru, five ulakk-u of rice measured by Parakesari per day, one Kariyamudu, Ulakku Tayirramudu, etc.

The Siva Brahmanas in the temple at Venjamankudaliar in Venjamanadu, Virasolamandalam undertook to maintain a *sandhi lamp* before the deity, for which gold was donated by Marupararnappallavaraiyan, a Karadi Vettuvar. It is learnt from the record from Tirumuruganpundi dated during the 44th year of Vira Rajendra (1250 A.D.) that Siva Brahmanas named Avinasi Kalyan, Avinasi Sattarai Kappan and their sons Avinasi and Avinasi Murugan figured as donors of 24 anai achchu, sriyakki palanjalaagai *achchu* for maintaining the two perpetual lamps before *Lord* Tirumuruganpundi Nayanar, These Siva Brahmanas belong to Kasyapa Gotra".

There is a similar instance in the 11th year record of this scheme from the same place. The Siva Brahmanas who had *kani* rights in the temple of Tirumuruganpundi Aludaiyar received a gift of 10 achchu from Solan Pariyan alias Danapalan belonging to Vellalan Mappuli of Pallavidam in Vayaraikal Nadu and undertook to supply rice daily, to meet the food offerings". Another Siva Brahmana mentioned in a records was Sattarai Kappan Tiruvegimbam Udaiyan who have received the money and agreed to carry out the endowment. In the record of Vikrama Chola dated in his 12th regnal year (1266 A.D.) from Tirumuruganpundi there is a mention of the receipt of the gift for offering the sandal paste to the deity. Interestingly Sivan Pillai Nayan alias Ponnambalanambi and Ponna Pugali Vendan of the temple of Tirumuniganpundialudaiyar had hereditary kani rights. Eventually they lost their kani rights and king Konerimaikondan issued an order restoring the rights to the two Siva Brahmanas and granted 15 *achchu*. A record from Karuvur dated in the 3rd year of the king Konerimaikondan registers the conferment of certain, privileges on temple officials namely the Siva Brahmanas, who had *kani* ights in the temples and other professionals.

A royal order was also issued ranting 40 *achchu* to the deity of the temple at Karuvur⁴⁶. Thus the Siva Brahmanas had enjoyed the *kani* rights granted by the Kongu Cholas and were allowed to enjoy the same without any interruptions. Like the Brahmanas the Siva Brahmanas attached to the temple had their own say in the activity of the temple. The use of the term *kani* or *kani* rights became more frequent from the 11th century onwards. The Siva Brahmanas have been considered along with the other professional group, with the respect to the enjoyment of rights like Jivittakarar who were the holders of land given by royal authority for their sustenance. Like *Kaniyatchi* granted to the Brahmanas by the Cholas the *kani* rights have been conferred by

the Kongu rulers on the Siva Brahmanas.

Kaikkolas were generally considered as weavers. Members of the weaver community served in the army of Terinjakaikolar. Their activities in the capacity of army men were more during the period of the medieval Cholas and during the Kongu Chola period. Apart from the royal family officers of high rank in the Kaikkolar army they also took initiative and were associated in temple functions". The Saliyars and the Kaikkolas are the two weaving communities who were normally engaged in the production of silk and cotton clothes for the purpose of inland and overseas trade. In the 12th and 13th century A.D., the Kaikkolas were referred making - nations in the form of cash to the temples which enhanced the economic status.

Conclusion

The Vettuvars' activity ultimately lifted their social status and mobility through the magnificent gifts to the temples. In the 12th and 13th century A.D. there was an innovation in the social organization, particularly, in the Kongu country, which enabled them to make endowments, besides their professional activities. There were two divisions called right hand and left hand (*Valangai* and *Idangai*). These are recorded in the inscriptions from 12th and 13th centuries A.D. In the late 14th and 15th centuries A.D. one can find the assignment of right hand status to Saliyars and left hand status to Kaikkolas, which indicates not only their official status but also their occupation. But the Kaikkolas' ambitions were far and wide not only for their social privileges but also for their ritual and religious status". In that way their role in the temple at Tirumuruganpundi and Karur can be justified through the privileges in the ritualistic process. The weaver community acquired the position of social and economic importance and this is confirmed by reference to their involvement not only in the textile production and marketing but also in temple services, gift making process and in the administration and so on. With the increase of commerce and itinerancy, the demand for textile and cotton products increased and thereby they obtained special privileges. It is on account of this they tried to protect the temple besides being the head among the craftsman as seen in inscriptions in the Kongu region in Tirumuruganpundi, Karur etc.

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K. Soundrarajan, Ph.D. Research Scholar

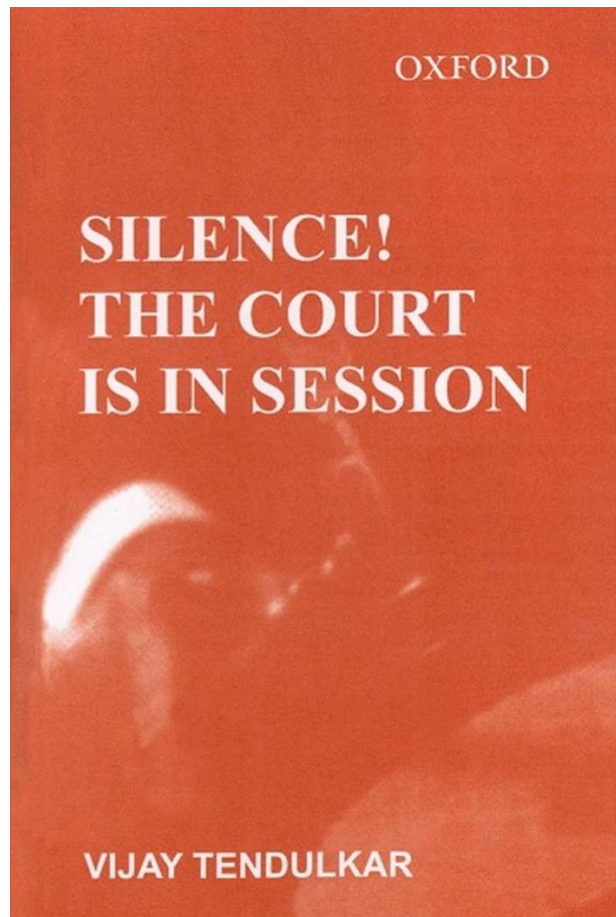
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K. Soundrarajan
Ph.D., Research Scholar
Department of History
Annamalai University
rajanvpy@gmail.com

**Exploitation of Women and Patriarchal Domination in
Vijay Tendulkar's *Silence! The Court is in Session***

**S. Subalakshmi M.A., B.Ed., Ph.D
Dr. M. Premavathy**



Courtesy: <https://www.amazon.com/Silence-Court-Session-Adarkar-Tendulkar/dp/0195603133>

Abstract

Most of the plays deal with the theme of love, sex and violence. They reveal anger and frustration of the post – 1960 generation in the Indian context. The ideas implicit in the themes are revolutionary. They are opposed to the conventional norms and established values. The emphasis here is on human nature and its complexities. In projecting the revolt of the plays' protagonists against conventionality, Tendulkar displays his love of humanity and his

commitment to human values. The psychological study explores shifts and changes that have taken place in the modes of human thinking, feeling and behaving with regard to Tendulkar,s characters among which we see highly typified as well as individualised men and women.

Keywords: Vijay Tendulkar, *Silence! The Court is in Session*, injustice, womanhood, inequality, sadism, victimization

Vijay Tendulkar

Vijay Tendulkar is a leading contemporary Indian Playwright. His *Shantata! Court Chalu Ahe* (1967) is a well-known Marathi play. Priya Adarkar translated it as *Silence! The Court is in Session* (1978). He emerged as an artist with national reputation and recognition. In his plays he successfully depicts the social problems. He looks at the problems of society from a new and original angle. Over the past century there has been a great increase in number of women in the labor force. Though there has been a lot of advocacy towards bringing equality. It is still a farfetched idea. Women's contribution to the present-day business is very significant and rapid increasing. But women still have to face a lot of challenges to acquire status equality. Apart from economic independence work is an essential means of enabling a person to develop a sense of identity and self-esteem.

Silence! The Court is in Session

Silence! The Court is in Session is his best-known play. In this play Tendulkar has depicted the plight of a young educated urban woman in a male dominated society. A traditional male-dominated middle-class society is reluctant to any social change. Benare, the heroine of the play is in search of a happy life after a few frustrations in her life. But society does not allow her to live quietly. Benare is an educated woman of about 34 years. She is a school teacher by profession. She loves life and is full of spirits. She is very proud of her performance as a teacher and feels that her life is her own and no one has got the right to interfere in it. She is a member of an amateur dramatic association which stages plays in different places to create public consciousness on some social or sociological issues. Currently the dramatic trope has taken up the issue of educating the people about procedures of a court of law.

Mock Trial

This play presents the course of a mock trial where Benare, as the accused, is tried for an imaginary crime of infanticide. Though the trial is conducted in a game like and non – serious manner, it exposes the past life of Benare and authenticates the feeling of superiority of men over women in Indian Society. The so-called social workers like Kashikar and his troupe show social concern for social reform. They are known for their double standards attitude. Tendulkar has expressed his attitude towards such people in the society. He attacked ironically and satirically throughout the play.

Hypocritical Male Attitude

In *Silence! The Court is in Session* he directs his criticism against the hypocritical male attitude in Indian society where a woman is quite suppressed and any small attempt by a woman for her freedom is highly deteriorated. Tendulkar in highly artistic manner withdraw from

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making any statement which saves the play from being propaganda. A play, in order to be staged successfully needs to be rehearsed. The main body of play concerns the rehearsal of a drama on the theme of a court trial of an accused on some imaginary charges. Act – I, exhibits that all preparations for such a rehearsal of a mock court trial have been made. Act – I, is an introduction to the main action of the real play which starts in Act – II.

Samant - Benare

The play begins with the arrival of the dramatic troupe in a village to stage a mock trial of a court in order to educate the rural folk about the functioning of a court of law. Since they arrive in the village much before the time of the actual performance they plan to spend the prime period of time in some sort of a game like activity. The rehearsal of the play in the village suggests the main action of the play. A detail analysis of Act – I reveal the entire course of the drama. While engaged in conversation with Samant. Benare tells him about her experiences as a popular teacher in a school. She further narrates how people around here are jealous for which they have instituted an enquiry against her for one bit of slander. This slander relates to her affair with Professor Damle as it has been shown in the course of her trial as the accused.

A Problem Play

Silence! The Court is in Session is a problem play with a difference. In a problem play the protagonist's situation is so presented as to show that it represents a contemporary social or sociological problem. Also, the dramatist uses a character of the play as the spokesman to highlight the problem and its solution. Referring to the writer's attitude about the middle class, Kumud Mehta asserts, in his earlier works he had dwelt on the woes of the middle class with a degree of sympathy, bordering on sentiment.

Tendulkar exposes this condition of women of the middle-class family in the Indian Context. Both Benare and Mrs. Kashikar are presented as women who have fallen victims to male supremacy in Indian society. They both are not free to act independently. Benare's attempt to lead an independent life of her own has been frustrated by the group of men surrounding her during the course of the mock trial. Her freedom has been mercilessly crushed. She argues:

*Don't you think that maturity... comes to a person only with
Experience, and experience comes with age, with a slightly
unusual way of life. (62) (Mehta)*

She gradually becomes serious and depressed because all the male characters try to unravel her past life with a view of humiliating her. Even Mrs. Kashikar joins hands with them to expose her. When she visited Kashikar on his birthday he listens the communication: It is sin to be pregnant before marriage. It would be still more immoral to let such a woman teach, in such a condition:

“There is no alternative. This woman must be dismissed... send
The order for my signature this very day”. (69) (Mehta)

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Benare-Damley

It is further revealed that Benare is carrying the child of Damley in her womb. Karnik discloses the fact Benare in her youth, was in love with her maternal uncle and when that affair ended in fiasco, she attempted suicide. Further, it is disclosed in the court that after her pregnancy through Prof. Damle, Benare attempted to get married to anyone to save herself from defamation.

Violence

The violence in the play already raises its hood in this play. In the persecution of Benare, helpless woman, a fierce psychological violence becomes obvious. The characters of Sukhatme, Mr. and Mrs. Kashikar, Ponkshe or even Rokde comes to the front during the process of the trial. In depicting these characters, Tendulkar has explored their psyche to the extent of revealing the hidden sense of failure pervading their lives, namely, the inefficiency of Sukhatme as a lawyer, the childlessness of the Kashikar couple, the non-fulfillment of Ponkshe's dreams to become a scientist, the vain attempts of Karnik to be a successful man. Though he exposes male supremacy, he never becomes vocal about woman's right. This artistic objectivity saves the play from being a mere propaganda play.

Unacknowledged Legislators of the Society

The characters assuming themselves as the unacknowledged legislators of the society attack and torture Leela Benare and they themselves think that it is their duty. The play depicts how the middle-class ideas of morality are responsible for the violence in the play. Prof. Damle exploits Leela Benare's academic interest to enjoy sex with her. Benare innocently becomes victim to him who betrays her. She becomes pregnant and requests Rokde and Ponkshe to marry and save her from ignominy. Benare ridicules their diffidence and hypocrisy. She exposes the hypocrisy of so-called prestigious people and laughs at their flaws. In the mock trial her personal life is exposed by other characters and she is hurt deeply. The real culprit is Prof. Damle but other characters do not find fault with him. Benare loves life and she is utterly desperate with the situation. The play exposes the inhuman violence in its verbal form of the patriarchal society against women.

To Conclude

This play consists of three acts. It has elaborate stage direction, which enables the action of the play become very lively. Playwright, Tendulkar supports feminists, so he highlights women as sufferers of the male hegemony and oppression. Women characters are depicted as helpless victims of the conspiracies originated by men class. Thus, Benare was ill-treated by her friends and male characters.

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S. Subalakshmi M.A., B.ed., Ph.D
Ph.D. Research Scholar
Department of English
Bharathidasan University Constituent College for Women, Orathanad
Thanjavur, Tamilnadu, India
srisubampsr@gmail.com

Dr. M. Premavathy
Research Advisor
Head & Assistant Professor of English
Bharathidasan University Constituent College for Women, Orathanad
Thanjavur, Tamilnadu, India
drpremapalani@gmail.com

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Analysis of Language Learning Strategies Used by English for Specific Purposes Students

Dr. Sunanda M. Shinde & Dr. Mahesh B. Shinde

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Abstract

The present study aims to find the type and degree of language learning strategies used by engineering undergraduates in Indian context. Apart from this, it also aims to analyze students' perceptions on the use of strategies in their language learning. Language Learning Strategies (LLS) are specific actions or techniques that learners use to assist their progress in developing second or foreign language skills (Oxford, 1990). To identify such learning strategies that engineering students use, the Strategy Inventory for Language Learning (SILL) was administered to 60 engineering students from four different engineering colleges. Moreover, for qualitative data collection three oral communicative situations (public speech, presentation, and interview) and three written communicative situations (letter writing, e-mail writing, and report writing) were given to them. They were asked to solve each of the given tasks. Students' performances were recorded, and retrospective interviews were also taken. The results of the study showed that selected students preferably used metacognitive, cognitive, compensatory and social strategies and they did not make sufficient use of memory and affective strategies.

Keywords: Language Learning Strategies, Engineering Students, Strategy Inventory for Language Learning (SILL)

Introduction

Autonomy is at the heart of first-language learning in that acquiring a language is the process by which every one of us establishes existence as an independent personality (Grenfell and Harris, 1999). According to Lai (2005), learner autonomy is defined as learners accepting and learning about their own learning habits and sharing in the decisions and initiatives to give shape and direction to the learning process. Autonomy doesn't mean do-it-yourself language teaching or encourage a get-rid-of-the-teacher response but is a necessary condition of developing linguistic competence.

There are considerable individual differences in language learning; what works for one does not work for another. In brief, there is no single type of 'good language learner' but many differences each with their own characteristics, techniques and approaches. Therefore, many researches try to find how learners go about learning something, what makes learners successful at learning something, and why some people are more effective at learning than others.

Now the emphasis of second /foreign language learning is more on how teachers and learners achieve their goals, and not on the teaching techniques. Learning strategies are techniques which students use to comprehend, store and remember new information and skills. It is really interesting to know what a student thinks and how a student acts in order to learn target/ foreign language. For example, in order to comprehend a text in a foreign language, a student might think "Am I understanding this?" "Does it make sense?" "From where, can I get meaning of this word?" Using

this type of comprehension monitoring to identify areas of difficulty, the student may take notes of words, he/she might ask meaning of difficult words to a teacher or a friend.

Language Learning Strategies

According to O'Malley and Chamot (1990) language learning strategy are specific thoughts or behaviors that individuals use to comprehend, learn or retain new information. They elaborate that, with the effective use of learning strategies information can be processed and LLS are also helpful for comprehension, learning or retention of the information.

Tarone (1981) defined LLS as an attempt to develop linguistic and sociolinguistic competence in the target language --to incorporate these into one's interlanguage competence. Rubin (1987) later wrote that LLS are strategies which contribute to the development of the language system which the learner constructs and affect learning directly. In views of Scarcella & Oxford(1992, as cited in Oxford, 2003) language learning strategies are specific actions, behaviors, steps, or techniques - such as seeking out conversation partners or giving oneself encouragement to tackle a difficult language task -used by students to enhance their own learning. Both the authors consider learners' use of language strategies as conscious, purposely chosen and deliberate approach for facilitating learning.

According to Oxford (2003), none of the strategies are good or bad, but are effective when they are in accordance with the task for which they are employed. Strategies may be useful as individual techniques, or when used in a combination, and should not be in conflict with the learning style of the individual. Fulfillment of these conditions makes learning easier, faster, more enjoyable, more self-directed, more effective, and more transferable to new situations (Oxford, 1990, as cited in Oxford 2003, p. 8).

Therefore, when language learners encounter language learning tasks such as reading or writing, they can apply the several different strategies to complete the tasks. Language learners will be successful in the tasks due to use of an appropriate language learning strategy (Richard, 1994).

Research in Language Learning Strategies

Much has been written and discussed about learning strategies since 1970. There are many difficulties in researching learning strategies; one of them is that they cannot usually be observed directly; they can only be inferred from language learner behavior.

Over the years, different researchers have employed a variety of approaches to this task, one of the most frequently used of which has been the gathering of data about good language learners and about what it is that they do that makes them more successful than slower language learners. Research in learning strategies has been concentrated in describing different types of strategies (Rubin, 1975; Bialystok, 1978; Cohen and Apek, 1981) and how frequently these are employed by learners of different proficiency levels (O'Malley, Chamot, & Stewner-Manzanares, 1985).

One of the earliest works in the research of language learning strategies is that of Rubin (1975), who defines strategies as "the techniques or devices which a learner may use to acquire knowledge". (p.43) She concluded that successful language learners had a strong desire to communicate, were willing to guess when unsure, and were not afraid of being wrong or appearing foolish. This did not mean that they did not care about correctness; however, good language learners also paid attention to form and meaning in their language. In addition, good language learners

practice and monitor their own language and the language of those around them. Rubin noted that the use of these strategies depended on a number of affective variables such as target language proficiency, age, situation and cultural differences etc.

Oxford (1990) grouped strategies into two- direct and indirect strategies wherein direct strategies are made up of memory, cognitive, and compensation strategies while indirect strategies comprise social, affective, and metacognitive strategies. These are further divided into nineteen sets, each set further divided into sixty-two behaviors. This comprehensive classification system has provided the foundation for the Strategy Inventory for Language Learning (SILL). This inventory has been used worldwide in various studies in language learning. Ehrman and Oxford (1995) investigated the relationship between end-of-course proficiency and a number of variables including language learning strategies.

Cohen (1998) made distinction between language learning and language use strategies. He described language-learning strategies as strategies identifying material to be learned, drawing differences between it and other material, grouping it for easier learning, working on the material repeatedly, and committing the material to memory when it cannot be acquired naturally. According to Cohen language learning strategies are made up of retrieval, rehearsal, cover, and communication strategies.

Rajamoney (2008) investigated the use of Language learning strategies after strategy training in ESL classroom. The study involved forty-two students from different race in an urban Government Secondary School in Penang. The findings revealed that students employed various Language learning strategies such as metacognitive, cognitive, affective, social and compensation strategies in their process of language learning. This study also points out that students were unaware of the language learning strategies used and its benefits.

Wu (2010) studied how Taiwanese students perceive the relationship between their language learning strategies and anxiety in the foreign language classroom. The findings of this research are that most of the participants expressed a favorable attitude toward the Communicative Language Teaching (CLT); however, they also showed their high level of anxiety in the language classroom. The researcher found that more motivated students tend to be more successful language learners and teachers and students should be fully aware the importance of language learning strategies.

Kazi and Iqbal (2011) did study of use of strategies by 2409 Arts, Science, and Commerce students in Pakistan. As a result, they found that Pakistani students' English language proficiency is quite low and even after studying English for so long, they are unable to write even a simple application letter. These students preferred using Metacognitive strategies.

Rose, H.'s (2012) research article focuses on recent study of strategic learning to illustrate how strategy research can be conducted in the current academic environment. The study also shows that research frameworks need to be context-specific rather than generalized across languages and learning tasks. It also illustrates the usefulness of qualitative data collection instruments over previously and widely applied questionnaires.

Jooneghani (2015) did study of use of LLS by 250 male and female undergraduate students who studied in public universities. Data analysis showed that except social strategies, there are significant differences between male and female students in terms of using the other five language learning strategies; namely, memory, cognitive, compensation, metacognitive and affective.

Need of the Study

When engineering students graduate and get placed in various multinational companies, they have to communicate effectively with their colleagues, subordinates and super ordinates and they have to deal with various private organizations, stakeholders, government, and the public.

According to surveys done by MNC's such as, Wipro and Infosys engineering graduates are lacking the skills required by Industries. They are unable to express their knowledge in front of their authority and teammates. The basic reason behind this is these students are not completely capable to use language learning strategies which are highly important to gain fluency in communication. Hence engineering students should make aware of importance of language learning strategies. The main objective of this research paper was to identify type and degree of LLS used by engineering students in Ratnagiri district Maharashtra. Moreover, it also intended to study LLS qualitatively.

Participants

The participants of this study were 60 second year engineering students (from various branches) enrolled in four engineering colleges in Ratnagiri district which are affiliated to Mumbai University. For qualitative analysis 06 students were selected randomly from those 60 students.

Data Collection Procedure and Administration

The Strategy Inventory for Language Learning (SILL) questionnaire version 7.0 (Oxford, 1990) is used for the present study. The SILL questionnaire is analyzed as per the directions given by Oxford (1990) in her book "Language Learning Strategies: What Every Teacher Should Know". The SILL is used to identify these students' type and degree of use of LLS and determine whether the participants are low, medium, or high strategy users. For qualitative data collection, selected students were given three oral communicative situations (public speech, interview, and presentations) and three written communicative situations (letter writing, email writing, and report writing). These students were asked to solve all these tasks. Their oral performances were recorded. Retrospective interviews were also conducted and recorded. The selected students were asked to solve written tasks on plain white paper. Their responses were collected, and retrospective interviews were also conducted.

Results and Discussion

A result of students' use of LLS has been already discussed by Patil and Karekatti (2012). It showed that the data gathered through the SILL are analyzed in terms of learners' overall use of strategies and their use of strategy categories. This is presented in the table below. Average between 3.5 and 5.0 stands for high use of strategies (4.5 to 5.0 always or almost always used, and 3.5 to 4.4 usually used); average 2.5 to 3.4 stands for medium (sometimes used) and average 1.0 to 2.4 stands for low (1.5 to 2.4 for generally not used and 1.0 to 1.4 for never or almost never used) use of strategies.

Overall average of strategies used by engineering students

College	Type of strategies and their average use					
	Memory	Cognitive	Compensation	Metacognitive	Affective	Social
College1	2.99	3.55	3.40	3.98	3.09	3.70
College2	3.1	3.43	3.24	3.65	3.13	3.54
College3	3.09	3.05	3.33	3.39	3.07	3.48

College4	3.04	3.46	3.58	3.77	3.35	3.57
Total	3.05	3.37	3.38	3.69	3.16	3.37
Grand Total (average) : 3.37						

The result of the study showed that students of the selected colleges don't have adequate skills of using memory strategies and affective strategies. An average of use of memory strategies by these students ranges between 2.99 and 3.09 and use of affective strategies between 3.07 and 3.35. It can be concluded from the above calculation that these students are medium users of memory strategies and affective strategies and use such strategies rarely.

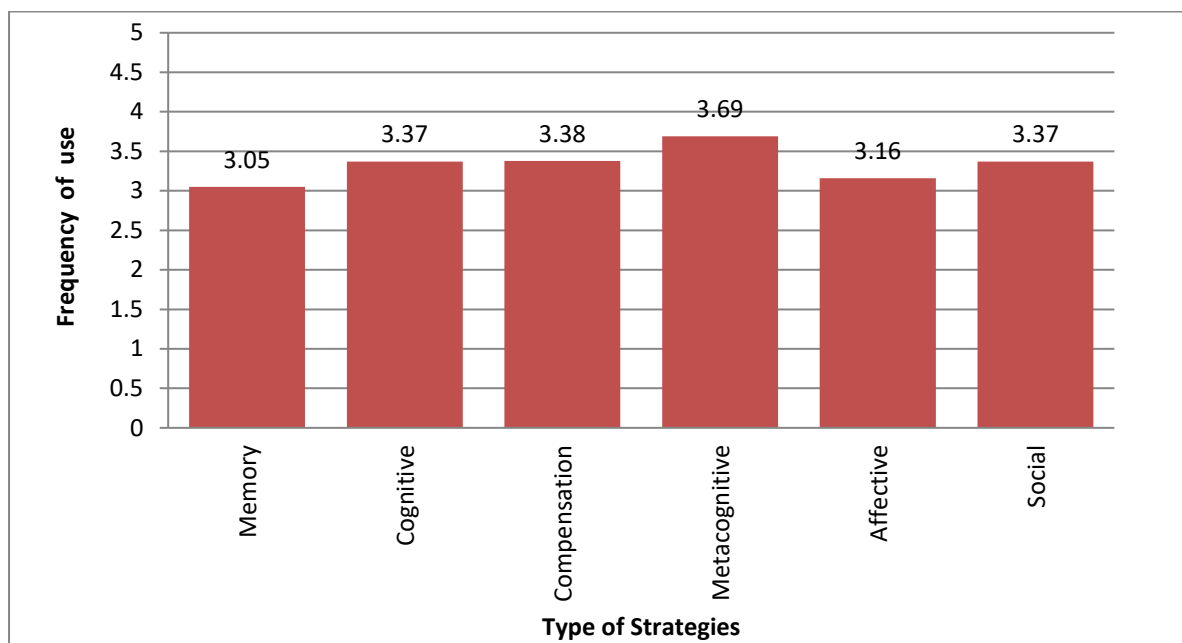
Fourteen items are related to the use of cognitive strategies, six to compensation strategies, nine to Metacognitive strategies and six to social strategies. The average of use of all these types of strategies ranges between 3.05 and 3.98 (3.05 – 3.55 cognitive; 3.33 – 3.58 compensation; 3.48 – 3.70 social; and 3.39 – 3.98 Metacognitive). It indicates that all the students are high users of these strategies who usually (but not always) use such strategies. The grand total also reflects that these students are medium users of language learning strategies.

It is observed that these students do not make sufficient use of memory and affective strategies. As these strategies are related to their memory, anxiety and stress, previous knowledge, etc. these are more useful to the engineering students.

Memory strategies help learners remember more effectively through grouping, making associations, placing new word into a context to remember them, using imagery sounds, sound-and-image combinations, actions, etc. ,in order to remember new expressions, reviewing in a structured way, going back to review earlier material, etc. The affective strategies help learners to manage their emotions by lowering their anxiety, encouraging them through positive statements, taking risks wisely, rewarding themselves, keeping a language learning diary, noting physical stress, talking with someone about their feelings and attitudes.

The figure below represents a comparative view of use of LLS by these engineering students. It is clear from the figure that these students do not fully use any of the categories of LLS. The lowest are memory strategies and affective strategies which are actually very essential for a foreign language learner. However, from the remaining four categories also the frequency is not satisfactory (4.50 to 5.00). The highest use of strategies is Metacognitive (3.69) where in the students try to overview and link with material they already know, set goals and objectives for language learning, learn from their errors, and evaluate their progress. But still, they use these strategies sometimes and always.

Frequency of use of strategies by selected engineering students



Analysis of the Language Learning Strategies Used by Selected Case Studies

For qualitative data analysis total six students were selected randomly out of sixty students.

I. Use of Memory Strategies

Reviewing Well

Total six students were selected for the present study but only one student i.e. S3 has used it in his performance. S3 has revealed in retrospective interview that he becomes tense and nervous before performing any task. According to him he has positive anxiety and everyone should have such kind of feelings. Such feelings help to give better performance in writing and oral tasks. When asked in retrospective interview what he does to remove his anxiety he said, “I practice my speeches, presentations standing in front of mirrors, take rest and after two three hours again I check whether I remember that matter. On the day of presentation also I review it”.

II. Use of Cognitive Strategies

Recognizing and Using Formulas and Pattern

Use of formulas and patterns helps learners for comprehension and production of target language. It is observed that S2 has used this strategy frequently in all tasks. Following are some examples of patterns –

My name is....,I am studying...,I am very much interested....,I want to do....I decided to,I am from,It is done by the....,Following are some examples of formulas –

Good morning....,Success means satisfaction....,Opportunities to face more and more challenges....,Many times....,....give me according to your standard, Many times it is quite boring.... Such formulas and patterns have helped S2 to produce language and continue conversations in target language.

Using Resources for Sending and Receiving Messages

S2 refers dictionary for difficult words and to know correct pronunciation. In writing tasks when she doesn't remember suitable word she searches it on internet. Use of dictionary and internet is really a very good strategy to know more about target language.

S3, S4 and S5 have also used this strategy to improve vocabulary and speaking and writing skills. Following are the responses given by them in retrospective interviews:

S3:“On my part I read novels and check meanings of difficult words in dictionary. Sometimes I face grammar problems so to improve grammar and vocabulary I read English newspaper. I watch English movies with subtitles deliberately to improve my pronunciation. I repeat my favorite dialogues again and again. When I repeat difficult words, it becomes natural for me to utter those words in conversation and this task also helps me a lot in improving my pronunciation”.

S4: “I watch news daily, read newspapers. When my teachers speak in English I listen to them carefully. I use dictionary to see meaning of difficult words”.

S5:“I think in English every time. I have been reading a lot of novels since the time I was in school. Apart from that I read newspaper and see meaning of difficult words. To improve English, speaking and listening is very important”.

It shows that S3, S4, S5 are conscious about learning language and use various useful strategies to improve their speaking and writing skills.

Practicing Naturalistically

S1, S3 and S5 have used this strategy while learning English language. The following examples show their use of English in day today communication.

S1: “I communicate with my parents and relatives in English. Most of my friends are from convent background, so, I chat with them in English. Right from school, I started giving speeches, I got to learn all many things apart from that.

S3: “I always find opportunity to use language in various communicative situations. Usually I speak in English with his friends. I write e-mails to his friends in English and does anchoring in English for technical and cultural program. Teachers should take practice of e-mail writing on computers because it will help students to understand exact format and etiquettes of writing e-mails”.

S5: “I know English is important to me and to improve it I speak in English with my friends”.

It shows that these students use various opportunities to practice language naturalistically.

Taking Notes

S3 and S5 are in habit of taking notes and jotting down points for public speech, presentation and report writing. When teachers give instructions, they write those in their notebook and refers it when needed. These notes help them to perform better.

Translating

Though S3 has done his schooling in English medium he thinks in his mother tongue (Marathi) and translate it in English. Similar to him S5 also thinks in Marathi and translates those thoughts in English. In retrospective interview she said,

S5“While completing tasks I was thinking in Marathi and translating it in English. I was not remembering English words so I was taking pauses”.

III. Use of Compensation Strategies

Adjusting or Approximating Messages

Though S1 takes many efforts to remember key words in presentation and speeches sometimes she could not remember some key concepts or words. At that time she tries to adjust message, make it short or skip that part and goes to next part.

S1: I just made a quick revision, or I just remembered the points that in which order I have to go. When I went there some of the key words I forgot so there was an awkward pause in between. But then I continued with next point. I didn't try to remember that point I continued with the next point otherwise the awkward pause would have occurred”.

The above situation shows how conscious S1 is about delivering a speech or presentation. She knows very well that awkward pauses can hamper her performance, so she diligently skipped the part that she was unable to remember and picked next point. It reflects that she is able to handle such situations by adjusting or approximating messages.

S2 has used this strategy to compensate her deficiencies in use of vocabulary and grammar.

Here are some examples of this strategy-

S2: I have ... I have goal to research in umh... umh... electrical umh... networks and telecommunication system.

S2: Umh... my last goal was umh... was a project on anroid.

In first example actually, she wanted to talk more about electrical networks and telecommunication system, but she was not confident to talk about that. She was anxious and worried about making mistakes. In second example also, she could not explain her project. In third example, though she selected easy topic she was taking too many pauses and fillers. It happened may be lack of preparation or anxiousness.

S3 and S5 also used this strategy as they were not getting appropriate expressions at the time of speaking.

Using Circumlocution

It is found that S1 has given lengthy description to explain simple thing. For example, she was asked in mock interview session how do you define success?

S1:“Success is umh... a satisfaction actually umh... not just earning money is success. Success is when ... umh... you are happy; you are satisfied umh... and

you have got your aim the one you were striving for, you have got that aim and even you are satisfied that is your success.

It is observed that S3 tend to describe or explain any situation. Instead of telling it briefly, he goes on explaining. Here are some examples –

I1: Tell me about yourself.

S3: My name is XYZ and I am Mechanical engineer. Graduate from ABC institute. I am ... I am... I have completed my MBA from Pune university and I am ... I have worked as junior engineer in L&T company and I have that two and half years of experience and after that I thought that I needed to do some research because I have been presenting paper in international level so for that reasons I have just left my job half and just now I have completed my research and I thought that to convince (fulfill) my daily needs I think I need a job.

Avoiding Communication Totally or Partially

S2 was using this strategy frequently in all the oral tasks. In mock interview when she was asked to explain the meaning of Extc.

S2: “Extc engineering consists of study of electronics devices, networks, instruments, which are necessary umh... umh... for different purposes and In ...in...telecommunication there are many applications of telecommunication”.

Here she wanted to continue and talk about those many applications of telecommunication, but she thought that she would make mistakes, so she left that part unfinished. For the question are you a team player she just replied ‘yes’. Here she could have given examples of her team work. Because in job interview it is expected from candidate to give supportive examples, but she kept mum.

There are lots of instances which show that S5 avoids communication totally or partially.

I2: What type of project you have done?

S5: I done the umh... different types of information of different types of machines.

R: Why should we hire you?

S5: Because my education .. qualification as well as my umh... personality.

I1: Do you have any work experience?

S5: No I am fresher.

Above examples show that, she wanted to complete this task hurriedly. She didn’t take efforts to think and answer properly. She tends to avoid communication totally or partially.

Selecting the Topic

For public speech, S2 selected topic on her own. The topic was e-learning vs classroom learning.

S2:“I was very much anxious, and I never thought that I would speak in front of audience. I was very much conscious because many pauses occur in my speech. While delivering speech you have to stand, and everyone looks at you. So to get confidence I selected this easy topic”.

So here S2 has revealed her hidden feelings of being anxiousness in public speech. It may be because of anxiety she experiences during oral tasks.

When S5 came to know that she has to give public speech in front of her teacher and classmates she became very much anxious. She asked teacher whether she has choice to select a topic. Her topic for public speech was computer and its components.

S5:“I was too much anxious actually I was shivering, I knew that I could not give speech in front of my friends. So I selected this easy topic”.

It shows that her anxiousness and fear hamper her performance in oral tasks.

Getting Help

S3 was asked in retrospective interview that what he does when he doesn't get words in oral tasks.

S3 “I take a pause and asks audience what can we say”.

S4 takes help from teachers and his friends when he faces problems While preparing his speech he took help from his friend. To prepare his speech he first wrote his points and discussed it with his friend. His friend added some points in his speech.

IV. Use of Metacognitive Strategies

Paying attention

S1S2 are very much attentive in class as well as in practical sessions. She listens teachers' instructions carefully and solves tasks accordingly.

When other students give public speeches, face mock interviews, give presentations, they listen to them very carefully. When asked they reported that, when they pay attention and listen other students performing better they think when these students can perform well then why not they? So, they observe others to get a guideline.

Self-Monitoring

This strategy includes monitoring one's own learning and correcting errors too. While delivering presentation,

S1 said, “We have to prevent ...” and then corrected it “We have to take steps to prevent and reduce...”

According to her second one sounds better so she corrected it.

S2 has used this strategy while facing mock interview.

S2: I am very much invested sorry interested in....

S2: At that time we umh... sorry it was team project.

In letter writing also first she was using full block but as she was unable to remember its features she cancelled using that block and used semi block

S5 has used this strategy in following examples.

I3: In which situation you were a team player?

S5: Umh... I have been the CR of my class in my 11th and 12th standard. So that worked as team we worked as a team.

S4 monitors his learning. Here are some examples where he corrected himself.

“... That’s the reason I am applying for you... for your company.

“Being a member of a group sir I very well know that working in a group it develops umh... or it brings out the best result which you can bring working individually....”

Planning for Language Task

S3 uses this strategy in all oral and written tasks. In retrospective interview of mock interview task, he said,

S3:“Actually I got less time for preparation, if I would have got more time then I could have performed well and I could control on my unnecessary pauses”.

According to him preparation and planning of doing any task is important. For letter writing he first read the question carefully. Then he selected full block to write this professional letter. Then he tried to remember all necessary elements and main body or content of the letter.

To perform any oral and written task S4 does planning of it. In retrospective interview of mock interview task, he said,

S4: “I have faced interviews before. As I am interested in army after twelfth standard I faced two three interviews so I thought it is easy task. But at the time of actual interview I became anxious. I was mentally prepared to answer questions but felt nervousness and anxiety. I read all the questions carefully and tried to think expected answers”.

About letter writing task he said,

S4: “It was complain letter so I assumed myself as a manager of a company and tried to understand exact situation and subject matter. Then I thought about layout of a letter and all essential elements. Then with all this information I could complete my task.

S6 has used this strategy in oral as well as written tasks. In retrospective interview about mock interview task she said,

S6: “Actually the time I got for thinking I just thought about the questions. I didn’t think in deep just an overview of what I want to say but when they (interviewers) started asking me questions I just said whatever comes into my mind”.

Above mentioned thoughts of S6 reflects that she does planning to do any task given to her.

Identification of the Purpose of the Task

Identifying the purpose of completing task is very much essential. S4 first tries to understand the purpose of task as well as its formality level. According to him when he understands the purpose

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and formality level he can make further planning of using language for that task. For oral and written tasks, he thinks about the purpose.

V. Use of Affective Strategies

Discussing Your Feelings with someone else

S1 tends to discuss her language learning experiences with other students. While taking lunch or dinner with her friends she share her experiences; talks about her participation in GD, public speech and presentation. She intends to take suggestions from her friends.

Taking Risks Wisely

While writing letter initially S1 was confused about the place of sender's and receiver's address. In retrospective interview she said:

S1:“I was confused about the place of sender's and receiver's address. Later on I decided and wrote both addresses that were a slow process but once I wrote both addresses and started writing fast”.

In retrospective interview S5 was asked which part of report writing she found difficult to write and how did she solve that difficulty. She said:

S5: “Actually the findings I wasn't sure whether to put percentages or because my neighbor she was putting something else in findings but to my knowledge findings require what you have found what you have realized so that I thought percentage would be appropriate. So I thought about findings and solve that difficulty on my own.

Using Deep Breathing and Meditation

AsS3 told frankly that he faces anxiety many times before performing any task, researcher asked him what he does to remove it. So he answered,

S3:“I take deep breathing some time before my speech and while I go on stage. It helps me feel relaxed. Many times I meditate and think positive and I get confidence”.

Encouraging Yourself

S4 encourages himself by making positive statements. When his friends speak better than him, he encourages himself by saying “I should also speak like him/her”.

VI. Use of Social Strategies

Asking for Clarification or Verification

It is observed that S1 never completes any task by keeping some doubts in mind. She always asks questions to her friends or teachers and tries to clear doubts. For example, when she was given a task of an email she was confused about the format/ structure- whether just to write main body or all the details. So, she called researcher and cleared all her queries.

Asking for Correction

S1 was curious about knowing her performance in public speech presentation and other tasks. She was always asking to give feedback and corrections/ suggestions after her performance.

Cooperating with Peers

S1 is very much cooperative. As she is good speaker of English, she helps those students who are poor in speaking and writing tasks. She did her project presentation in a team. She always tries to start conversation in English and forces her friends to speak in English. When asked in retrospective interview that whether she likes to take help from her teachers, friends to improve language, she replied,

S1: “Yes of course, when I speak with them in English it really helps me, alone I can’t improve”.

S2 has many friends and she always does all tasks and group activities with them. She shares her problems in language learning with them. Whenever she faces difficulties in doing any task she prefers to discuss that with them.

Conclusion

The qualitative analysis of the select engineering undergraduate students produced several key findings. The participants reported the frequent use of metacognitive strategies to manage their learning and increase exposure to English input. Hence, English teachers can use class time to help students learn effective metacognitive strategies to plan and organize their language learning so that they can continue on their learning outside of the classroom as well. Though memory strategies are very much useful to students to remember the content more efficiently and affective strategies help learners to reduce their anxiety, and take risks in language learning, these selected students used them very less. Moreover, use of social strategies is also not remarkable.

It can be concluded from the study that students of engineering colleges, and other ESP courses students also, should be made aware about using language learning strategies effectively. For this, there is a need of providing such training to students as well as to ESP teachers formally. The researcher suggests to add a separate topic on language learning strategies in the syllabus of undergraduate engineering courses and advise the teachers teaching to such students to use various active learning strategies such as think-pair-share, team-pair-solo, group discussion, problem based learning, seminars, interviews, diary writing, etc., through which they can make the students use various language learning strategies.

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Dr. Sunanda M. Shinde

School of Liberal Arts
Sanjay Ghodawat University
Kolhapur -416118
Maharashtra
India
sunandagpatil@gmail.com

Dr. Mahesh B. Shinde

KIT’s College of Engineering (Autonomous)
Kolhapur-416113
Maharashtra, India

Demonstrative Reference in Manipuri

Huiningshumbam Surchandra Singh, Research Scholar
Department of Linguistics, Manipur University

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Abstract

The Manipuri demonstratives which are usually found to occur at the sentence level are *asi~məsi* and *ədu~mədu*. They can be used at the discourse level with the sense of proximal and distal. The Manipuri demonstrative *asi~məsi* is used to refer to something or someone which is in front of the speaker himself and *ədu~mədu* to refer to something or someone which is far away from or beyond the eyesight of the speaker. The Manipuri demonstratives can be used to refer to person in certain context. A crucial point to note regarding the use of the demonstrative reference for person is that they are mainly adopted in the derogatory speech only. An extended use of these demonstratives is that the demonstrative *asi~məsi* can be used to refer to the part of the utterance of the speaker himself whereas *ədu~mədu* to refer to the utterance made by another speaker. Now the demonstratives which are making reference contribute a lot to the making of a cohesive Manipuri discourse.

Keywords: Manipuri, demonstrative, proximal, cohesive, derogatory speech, reference.

Introduction

Manipuri which is locally known as Meiteilon is mainly spoken in the state of Manipur which is situated in the North-eastern India. It is also spoken in other Indian states like Assam, Tripura, Mizoram and in the countries like Burma and Bangladesh. Manipuri has become the lingua franca among the speakers speaking different dialects of Manipur. Since 20th August, 1992 Manipuri had become the first TB (Tibeto-Burman) language which had got the recognition as an eighth scheduled language of India.

In the classification of TB languages of the Sino-Tibetan family, Manipuri is placed in Kuki-Chin proper separately by Grierson-Konow (Grierson-Konow 1903-1928), in Meitei branch of Kukish section by Shafer (Shafer 1974), Manipuri is placed in Kuki-Naga (Benedict 1972). According to Benedict, Manipuri, the state language, shows the significant points of contact with Kachin as well as with Kuki-Naga. In the classification of DeLancey, Manipuri is the part of a distinct sub-branch in TB which he calls Mikir-Meitei where both the languages Mikir and Meitei are closely related to the Naga and Kuki-Chin branches (DeLancey 1987).

Manipuri shares genetic features of TB languages. Some genetic rather than areal features shared by the Tibeto-Burman languages include phonemic tone, SOV (SUBJECT-OBJECT-VERB) word order, agglutinative verb morphology and the tendency to reduce disyllabic forms to monosyllabic ones (DeLancey 1987). Even though Manipuri exhibits many of these features, it is a typical language in some ways, i.e. pronominal marking on verb, which is considered to be an original TB trait is not present in Manipuri. However there is nominal pronominal marker which is regarded as the TB pronominal feature. Manipuri has the extensive verb morphology with a great number of

suffixes and there is no watertight compartment between morphology and syntax. And in word-formation compounding is more productive.

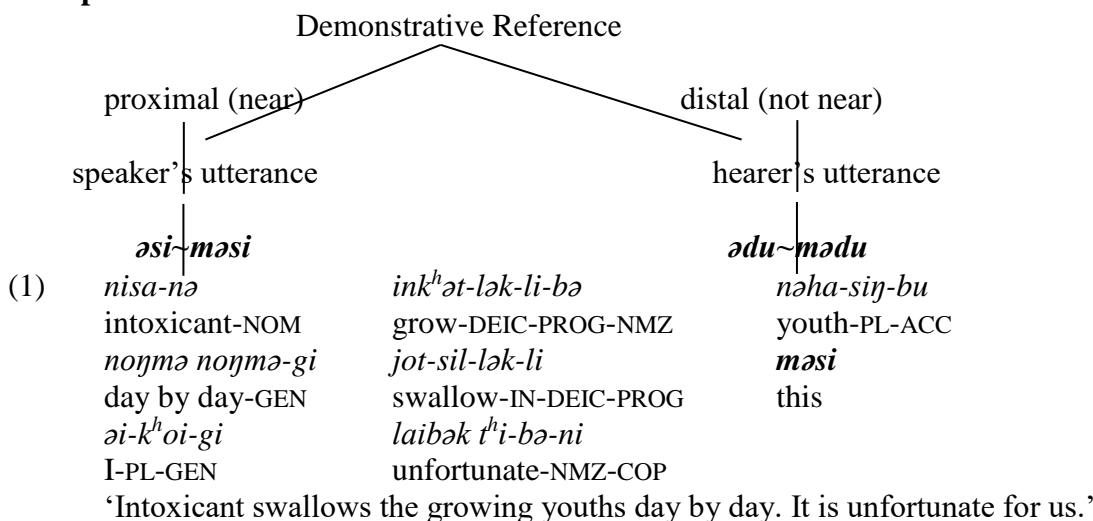
Demonstrative Reference

Reference indicates a relationship of identity which exists between the two grammatical units. In terms of linguistic system, it is a relation on the semantic level. Reference is derived from the general underlying notion of recoverability of meanings from the environment. Demonstrative reference is essentially a form of verbal pointing. The speaker identifies the referent by locating it on the scale of proximal and distal. The Manipuri demonstratives are *asi~masi* ‘this’ (proximal) and *adu~madu* ‘that’ (distal). Both of them have the sense of proximal and distal as demonstratives generally have either in space or time. Now these demonstratives are used to refer to the referent i.e. referring endophorically to something which is in the discourse itself but not to the referent i.e. the existing person or thing available in the physical world and which is exophorically referred. They show the meaning relation between the two linguistic elements i.e. the demonstrative and the referent. The demonstrative *asi~masi* is to denote that the person or object being spoken of is nearer or currently seen or known to the speaker or a topic of the conversation whereas the demonstrative *adu~madu* is denoting someone or something not present or far away from the speaker at the time of the speech. Here these demonstratives are studied mainly focusing on how they are endophorically referring to a referent which is available within a particular discourse and how they are contributing to the making of a discourse.

Proximal and Distal

The demonstratives *asi~masi* and *adu~madu* refer anaphorically or cataphorically to the referent mentioned somewhere within the discourse. Now the demonstratives are studied from the perspective that they are employed to refer endophorically to the referent within the discourse but not exophorically referring to the referent of physical entity which is outside the discourse. Even when they are used to refer endophorically to the referent that is available somewhere within the discourse, the sense of proximal and distal is still accompanied with them. For the purpose of referring to the immediate utterance produced by the speaker himself only the demonstrative *asi~masi* (proximal) has been used whereas the demonstrative *adu~madu* (distal) to refer to the immediate utterance made by another interlocutor. It is shown in the following figure.

Figure 1
Manipuri demonstrative reference



- (2) *əi-di* *tʰəbək-si* *jam-nə* *tʰu-nə* *paŋtʰok-pə*
 I-PART work-DET very-ADV quick-ADV perform-NMZ
pam-i *məsi-də* *nəŋ-gi* *kəri* *mot* *ləi-φ*
 like-SAM this-LOC you-GEN what opinion have-SAM
 ‘I like to do the work very soon. What is your opinion in it?’
- (3) *i-ca-nupa* *əni-mək* *tʰəbək* *təu-re*
 1P-offspring-man two-EMP job do-PERF
əsi-mək-ni *əi-nə* *məŋ-jə-bə* *məŋ-su*
 this-EMP-COP I-NOM dream-REF-NMZ dream-too
 ‘Both of my sons have got job. This is what I have dreamt too.’

The examples (1-3) are the excerpts of little discourse which are made by the combination of different utterances made by a single speaker. Now it is clearly revealed that the demonstrative *əsi~məsi* is used to refer proximally to the utterance which is in the preceding part of the discourse that is produced by the speaker himself. In the example (1) *məsi* refers to the preceding utterance i.e. *nisanə inkʰətləklibə nəhasiŋbu noŋmə noŋməgi jotsilləkli* ‘Intoxicant swallows the growing youths day by day’. In the same way *məsi* in the example (2) also refers to the preceding utterance *əidi tʰəbək-si jamnə tʰunə paŋtʰokpə pami* ‘I like to do the work very soon’ which is made by the speaker himself. In the case of example (3) the demonstrative *əsi* is referring to the utterance *icanupa ənimək tʰəbək təure* ‘Both of my sons have got job’ that is in the preceding part of the discourse.

- (4) A- *həujik-ti* *nəha-siŋ-si* *nisa* *jam* *ca-nə-re*
 now-PART youth-PL-DET intoxicant very eat-REC-PERF
 ‘Now the youths eat intoxicant very much.’
 B- *mədu* *ə-pʰə-bə-di* *nətte*
 that ATT-good-NMZ-PART not
 ‘That is not good.’
- (5) A- *ŋərəŋ-di* *pulis-nə* *satrə-siŋ-du* *pʰu-kʰə-re*
 yesterday-PART police-NOM student-PL-DET beat-DEF-PERF
 ‘Yesterday the police had beaten the students.’
 B- *mədu* *təu-roi-də-bə-ni*
 that do-NPOT-NEG-NMZ-COP
 ‘That should not be done.’

The examples (4) and (5) are the excerpts of discourse in which the two speakers are interacting in each of the conversational discourses. In the case of the example (4) the speaker B uses the demonstrative *mədu* in his utterance to refer back to the utterance of the speaker A i.e. *həujikti nəhasiŋsi nisa jam canəre* ‘Now the youths eat intoxicant very much’. Here the demonstrative *mədu* is referring back to the speaker A’s utterance. In example (5) the speaker B uses the demonstrative *mədu* to refer back to the speaker A’s utterance i.e. *ŋərəŋdi pulisnə satrəsingdu pʰukʰəre* ‘Yesterday the police had beaten the students’. These two examples show that the demonstrative *mədu* is always used to refer distally to the referent that is present in the utterance of a discourse made by another speaker. In such way these demonstratives are used for making demonstrative reference by bringing a meaning relation between the demonstrative and the referent being referred to. Both of them are functioning anaphorically to refer to another element in the discourse in terms of showing meaning relation.

Another important use of these demonstratives is to indicate whether something to which the presupposed item (referent) refers is within the eyesight of the speaker or not. The demonstrative *əsi~məsi* is mainly used to refer to the referent representing something or someone which is in front of the speaker whereas *ədu~mədu* is employed to refer to the referent representing someone or something which is beyond the eyesight of the speaker. Exophorically the demonstrative *ədu~mədu* is used to refer to something which is within the eyesight of the speaker but far away from him. The exophorical use of these demonstratives is not discussed here because they refer to the referent which is outside the discourse. Only the endophorical use of these demonstratives is discussed because they are deployed to bring cohesion to the discourse. Some examples are illustrated here as follows.

- (6) *a-dəgi* *lai-si-nə* *kəna-gi* *məsi-su*
 there-ABL picture-DET-CONT who-GEN this-also
ibuŋo-nə *jek-pə* *nəttə-ra*
 man-NOM draw-NMZ not-INTR
 ‘Whose is that picture? Is it not drawn by you?’
- (7) A- *əi-nə* *nəŋ-gi* *gari* *ə-nəu-bə* *əmə*
 I-NOM you-GEN vehicle ATT-new-NMZ one
ləi-rək-lə-bə-ni
 buy-DEIC-PERF-NMZ-COP
 ‘I have bought a new car for you.’
 B- *əsi-nə* *əi-ŋon-də* *kəri* *kannə-gəni*
 this-NOM I-DIR-LOC what useful-NREAL
əi-gi-di *əmə-su* *ləi-ri*
 I-GEN-PART one-also have-PROG
 ‘What is it useful to me? I have one too.’
- (8) A- *ŋəraŋ-di* *əi-k^hoi* *siruilili* *jeŋ-lu-i*
 yesterday-PART I-PL shirui lily look-DEIC-SAM
 ‘We had gone to see shirui-lily yesterday.’
 B- *mədu* *jam* *p^həjə-rəm-lə-gəni*
 that very beauty-AC-PERF-NREAL
 ‘That would be very beautiful.’
- (9) A- *əi-di* *ŋəraŋ-gi* *p^hurit-tu* *pam-i*
 I-PART yesterday-GEN shirt-DET like-SAM
 ‘I like yesterday’s shirt.’
 B- *əi-di* *mədu* *pam-de*
 I-PART that like-NEG
 ‘I don’t like that.’

The role of the demonstratives as demonstrative reference in the above given examples (6-9) are described here. In the example (6) *məsi* which is in the second utterance is referring to the referent (antecedent) *lai* ‘picture’ that functions as presupposed item in that discourse and at the time of his speech the referent *lai* which is the physical entity is in front of the speaker. The same thing happens in the example (7) that *əsi* in the utterance of the speaker (B) is referring to the referent *gari ənəubə əmə* ‘a new car’ that is in the utterance of the speaker (A) and it is also in front of the speaker (B). In the examples (8) and (9) different things happen that *mədu* in the utterance of the speaker (B) of example (8) refers to the referent *sirui lili* ‘shirui lily’ which is in the utterance of the speaker (A) and beyond the eyesight of the speaker (B) at the time of his speech. The demonstrative *mədu* in the

utterance of the speaker (B) in the example (9) is referring to the referent *p^hurit* ‘shirt’ in the utterance of the speaker (A) which is not in front of the speaker at the very moment of speaking.

Referring to Person

Generally, the demonstratives *asi~māsi* and *adu~mādu* are used to make reference to non-human things. Now they can be employed to refer to person in a certain context. The demonstrative *asi~māsi* is used to refer to the person who is within the range of the speaker’s eyesight whereas the demonstrative *adu~mādu* intends to refer to those which are beyond the eyesight of the speaker. Even though they are exophorically referring to the person, at the same time they are anaphorically (endophoric) referring to the referent that is in the preceding part of the discourse. A very important point to note regarding the use of the demonstrative reference for person is that they are employed only in the context of making a derogatory speech. As they have such a function of making reference, they are treated as one of the cohesive devices which bring cohesion in a discourse. In such a way they play a vital role in making a cohesive discourse. For a more vivid illustration of the above given fact, some examples are here as follows.

- (10) A- *tomba-si som-də lak-le əi-di cət-lə-ge*
 Tomba-DET this side-LOC come-PERF I-PART go-PERF-INT
 ‘Tomba has come to this side. Let me go.’
 B- *māsi lak-lə-bədi wajau ŋaŋ-lə-rə-gəni*
 this come-PERF-CPART boastful speech speak-PERF-DEIC-NREAL
 ‘If this man comes, boastful speech will be delivered.’
- (11) A- *nə-ca-nupa-du ləmbi-də ju ŋau-həu-re*
 2P-offspring-man-DET way-LOC wine drunkard-INC-PERF
 ‘Your son was on the way being drunk.’
 B- *mādu-də si-rəgə əi pel-lə-gəni*
 that-LOC die-CPART I satisfy-PERF-NREAL
 ‘I will be satisfied if he dies.’

From the above given two examples it has been clearly seen that the demonstratives *asi~māsi* and *adu~mādu* are anaphorically referring to their respective referents in the discourse. In the example (10) *māsi* in the utterance of the speaker (B) refers to the noun *tomba* that is the referent in this discourse. Normally it is not decent to use the demonstrative to refer to the person. Here the speaker B uses the demonstrative *māsi* to refer to the referent *tomba* as his speech is a derogatory and a disrespectful one. So, *māsi* is interpreted by recourse to the referent *tomba* which is in the utterance of the speaker A. The demonstrative *mādu* in the utterance of the speaker (B) of the example (11) is anaphorically making reference to the referent *nəcanupa* ‘your son’ in the utterance of the speaker (A). Here the speaker B is making an insulting speech by using the demonstrative *mādu* for the referent *nəcanupa* which refers to the person. It is the way of showing anger to his son by using this demonstrative. This demonstrative has got its interpretation with the help of the referent (antecedent) *nəcanupa*. Both of them show a meaning relation between each referent and demonstrative.

Extended Reference

Demonstratives can refer to the extended text, including text as ‘fact’. They can be used to refer to the utterance that is the part of a discourse i.e. the referent of the demonstrative is the text itself. They can function either cataphorically or anaphorically to refer to the referent that is available somewhere in the discourse. For example:

- (12) A1- *məsi* *t^hok-nəbə* *nəŋ-nə* *sil-li-bə-ni*
 this happen-PUR you-NOM organize-PROG-NMZ-COP
 ‘You are planning to happen this.’
 B- *ədubu* *kəidəurəge* *əmuk-tə-di* *han-nə*
 but what happen once-only-PART first-ADV
 hai-u
 say-COM
 ‘But tell me first what has happened.’
 A2- *nə-ca-nupa-du* *jum* *t^hadok-ləgə* *cət-k^hə-re*
 2P-offspring-man-DET home leave-CPART go-DEF-PERF
 ‘Your son had gone leaving home.’
- (13) A- *ram-du* *jam-nə* *p^hə-bə* *ə-cəm-bə*
 Ram-DET very-ADV good-NMZ ATT-innocent-NMZ
mi-ni *hai-φ*
 person-COP say-SAM
 ‘It is said that Ram is a good and an innocent man.’
 B- *mədu* *əi-di* *t^həjə-de*
 that I-PART believe-NEG
 ‘I don’t believe that.’
- (14) *nəŋ-nə* *əi-gi* *t^həbək* *əsimə-təŋ* *təu-bi-u*
 you-NOM I-GEN work this one-only do-HON-COM
məsi *ja-rə-bədi* *əi-nə* *nəŋ-gi* *mətəŋ*
 this agree-PERF-CPART I-NOM you-GEN help
soi-də-nə *paŋ-gəni*
 mistake-NEG-ADV help-NREAL
 ‘Please do this work for me. If you agree with this I will surely help you.’

In the example (12) the demonstrative *məsi* is cataphorically referring to the referent that is in the second utterance of the speaker A2. The referent of *məsi* is the utterance made by the speaker A2 i.e. *nəcanupadu jum t^hadokləgə cət-k^həre* ‘Your son had gone leaving home’. The demonstrative *mədu* in the utterance of the speaker (B) of the example (13) is anaphorically referring to the text of the speaker A’s utterance i.e. *ramdu jamnə p^həbə əcəmbə mini* ‘Ram is a good and an innocent man’. The demonstrative *məsi* in the example (14) is also anaphorically referring to the preceding text of the utterance of the speaker. Here, the referent of the demonstrative is the text *nəŋnə əigi t^həbək əsimətəŋ təubiu* ‘Please do this work for me’. From the above given examples, it is truly clear that the demonstratives *məsi* and *mədu* can refer to the text. That means the text should be the referent of the demonstratives. They can be used either anaphorically or cataphorically. In this way also, the demonstrative reference can function as one of the cohesive devices. In fact, they have taken a great role in making a cohesive Manipuri discourse.

Conclusion

The Manipuri demonstratives *əsi~məsi* (proximal) and *ədu~mədu* (distal) which are exophorically used are now endophorically referring to the linguistic item (referent) which is available in the discourse itself. The demonstrative *əsi~məsi* is used to refer endophorically to the utterance made by the speaker whereas the demonstrative *ədu~mədu* is referring to the immediate utterance of another interlocutor. Still the sense of proximal and distal is accompanied with these demonstratives even when they are endophorically used. These demonstratives cannot be interchangeably used; otherwise the sense of proximal and distal has to be misinterpreted. In fact the

demonstratives are usually referring to the linguistic item which represents the non-human thing but in the context of the derogatory speech they are used to refer to the referent which represents the person (human being). Here comes out the fact that the demonstratives are also used to refer to the utterance which is the part of the discourse within which they are used. The fact that comes out from the present study as a conclusion is that the Manipuri demonstratives which are usually used exophorically are again used endophorically. This is the new dimension of the distribution of the demonstratives in Manipuri discourse which was not explored so far.

Abbreviations

1P	first person	DEF	definitive
2P	second person	DEIC	deictic
ABL	ablative	DET	determiner
AC	action coordinator	DIR	directive
ACC	accusative	EMP	emphatic
ADV	adverb	GEN	genitive
ATT	attributive	HON	honorific
COM	command	IN	inward
CONT	contrastive	INC	inceptive
COP	copula	INT	intensive
CPART	conjunctive particle	INTR	interrogative
LOC	locative	PERF	perfective
NEG	negative	PL	plural
NMZ	nominalizer	PROG	progressive
NOM	nominative	PUR	purposive
NPOT	non-potential	REC	reciprocal
NREAL	non-realisation	REF	reflexive
PART	particularization	SAM	simple aspect marker

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Huiningshumbam Surchandra Singh
Research Scholar
Department of Linguistics
Manipur University
Imphal
Manipur
India
boinao86@gmail.com



A Study on Developmental Language Disorder in Children with Special Reference to Dyslexia

Dr. Syam S.K., M.A., M.Phil., Ph.D.

Abstract

Language is a code in the respect that it is not a direct representation of the world, as a drawing or a photograph might be. It is a socially showed code in the respect that, to qualify as a language, a group of people must know the same code and use the same conventions or rules to generate and to understand the symbols of the language. Language disorders are a term that represents a heterogeneous group of developmental/ acquired disabilities. Language disorders are a term that represents a heterogeneous group of developmental or acquired disabilities principally characterized by defects in comprehension, production, and or use of language. Language learning and use are determined by the interaction of biological, cognitive, psychological and environmental as well as social factors.

Key words: Cognitive, Disorders, Alexia, Dyslexia, Syntactic, Graphemes, Form, Content, Use

1. Introduction

1.1 Language

Language is a social code that uses a conventional system of arbitrary symbols to represent ideas about the world that are meaningful to others who know the same code. Language uses arbitrary symbols in the respect that words and their components and combinations generally deal no physical resemblance to the concepts they represent except for some onomatopoeic words like buzz, click, etc.

Language is defined by the committee on Language; American Speech Language Hearing Association (1983) is Language is a complex and dynamic system of conventional symbols that is used in various modes for thought and communication. Contemporary views of human language hold that:

- Language evolves with in specific historical, social and culture contexts;
- Language as rule governed behaviors, is described by at least five parameters- Phonologic, morphologic, syntactic, semantic and pragmatic
- Language learning and use are determined by the interaction of biological, cognitive, psychological and environmental as well as social factors.
- Effective use of language for communication requires a broad understanding of human interaction including such associated factors as nonverbal, motivational and socio-cultural roles.

The association of arbitrary symbols and abstract meaning is particularly difficult for some children with language disorder. For some, the problem seems to be confined primarily to attaching meaning to bound morphemes, such as plural and possessive endings. These are tied closely to the form of language. For others, the problem extends to content vocabulary. Children with Autism have particular difficulty in acquiring language symbols that represent conventional meanings. These children are more likely to use words and phrases idiosyncratically as 'giant words' is association with a particular situation.

A variety of systems may be used for subcategorizing language. Two distinct but compactable taxonomies are frequently by speech language pathologist and other specialists. Traditional set includes five Linguistic categories.

- Phonology**
- Morphology**
- Semantics**
- Syntax**
- Pragmatics**

Bloom and Lahey, 1978 gave a classification as follows

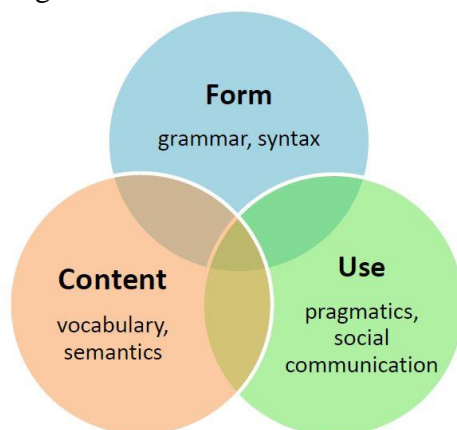


Fig 1

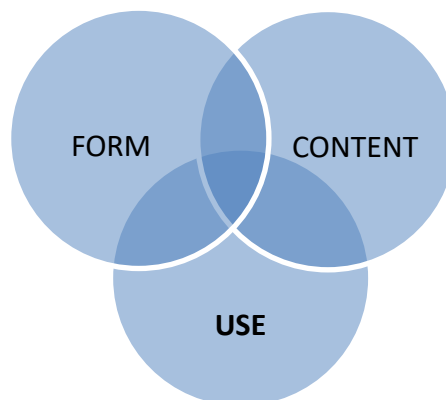


Fig 2

Language Disorder

Language disorders are a term that represents a heterogeneous group of either developmental/acquired disabilities principally characterized by defects in comprehension, production, and or use of language. Language disorders are chronic and may persist across the lifetime of the individual the symptoms, manifestations, effects and severity of problems change once time the changes occur as a consequence of context, content and learning tasks. (Bashir, 1989)

2.1 Dyslexia

This term Dyslexia was identified by an ophthalmologist Rudolf Berlin in 1887. In 1881, Dyslexia was discovered by Oswald Berkhan. Dyslexia is a developmental reading disorder. This is characterized by difficulty with learning to read. This includes Linguistics peculiarities like

Phonological awareness, Phonological decoding, language skills, auditory characteristics verbal efficiency etc. Dyslexia is the most recognized reading disorder and leaning difficulty. Childhood reading disability had some features in common with alexia, or 'word blindness'. Alexia is an acquired deficit in the ability to interpret written languages. The term Alexia without agraphiya was first used by the neurologist Dejerine in 1892. To contrast with the required condition, involving specific reading disability that the observed in children developmental alexia. The term Alexia then evolved in to the term Dyslexia, partially because the reading disability is rarely expressed as complete inability to read.

2.2 Characteristics of Dyslexia

The main characteristics of Dyslexia are average or above average intelligence, Reversals, transpositions and omissions in reading, spelling and speech, Difficulty leaning to read, as shown by one or more of the following:

1. Insertion of small words in reading.
2. Silent reading show when compared to intelligence
3. Oral reading resistant.
4. Poor word recall, and decoding skills.
5. Reading comprehension lost during struggle recognizes words.

Then, Difficult recalling images for individual letters and letter sequences readily, smoothly and accurately, Features sometimes observed include:

1. Spelling difficulty
2. Writing difficulty
3. Slow writing
4. Hesitancy in talking, with poor word retrieval
5. Difficulty expressing self, talking a lot but not getting to the point.
6. Particular difficulty recalling names of acquaintances or places.
7. Poor left-to-right orientation.

Then, Tendency to run in families, but can occur in isolated cases and lastly, Language difficulties appear in spite of adequate educational opportunities.

As defined dyslexia is a category which comes under the broader term 'Learning Disability'. The largest subgroup among the learning-disabled population is those children and adolescents identified as having deifies associated with learning to read and write. (Stanovich, 1986). Although most children learn to read as effortlessly as they learn to speak, regardless of the method used to teach them, a small proportion of children with no clearly identifiable, intellectual, physical or social disabilities, find it extremely difficult to learn to read or write. This perspective assumes that there are critical age-related cognitive and linguistic characteristics that interact with reading instruction and result is an inability to acquire reading skills. It is believed that the learner's cognitive linguistic abilities set the parameters for the child information's- processing capacities.

Reading requires acquisition and integration of different skills at different points in the process. The acquisition of these skills is dependent on the integrative functioning of cognitive abilities such as perception, attention, memory and their interface with linguistics variables. The difficulties of a particular language's traditional spelling system has a straight impact up on how difficult is it to learn o read that particular language. Language has its own special segments like sounds that are phoneme, morph such as word form sentence and its semantic forms. In neurological perspective different types

of writing system required different neurological aspects to read, write and speak. Because each writing system requires different part of the brain to process the physical system of the speech acts.

2.3. Definition

Goodman (1973) described reading as a ‘psycholinguistic guessing game’, in which reader samples only a minimal amount of the visual information, relying heavily on the redundancy of language to predict structures. To bridge the gap from print to meaning, the reader must engage a number of sub process that involve auditory, and visual perceptual abilities, cognitive abilities, language knowledge and past experiences. Reading performance can be viewed as a product of the reader’s cognitive and linguistic abilities, prior knowledge and mastery of specific reading skills. Reading performance reflect the interaction of these factors, each of which contributes collectively to the reading process and therefore to observable reading behaviors.

Although reading may start with print and the specific skills taught in the reading instruction, the level of reading efficiency demonstrated at any given point in the learning to read process is linked to the reader’s information processing capabilities within the different components of the model. Reading performance reflects the knowledge and competencies available to the learner and how these are activated and coordinated during reading process.

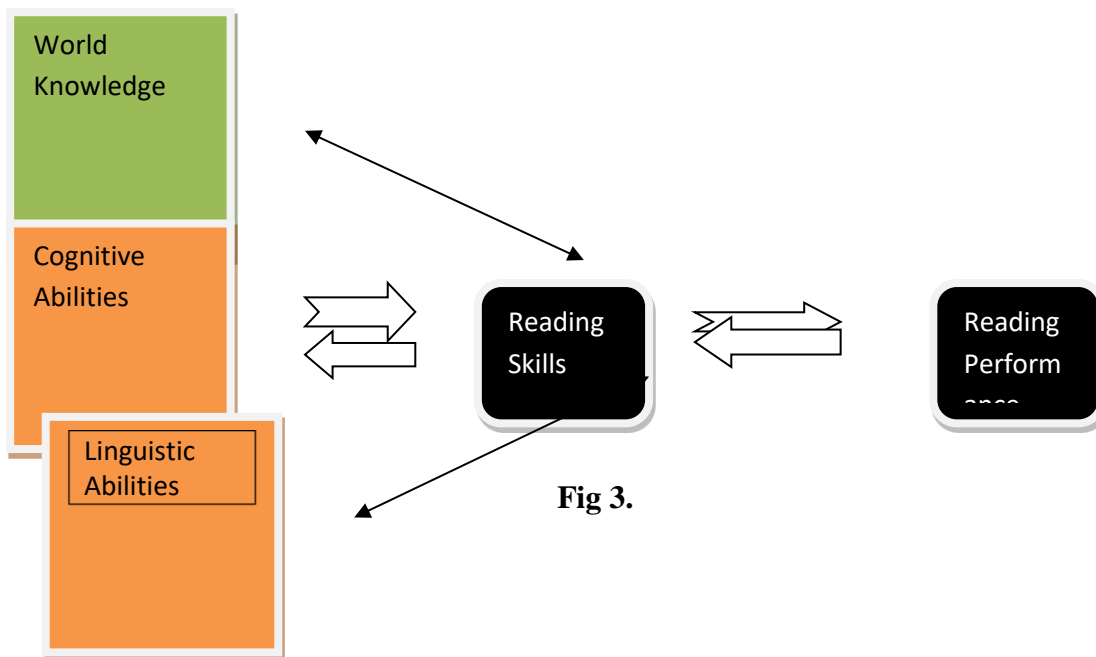


Fig 3.

In early childhood days, symptoms that correlate with diagnosis of dyslexia include delays in speech, mirror writing, difficulty in knowing directions and being easily distracted by background noise. In school aged children have had different problems including, difficulty in knowing rhythmic sound, syllables, individual sounds etc. Clearly, Young children have problems in recognizing letters, matching letters to sounds, pronouncing, school aged children have trouble with remembering spelling, fact and numbers, following a sequence and directions. And Teenagers and Adults are having problems with Reading aloud, understanding non-literal language, idioms, jokes, proverbs, etc. Dyslexia is very difficult to diagnose. There are many testing methods that determine the child’s functional reading level and compare it to reading potential which will be evaluated by an intelligence test. Some of the tests are game or puzzle type that helps the child to feel more comfortable. Also, parents should help the children in their reading.

3. Models of Reading

Theoretical prepositions that attempt to explain the process involved in reading follow two major approaches. They are termed as ‘bottom up approach’ and the ‘top down’.

3.1 Bottom-up Approach

This approach concludes that reading is the translation of written elements in to language (Perfetti, 1984). Bottom up emphasize lower level perceptual and phonemic process and their influence on higher cognitive functioning. According to this view, knowledge of the perceptual features of letters and of their correspondence to sounds aids word recognition and decoding. It assumes that child must learn to decode point into language. That is, child must be able to divide each word into phonemic elements also learn the alphabetical letters (graphemes) that correspond to the phonemes. Only when this is acquired, then other levels of reading such as retrieving meaning out of text is derived

3.2 Top-Down Approach

This approach emphasizes the cognitive task of deriving meaning from print. This approach is also termed as problem solving approach (Owens, 1996). Higher cognitive functions such as concepts, influences and levels of meaning, influence the processing of lower order information. The reader generates hypotheses is about the written material based on the world knowledge. The consent of the material in the text, and syntactic structures used. This model is also termed as ‘psycholinguistics guessing game’ (Goodman, 1976)

4. Intervention

Intervention to reading disorder states at the Phonological awareness. It is the awareness about the phonemes that is sound system (Chomsky, N.1965) in a particular language. First we have to create phonological awareness in a child with reading disorder.

In the early stages, we can provide necessary rhymes or alphabet song, it includes the minimal reorganization of letter names, shapes and sounds. Then next level of phonological awareness can be developed based on the rhyming words. The child will be given a word and the child has to make some rhyming words of the given word. The third level is the phoneme synthesis/ blending. For developing this level, we can provide blending task. The forth level is the segmentation task. In this stage, we can introduce the tasks for segmentation of sounds. The fifth level is the complex phonological awareness.

5. Conclusion

Research has found that early educational interventions are suitable before a child reaches seven years (or eight years) old. This is the most effective way of achieving long term improvements in their reading and writing. Interventions must focus on the phonological skills because it is the basic skill that could develop in the beginning. In the case of learning languages must follow the phonological skills. The language teaching as well as learning is a complex or challenging task. So it is difficult for acquiring language for a child with reading disorder. Because the children with reading impairment will show difficulty in reading as well as it will affect the child’s learning skills also. So the speech language pathologist have to identify the level at which the child is at and should emphasis on that level of reading using bottom-up or top down processing. In the case of older children, training with book is least effective than with computer. Because computers having visual images and very close to the thinking methods. Software for this purpose and word to text tutor, spelling analyzer and all function regarding that is connected with the computer and that will definitely make effective results. Making use of technology such as word processor, electronic devices etc are also used for Adults too. Most of the methods used to help children are also used for the adults with dyslexia.

Effective counseling should be done to the patients as well as the teachers who deal with children with dyslexia. The counseling should be realistic and satisfactory.

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Dr. SYAM SK, M.A., M.Phil., Ph.D.

Research Assistant
Linguistic Cell, Research Wing
Department of Development Studies
Directorate of KIRTADS
Government of Kerala, Calicut-17
Kerala, India
syamsivan@yahoo.co.in
drsyamsk@gmail.com

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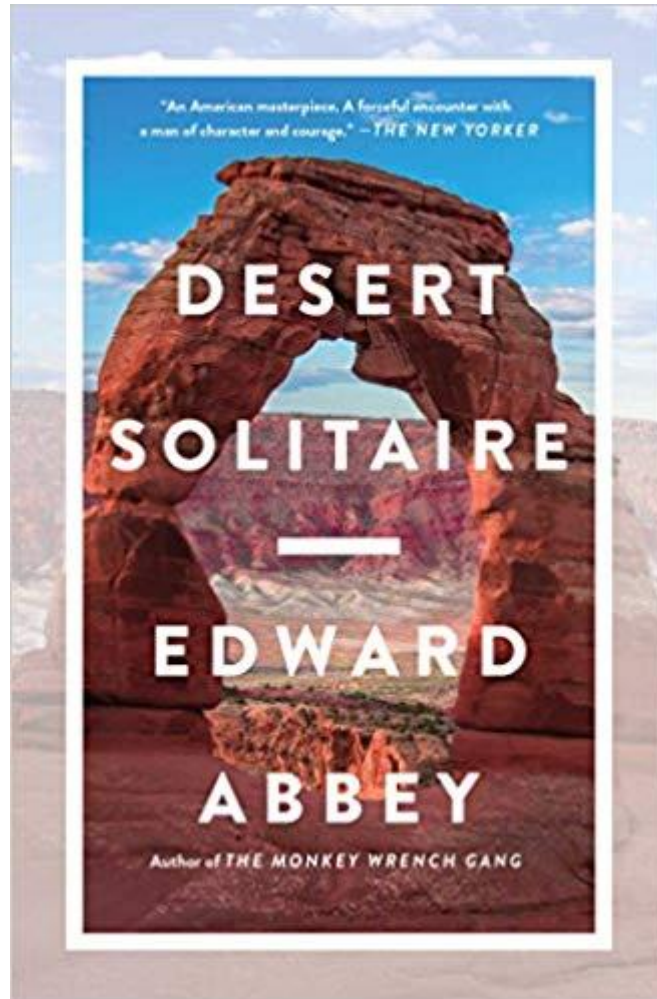
Dr. Syam S.K., M.A., M.Phil., Ph.D.

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A Study on Developmental Language Disorder in Children with Special Reference to Dyslexia

**Human Ethicality with Nature: A Critical Analysis of Edward
Abbey's *Desert Solitaire: A Season in the Wilderness***

K. Vaideki, Research Scholar and Dr. SP. Shanthi



Courtesy: https://www.amazon.com/Desert-Solitaire-Edward-Abbey/dp/0671695886/ref=sr_1_1?s=books&ie=UTF8&qid=1537955053&sr=1-1&keywords=Desert+Solitaire%3A+A+Season+in+the+Wilderness

Abstract

This paper proposes to draw anconnection between the significance of preserving the wild and achieving environmental justice for aninhabitable future in Edward Abbey's *Desert Solitaire: A Season in the Wilderness*(1968). This book is an expression of Abbey's undying and indisputable love for wilderness and anintense plea against its exploitation by the oil, mining and tourism industries. It is tough to restrict to a single genre, it can be read as a travelogue,a confessional memoir, or a book on nature. In this book, Abbey contends for the cultural and psychological importance of wilderness in

moulding an individual's identity. For Abbey, wilderness required not just as an escape from authority, but also for communing with nature. *Desert Solitaire* reflects an ethical concernment for the natural world. Using the parables of nuclear war, hints of a post-apocalyptic world, Abbey presents a world which is gradually coming under threat due to unchecked technological intervention.

Keywords: Industrialization, Nature, Wilderness, Environmental Justice, Ethics

Edward Abbey

Edward Abbey is a representative of the modern-day environmentalism of the twentieth century and seemingly a character who does fit next to the environmental forefathers Henry Thoreau and John Muir. Abbey's sources of inspiration are writers celebrating solitude and nature, the tradition started by Thoreau. The Thoreauvian legacy is apparent in Abbey's anti-government attitude and various acts of civil-disobedience and also in Abbey's patriotism. Abbey is a manifestation of Thoreau in the realities of the twentieth century.

Abbey though passionate about the American wilderness, does bring up issues of indigenous displacement caused by creation of such National Parks. With the rise of industrialization further changes are anticipated to be brought about within these National treasures. Abbey understands the need for tourism development in these lands, as it would lead to increased economic benefits, both for the government and the natives. Abbey, however, is against the use of automobiles within the parameters of the park as he feels that automobiles not only disturb the natural haven of the wild animals, but also rob the individuals of the opportunity to relish the elegance of nature.

Autobiographical Work, *Desert Solitaire: A Season In The Wilderness*

Abbey's landmark, autobiographical work, *Desert Solitaire: A Season in the Wilderness* (1968), is an expression of his undying, indisputable love for the wilderness and a passionate plea against its exploitation by the oil, mining and tourism industries. This book has a cult following even today. As subtitled *A Season in the Wilderness*, it chronicles Abbey's experiences of having worked as a Park-Ranger in the Arches National Monument in Moab near Utah during the 1950s and 1960s. *Desert Solitaire* becomes Abbey's first bestseller and earned him a lot of critical appraisal. It is hard to confine to a particular genre of writing, it can be read as nature writing, a confessional memoir or a travel narrative. It is a fusion of philosophy, power, humour, and beauty. In this book Abbey contends for the psychological and cultural significance of wilderness which he felt is essential for moulding the American identity. An unconventional and rebellious form of wilderness advocacy, *Desert Solitaire* is a perfect mix of environmental ethics and environmental justice problems that moves beyond the realm of human centrism. If one is trying to move into the uncharted territory beyond anthropocentrism then it would be good to have Abbey as a guide.

Protecting the Environment

For Abbey, writing is the only means to protect and preserve the environment from the forces of industrialization. Anecdotal and philosophical in its outlook, *Desert Solitaire* helps in gaining a deeper knowledge about the bond between man and nature by appealing to the aesthetic sensibilities of the reader and simultaneously evoking an ethical insight of their natural world. Abbey writes ardently in defence of the American Southwest as he believed that writing is the only way he could protect these Canyon lands from the destructive forces of industrialization. His non-conventional style of writing and his defiance of all that conformed to the modern industrial way of life appealed to a number of nature lovers and earned him a massive fan-following. Abbey's love of all that is natural and distrust of all unnecessary machines is apparent in majority of his works.

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Noise Pollution

In *Desert Solitaire* we find him expressing his disgust at the noise created by the generator inside his house trailer, "I'm shut off from the natural world and sealed up, encapsulated, in a box of artificial light and tyrannical noise" (15). Abbey strongly believes that these products of the civilized and industrialized world led to man's estrangement from the natural world. Yet we find him using all the so called "indispensable conveniences like the gas cook, gas refrigerator, hot water heater," (4) thus proving that civilization is in fact a crucial part of wilderness. The book is an attempt by Abbey to find the middle ground between conserving wilderness and achieving development and progress for a better future.

Anecdotal and Philosophical

As the title of the book suggests, *Desert Solitaire* is a document of a season that Abbey spent in the Glen Canyon as a park-ranger in the 1950s. It consists of eighteen sections, each an eloquent expression of the beauty and power of the desert, the work is anecdotal and philosophical in its outlook. It is not just an expression of Abbey's unparalleled love for the desert but also an exploration of several important environmental justice and developmental issues. The book begins with Abbey's description of his first-day on duty as a park-ranger. Finding himself at "the centre of the world, God's navel"(4) Abbey is bewildered by the beauty and expanse of the desert. He is overcome by a greed and possessiveness which is evident in his calling the land "Abbey's country" and himself its proud "custodian" (4-5). Standing there, away from the clamour of civilization, confronting the "bare bones of existence" Abbey dreams of a world where the self fuses with the non-human world yet retains its individuality (7). Evoking the rugged harshness of the desert, Abbey presents the mural of these deserts in a new light, which help connects man with the natural world.

Position on Industrialization

Abbey is not completely against industrialization. In *Desert Solitaire*, one can find him talking about making the best of both the worlds. He acknowledges the fact that despite its many adverse impacts, tourism did have positive impacts on both natural and artificially constructed environments. Tourism had after all motivated the preservation of sensitive ecosystems like the Everglades National Park in Florida. Abbey acknowledges the fact that an increased tourist influx would help boost the economy of the region, in terms of more money, motels, restaurants, gas stations, roads etc. His only objection is against achieving growth for the sake of growth which in accordance with him is the ideology of the cancer cell. He urges the Park service authorities to focus on ways to conserve both-wilderness and civilization.

Seeking a Middle Ground

Abbey tries to reach a middle ground by offering solutions that would help save the parks and also benefit the tourists who come to these regions seeking for some outdoor recreation. Some of the solutions suggested by Abbey in the work include - banning of all automobiles within the park, constructing trails rather than new roads for the visitors, with emergency shelters and water supplies along the way and employing more park rangers to assist the tourists with activities like reading a topographical map, saddling a horse, building a fire etc. Having suggested these measures, Abbey realizes that adopting these suggestions could mean delivering a big blow to the Industrial Tourism sector. However, the benefits in terms of health and pleasure would far overcome the monetary losses which the tourism industry may earn. Abbey's concerns are undoubtedly directed towards attaining a sustainable environment for the future generations. Preserving the wilderness is the first-step towards accomplishing this goal. An environmental activist, he strongly believes that

only an upheaval in the thinking and working of the official system could bring about the required changes.

While the tourism industry and its effect on the desert is only a social issue that Abbey speaks about in this work, the other is the construction of a dam on the Colorado River. He dedicates a whole chapter "Down the River" to expressing his displeasure against the proposal of constructing a new dam in Glen Canyon. Even though the primary objective of a dam is to give enough water for irrigation and fulfil the water requirements of the neighbouring villages, Abbey doubts that the new dam would serve that purpose. If anything it will just become a geological oddity in the middle of the desert. Before constructing the dam, the desert existed as "earth's original paradise-Eden" (189). Abbey feels he is amongst the lucky few to have seen this "Edenic" paradise. His prodigious love for nature can be viewed in personifying the Glen Canyon as a living being which once lost to human avarice could never be recovered again. While a dam is a man-made structure that could be constructed again if destroyed, the Glen Canyon and others like it could never be recovered once lost. That is why Abbey proposes that any decisions regarding such projects must be taken after perceiving all the factors.

Sometimes the natural elements in our environment are so overpowering that they should be protected and preserved despite all human reasoning. Abbey's reflections on the tourism industry and construction of the dam suggest that he is not against development rather his objections are directed towards attaining development just for the sake of it. His argument is that any developmental project should be undertaken after viewing its overall impact on humans as well as the non-human world. While the dam would definitely enable easier access of the tourists to the river and the bridge, it would turn an otherwise adventure trip into a routine motorboat excursion while also disturbing the natural haven of the fauna of that region.

The beauty of the Rainbow Bridge lay in its remoteness and the surrounding wilderness. Abbey and his friend Newcomb realize how the beauty and splendour of these Canyon lands would soon be lost through industrial development; a loss that would be irreplaceable. "There is something about the desert that the human sensibility cannot assimilate" (302). It is in the reticence of the desert that Abbey understands something important about human nature, "the unconscious fear which compels them to tame, alter or destroy what they cannot understand, to reduce the wild and pre-human to human dimensions" (240). It is an effort to control nature that humans tend to forget that their actions today could have far-reaching consequences in the future. Wendell Berry (1934), in "Preserving Wilderness" speaks about such "nature conquerors," which look at nature as an accumulation of natural resources and raw materials. However what we require to realize now is that our environment is not just a resource to be exploited for human needs; rather it embodies several human, cultural and economic advantages that have to be protected. According to Berry "a culture that does not measure itself by nature, by an understanding of its debts to nature, becomes destructive of nature and thus of itself" (45). To attain social and ecological justice it is thus imperative for human beings to reassess their relationship with land. Only by understanding one's relation with land could man connect with himself and his values. Abbey throughout the book maintains that nature has its own technique of maintaining a cyclic balance between all life forms. In the chapter on "The Serpents of Paradise" Abbey discusses about the natural link between mice, rattlesnakes and gopher snakes. One morning while he is sitting on the steps of his trailer, sipping on a hot cup of coffee he finds a rattlesnake looking up at him from under the doorsteps. Evidently the mice in Abbey's trailer have attracted these rattlesnakes as they are its natural enemies.

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Deep-seated Ecology

Environmental problems encompass a wide range of problems such as overpopulation, industrialization, land degradation, pesticide contamination, nuclear meltdown, global warming, environmental brunt of the coal and mining industry and hydraulic fracturing. Abbey's work does not directly deal with environmental justice issues; it does give surge to a philosophical discussion on the ethicality of curbing freedom of the natural world by human intervention. Simultaneously, it also highlights the significance of protecting the wilderness, for we need such spaces; as an escape, as a place of communion with nature and as a temporary dwelling for preparing oneself to get back to civilization. Using the metaphor of land and landscape, Abbey emphasizes the role that nature plays in moulding an individual's identity. For Abbey, land embodies human, cultural and economic advantages that have to be protected. Through the story on Cowboys and Indians Abbey's message to the readers is that if we hope to achieve social and environmental justice we want to re-evaluate our relationship with land. The interconnectedness of all life and the convoluted connection between culture and land can only be explained through gaining a deeper ethical insight of our natural habitat. Through *Desert Solitaire* Abbey roots for a deep-seated ecology that moves beyond anthropocentrism.

Abbey rooted for such a deep-seated ecology in *Desert Solitaire*. Abbey concludes that by simply creating wilderness preserves we cannot hope to preserve wildness. In order to do so we have to follow an extensive approach, one which would perceive wilderness as a part of civilization. *Desert Solitaire* shows how we can hope to achieve environmental justice only by including the cultural, physical and social dimensions of both the human as well as the non-human world.

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K. Vaideki
Ph.D. Research Scholar
Department of English
Annamalai University

Dr. SP. Shanthi
Assistant Professor
Department of English
Annamalai University

Anaphoricity and Logophoricity with reference to Binding Principles

Dr. K. Somasekharavaraprasad

Abstract

Classical/Standard Binding Theory was inadequate to discuss the differences in the way anaphoric relations are elicited across languages. And, Minimalism did not give any attention on the concepts which are central to the Binding theory besides did provide an alternative to account for anaphoricity and logophoricity. Although the parametric approach outlined in Manzini and Wexler seems to be a promising one, it predates Minimalism and hence does not focus some of the problems that are related to anaphora. This seems to suggest that we must look elsewhere for factors that define something as complex as anaphora.

Keywords: anaphor, logophor, reflexives, reciprocals, Binding Theory

Aim of Binding Theory

The aim of Binding theory is to examine the distribution of anaphoric and non-anaphoric features in any given language. This is a very important because the idea that the distribution of anaphora and non-anaphora elements are intrinsically held to their inherent properties which can be explained by the features [+/- pronominal] and [+/- anaphor].

Three Different Types of Overt DPs

[+] and [-] features have opposite specifications which explains an element cannot both be [+pronominal] and [-pronominal]. Thus, Standard Binding Theory gives three different types of overt DPs depending on the contradictory nature of the feature specifications.

According to the Binding Theory, Chomsky explains that an anaphor as an element is bound in the GC (Governing Category). But, Burzio (1991) looks at some conceptual problems of defining anaphor in Binding Theory.

He observed that in English, the anaphora definition is based on the availability of certain elements, the *-self*. But, in a few languages, the difference between anaphors and pronouns are not marked explicitly. Therefore, the morphological definition of an anaphor will not make a clear sense. For example, the reflexives which are found in Romance languages do not exhibit any morphological reflexive element.

To illustrate the point further, consider the following Italian examples by Burzio (1991)

- 1) a) Io mi vedo.
I me see
I see myself.
- b) Tu pensi solo a te
You think only to you
You only think about yourself.

In a few cases, the clitics are used as pronouns.

- 2) a) Gianni mi vede.
Gianni me sees
Gianni sees me.
- b) Maria pensi solo a te.
Maria think only to you
Maria only thinks about you.

Scope of Anaphor

To explain these problems, Burzio (1991) proposed a definition to explain the scope of anaphor.

- 3) Definition of an Anaphor (Burzio 1991)
An NP with no features is an Anaphor.

The given definition explains the dependent referential characters of anaphor. And, this referential dependent nature of anaphors helps us to distinguish anaphors from pronouns.

Binding Theory obeys a structural approach to make a clear distinction between anaphors and pronouns. Thus, an anaphor has to follow and obey structural conditions such as C-command, locality and antecedenthood

Now let us turn our attention to Logophors.

The Definition of a Logophor

Huang Y. (1994) says “Logophoricity refers to the phenomenon whereby the point of view of an internal protagonist of a discourse as opposed to that of the current, external speaker, is reported”. And, explains further saying that these distinct logophoric pronouns are very much different from pronouns and reflexives. And, these logophoric pronouns that are occurring in embedded clauses refer to the individual whose speech, thoughts, or feelings are reported or reflected in a given context (Clement 1975). We can find these in the languages like Ewe which have logophoric pronouns distinct from their normal pronouns and are cliticized to the embedded verb. Consider the examples taken from Clements (1975:142).

- 4) Logophoric pronouns: Cliticized to the verb
 - a) Kofi be ye-dzo
Kofi say LOG-leave
Kofi_i said that he_i left
 - b) Kofi be e-dzo
Kofi say 3SG-leave
Kofi_i said that he_{*i/j} left
- (Ewe, Clements (1975))

In (4 a) the embedded verb contains cliticized logophoric pronoun *ye*. Thus, the pronoun which is logophoric in its nature has to take the matrix subject as its antecedent. In (4 b), the cliticized actual pronoun *e* can only refer the antecedent outside but not the matrix antecedent. With the help of the above examples, we observed that the logophoric pronouns *ye* usage is different from the personal and reflexive pronoun.

We have been observing that logophoric pronoun *ye* is used in the Ewe language to show logophoricity. But, in a few languages, for example, Telugu, Kannada, Korean, Japanese and Icelandic, the same reflexive form is used to express the logophoricity.

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Logophoric Function of Reflexive

Let us look at logophoric function of reflexive crosslinguistically.

- 5) raaju_i ravi too [tanu_i america ki velthaa-nu ani] cepp-aa-Du
Raju ravi dat self NOM America dat go 1 sg.n COM say pst 3 sg.m
Raju said to Ravi that he would go to Amercia.

Telugu

- 6) raamu_i shyaamu [tann-annu_i priitis-utt-aane anta] namb-utt-aane.
Ramu Shyamu self acc love pres 3sg-m COM believe pres-3sm-m
Ramu_i believes that Shyamu loves self_i

Kannada

- 7) Chelswu_i-nun Yengswu-ka caki_i-lul coahanta-ko sayngkakkan-ta
Chelswu-Top Yengswu-Nom self-Acc like-Comp think-decl
Chelswu_i thinks that Yengswu loves him_i Korean (Choi 2000).
- 8) Taroo_i-wa Yosiko-ga zibun_i-ni aitagatteiru-to iwareta.
Taroo-Top Yosiko-ga self-Dat visit-ws-wanting-Comp was-told
Taroo_i was told that Yosiko wanted to visit him_i Japanese (Choi 2000)
- 9) Jon_i segir ath Maria elski sig_i
John says that Maria loves (subj.) self
Jon_i says that Maria loves him_i Icelandic (Choi 2000)

When reflexives in English function like logophors, they are entirely different from anaphors and do not obey the properties mentioned for anaphors such as C-command, locality and antecedenthood. And, another important characteristic of logophor is that it exhibits Blocking Effect although there are some exceptions to this. These logophors go against to the principles proposed in the Binding Theory.

Zribi-Hertz (1989) argues that in certain contexts reflexives in English are used like logophors to indicate logophoricity. Consider the following examples taken from Zribi-Hertz (1989).

- 10) Miss Stepney_i's heart was a precise register of facts as manifested in their relation to herself.
- 11) But, Rupert_i was not unduly worried about Peter_j's opinion of himself_i.

In (10), both C-command and locality conditions are violated. In (11), the reflexive *himself* violates the syntactic condition on an anaphor as it is bound across the Specified Subject. Consider some more examples.

- 12) John_i believed that the paper had been written by Mary and himself.
- 13) James_i thinks that Mary is taller than himself_i

In (12 & 13), the reflexive gets coindexed with the matrix subject in spite of having an intervening subject in the embedded clause. The above two sentences give a counter evidence to the Binding theory.

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Functional Difference between Anaphor and Logophor

From the above observations, we can note that there is a functional difference between an anaphor and a logophoric in the following way.

Anaphor: Obeys the syntactic conditions such as C-command, Locality and Antecedenthood proposed in Binding Theory.

Logophor: Need to obey the syntactic conditions such as C-command, Locality and Antecedenthood relation proposed in Binding Theory.

From the above examples, we could see that the reflexives in all these different languages are bound by the matrix antecedent across the local domain in which a reflexive ought to be bound. Reflexives in these languages can be bound within the local domain as an anaphor or can refer to the matrix antecedent as a logophor. And, it is this particular characteristic of logophor presented problems to the Standard Binding Theory. Therefore, it is observed that reflexives in these languages are lexically ambiguous between an anaphor and a logophor.

Binding Theory failed to accommodate Long-distance anaphors found in many languages including English. Secondly, the notion of Binding had to be modified for various reasons. Thirdly, the Binding domain for anaphors had to be redefined since there were languages in which Long-distance anaphors exhibited different properties.

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Dr. K. Somasekharavaraprasad, NET, SET, Ph.D.
Assistant Professor
Indian Institute of Information Technology (IIIT)
Nuziveedu 521201
Krishna District
Andhra Pradesh
India.
kancherlasekhar70@gmail.com

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Dr. K. Somasekharavaraprasad

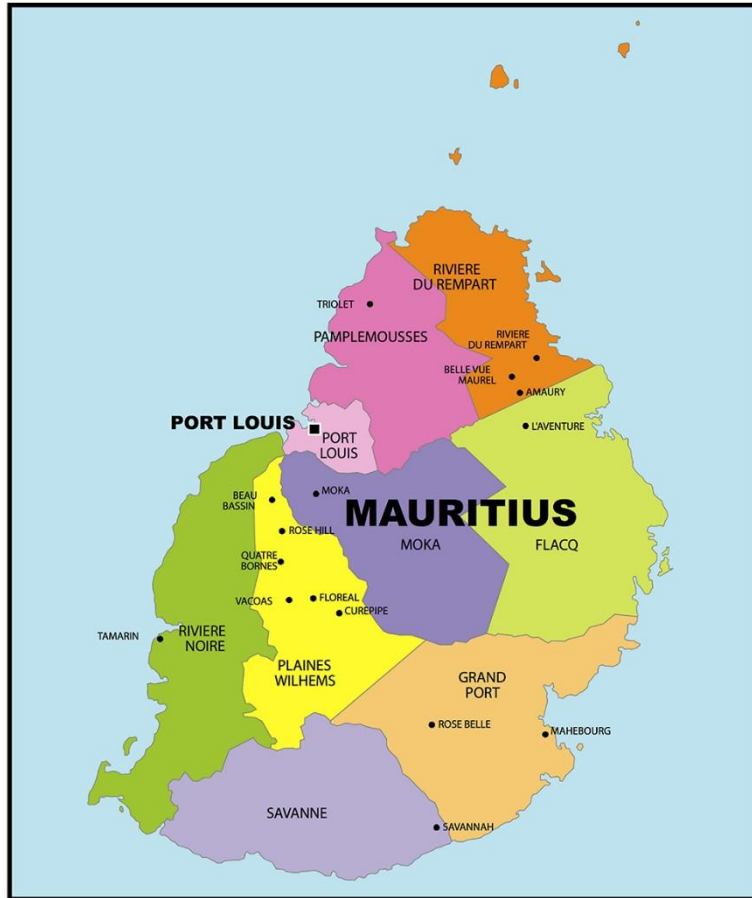
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Translation Exercises in Mauritius Multilingual Education

Dr. Uma Devi Allaghery

School of Indian Studies, Mahatma Gandhi Institute, Mauritius



Courtesy: <http://mauritiusmap.facts.co/mauritiusmapof/mauritiusmap.php>

Learning Multiple Languages in Mauritius Curriculum

In Mauritius, our students learn several languages as part of their educational curriculum right from the Elementary School stage. Children learn to read and write our pan-Mauritius Creole (*Kreol Morisien*) in the elementary classes when they join the formal schooling system. Indeed, our Creole may be considered as the mother tongue of Mauritian children. Then they are introduced to English as well as French as required languages at the pre-Primary level. Students also begin to

learn their Indian ethnic identity languages at the Primary level. If they are of Bhojpuri ethnicity, students usually prefer to learn Hindi. If they are of Tamil ethnicity, students generally prefer to learn Tamil. Telugu ethnic students of Mauritius learn Telugu. Similar is the case with the students of Marathi and Urdu background.

Textbooks in Indian Ethnic Identity Languages and Translation

Textbooks in ethnic identity languages such as Hindi, Tamil, etc. invariably offer translation exercises from English to Indian Ethnic Language and from Indian Ethnic Language to English. Such exercises help students not only to strengthen their skills in Indian Ethnic Language but also in English, which is internationally a useful language. In addition, medium of instruction in all disciplines such as social sciences and physical sciences is English at the university level. In other words, in a multilingual context, both for inter-personal communication and for career and business, translation skills become very important in Mauritius. In addition, we are a truly multilingual society in day to day life and this also helps develop translation skills.

Need to Focus on Oral and Written Translations

We need to focus on both oral and written translations. When guests invited from India or any other nation for religious functions, a very common and encouraging feature of Mauritian life, the speech and blessings of the guest may be translated into our local dialects such as *Kreol Morisien*. When family guests and tourists from India and other South Asian nations as well as from Singapore, USA, UK, France, etc. visit the beautiful beaches of Mauritius, effective communication demands skill in oral translation. Likewise, skill in written translation is needed for government and formal communications.

Translation Exercises in Textbooks

A quick review of some Mauritian textbooks in Indian ethnic languages such as Tamil reveals that the following exercises are presented to the students. In Grade 7 Tamil Textbook, we find several translation exercises that offer various grammatical constructions for English to Tamil and Tamil to English: *the boy who eats, the students who write*, etc. While translating the English phrase, the students may wonder how to translate the finite article *the* in Tamil. There is no need

for translating the finite article here in Tamil because the qualifying in itself offers the meaning of *the*. Teachers are expected to explain such intricacies of Tamil to students when they want their students to do some translation from Tamil to English and English to Tamil.

Problems of Embedded Sentences in Translation

Another feature that needs greater attention in doing the translation from Tamil to English and vice versa is the problem of embedded sentences and phrases. No language uses all the time simple sentences, and we have both compound and complex sentences in English and Tamil in their structures. The word order of a sentence in English is different from the word order of a sentence in Tamil. Since the Indian Ethnic Language Tamil is SOV (Subject-Object-Verb) language, and since Indian Ethnic Student is learning his or her Identity Language, without having much oral or written competence in the Indian Ethnic Identity language, we notice more problems in following the right order of phrases and embedding sentences while they translate into Indian Ethnic Identity language. We need to devote greater attention to this aspect.

Lexical Translation

Lexical translation also could be a problem. While some of the vegetables, fruits and foods, etc. may be identical between Indian Ethnic Identity Tamil and Tamil spoken in Tamil Nadu, there are many objects of Tamil Nadu which may not be familiar to Indian Ethnic Identity Tamil students in Mauritius. In addition, since we demand appropriate pronunciation and spelling, lexical translation also becomes a very important issue here. For a student of Tamil Nadu learning Tamil in India, his or her environment is familiar to them with the skill identifying names of objects in Tamil and English. The Indian Ethnic Identity Tamil students have to learn words in Tamil formally through his or her Tamil lessons and then apply these appropriately in their translation work.

To Conclude

We notice improvement in the translation skills as the Indian Ethnic Identity students move to higher classes. With greater appreciation of the need for translation skills, students and teachers will be able to give due attention to translation exercises. In any case, the translation process and

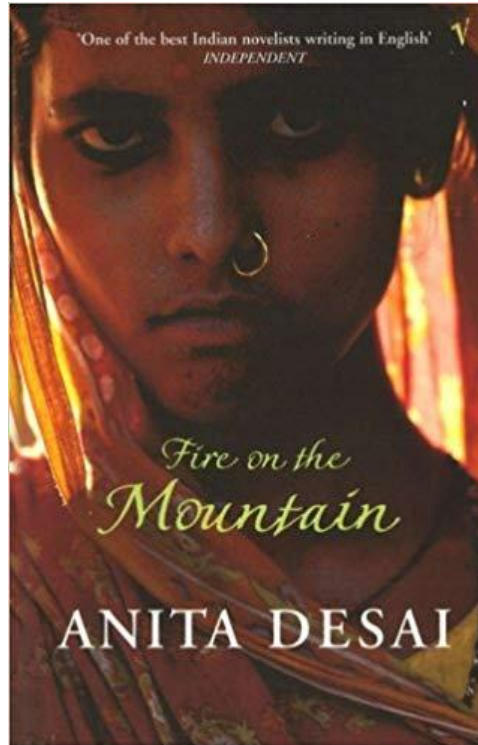
teaching of translation in Mauritius do offer some special features of processes and further research will give us greater insights.

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Dr. Uma Devi Allaghery
Head, Department of Tamil
School of Indian Studies
Mahatma Gandhi Institute
Moka
Mauritius
u.allaghery@gmail.com

**Amalgamation of Five Elements with Five Senses with Particular
Reference to Anita Desai's *Fire on the Mountain***

S. Veyilkandhal, Ph.D. Research Scholar and Dr.A. Selva Raj



Abstract

Scientifically it is proved that the universe was created out of the composition of five basic elements which was present in it in a balanced state to maintain the law of nature. When an element began to dominate other that will cause destruction. Every human life and other living organism's life have been merged with these five elements of nature, i.e. earth, water, air, fire and, earth and also known as *panchtatva*. This element is also present in human body, known as *panchaboothas*. The omnipotent, omniscient, and omnipresent power of these elements are perceived in the forms of five senses such as sight, hearing, smell, taste, and touch in human beings. These five senses act as the gross medium for the experience of sensations in human beings. In this paper I would like to focus on the relationship between five elements and how man perceives through his five senses. This paper aims to sort out how five elements played a vital part in human life and how the natural law of balance was maintained among these five elements, with reference to Anita Desai's novel *Fire on the Mountain*.

British writer Micheal Martin refers Anita Desai as, (original name Anita Mazumdar (1937) "one of the preeminent cotemporary Indian novelists" who presents strong women voices in Indian English-language. She hailed as the mother of Indian psychological novel. Being novelist, short story

writer and author of children's books, she is talented in invoking the character and mood through images array from the meteorological to the botanical. As a writer she was shortlisted for the Booker Prize three times individually for her fictions, *Clear Light of Day* (1980), *In Custody* (1984) and *Fasting, Feasting* (1999). She won Sahitya Akademi Award in 1978 for her fiction *Fire on the Mountain*. She received the British Guardian Children's Fiction Prize for her children's book *The Village by the Sea* (1982). Her novel *Fire on the Mountain* (1977), won the Winifred Holtby Memorial Prize. *In Custody* was made into a film by Merchant Ivory productions.

Everything in the universe is created out of five basic elements: Earth, Water, Fire, Air, and Sky (space) are accepted as major components of the universe. Human body structure is made out of these five basic compositions of the universe. Among these subtlest is space and grossest is the earth. These cosmic bodies related to five senses in human body. If anyone property of these elements tries to dominate the other elements in the eco system, it is understood as natural disaster in the universe. In the same way any one element dominates in the human body leads to decease in the body. These five almightiest omnipotent elements rules over human force. A man perceives these elements through the channel of five senses i.e. sight, hear, smell, taste and, touch. Anita Desai's *Fire on the Mountain* is centered upon these five elements which are perceived through terminals of five senses. To explain this association Anita Desai, sets her fiction *Fire on the Mountain* at Carignano which was circumlocated near Kasauli, with an ecological backdrop of five basic omnipresent, omnipotent, and omniscient elements. Novel starts in the month of May and ends in July.

Earth is the solid and prominent element in the universe. In human being bones and flesh represents the earth element. This element of nature arouses a sense of smell in the human. Anita Desai sketches the ecological landscape of Kasauli with its scent and sound of the land. Anita Desai's *Fire on the Mountain* opens with scent of sibilance. The whole environment of Nanda Kaul's house at Carignano in Kasauli was preoccupied with the scented sibilance of pine trees and with the backdrop atmosphere merged in the sounds of cicadas birds. To describe the cicadas sound Anita Desai uses a "sound so even and so insubstantial that it seemed to emerge from the earth itself, or from the season—a scent of pine needles made audible, a spamming of sunlight or of the globe on its axis" (FM 9).

Coleridge's *Kubla Khan* sketches the landscape of Xanadu, as "So twice five miles of fertile ground/ With walls and towers were gridles". In the contradictory way, Anita Desai sketches Kasauli landscape as a barren, stark, rocky, and occupied by pine trees. In the northern side there was a sweeping view of blue waves of Himalayan hill which looks like ice and snow sketched upon the sky. In the southern side looked down with plunging of cliff to the plains obviously an eagle fly in the clear mass of light and air. Three apricot trees in the northern side of the house grew out even in stony soil and prevent the house form the worst gales. The Clumps of iris had finished its blooming. The previous owners Miss Lawrence and Miss Hughes had planted creepers in the railing of the house which would exhale a billow of yellow roses in the month April in Kaul's stony garden. This scene reminds Wordsworth's Daffodils lines "...I saw a crowd, /A host, of golden daffodils ..."(Shenandoah) down the cliff. From the veranda we can see the view of Sanawar's greenery. And from the back windows get a view of a cliff plunging seven thousand feet down to the Panjab plains.

Desai sketches the ecological atmosphere of the Kaul's house through Raka's observation. Raka slides in her room in Kaul's house from the wall to wall as if a "newly caged animal investigates in her room; she met a spider that groomed its hairs in a corner, saw lizard's eyes blinking out of a dark groove"(FM 45). Then she was attracted by the view of the rock and the ravine

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through the North window.” Pine trees with its charred trunks and contorted branches, striking melodramatic attitudes as on stage. Rocks arrested in mid – roll, rearing up dropping. Occasional tin rooftops, glinting.” (FM 46). A knoll raises next from the kitchen, with its hairy ferns and protruding rocks, at the top pine trees grew in a ring amongst the stones. “here a breeze stirred, cool, dry and resinous.” That makes a window curtain of Pasteur Institute “inhaled and exhaled” which is situated below the knoll. There is a stern stillness everywhere.

Apricot trees, next to that down the path to the gate, hydrangeas, and scattered pine tree produced hissing sound in the breeze. To explain Kaul sad barren state “the yellow creeper had blossomed so youthfully last month but now reduced to an exhausted mass of grey creaks and groans again...the gorge with its gashes of red earth, its rocks and gullies and sharply spiked agaves, to the Panjab plains... all she wanted was the sound of the cicadas and the pines, the sight of this gorge plunging, blood-red, down to the silver plain” (FM 18). Thus, Desai visualizes the landscape of Kasauli with its ecological backdrop.

Desai paints the picture of the midday atmosphere with its languorousness, voluptuousness, causes produce materialistic effect in the humming shrilling buzzing and fiddling of flies and cicadas. When Kaul found tough time in her marital life, she sooth herself from it by taking shelter in the ecological garden of her house where loquat tree, phlox creeper, eucalyptus tree, quisqualid creeper, and waxen moon were all available.

To Kaul, she looks like a long cricket and as if thousands of black mosquitoes. When she came near her she treated her like an insect. To Raka, Kaul appears as if a pine tree in her grey saree like Kaul she was also attracted at first by the sight of a shaggy necked hen pecking under the hydrangeas bush. Raka was also attracted by the silent, bare and still atmosphere of Carignano Garden.

Kaul relaxes herself by looking through the window a hen scratching the mud under hydrangeas. Thus, we can understand Kaul relates herself with the nature. When the crisis arises, her state is described as, the hen drags a worm inch by inch from the ground “she felt like a worm herself” while attending the call of her friend Ila Das. To depict her state after attending her phone, Desai presents the picture of the hen greedily gulping over the worm.

The sky element is considered as subtlest one. This element can be felt but cannot be touched. It represents invisible life particles in human being, which produces a sense of hearing in humans. Desai describes the sky atmosphere of Kasauli. Her description of floating of an eagle in the sky reminds Ted Hughes’ Hawk Roosting, the hawk meditates over the small creature from above. Likewise, in Kasauli hills’ plain sky “An eagle swept over it, far below her (Kaul), a thousand feet below, its wings outspread, gliding on currents of air without once moving its great muscular wings which remained in repose, in control. She had wished, it occurred to her, to imitate that eagle— gliding, with eyes closed. Then a cuckoo called, quite close, here in her garden, very softly, very musically, but definitely calling...”(FM 21). Like that hawk, Kaul meditate over.

Desai describes the night time sky “a waxen moon was climbing over the ghost-grey branches of the eucalyptus trees along the drive, eerily silent. There was a mingled odour of grass, of phlox, of eucalyptus leaves along with lime ...a lapwing started up in the mustard fields beyond the garden hedge, and rose, crying, in the air. That nervous agitated bird, thought Nanda Kaul, watching

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its uneven flapping flight through the funereal moonlight, what made it leap so in fright, descend again on nervous feet, only to squawk and take off once more, making the night ring with its cries?" (FM 27).

Desai describes elegance sight of the afternoon sky of Kasauli in the following lines from Kaul's window" flushed ravine, the molten plains, the sky filled with a soft, tawny light in which the sun floated like a lighted balloon, making the pine needles glisten like silk, like floss."(FM 29). Desai presents unelectable beauty of late afternoon of Kasauli hills which can be painted by even by the talented artist. Here there is no definite horizon "here hills melted into sky, sky into snow, snow into air."(FM 30). This echoes the poem of Edgar Val's, "Sky, Blue Sky":

So blue and sky
So blue and shy
U only appear
When there are clouds to disappear
.....
Sometimes blue and and grey
How he should stay?
May be always blue
Maybe always gray(1-4,9-12)

In the sky, huge vultures circled lazily, stealthily, on currents of air, prowling for game.

Desai describes the evening setting of sun in the western sky as "the cliff which was melting into an orange haze now that the sun was dropping westwards through the dust clouds over the plains" (FM 56).

Some sound kindles happiness, some noise produces fear in the being, some noise causes disturbance. Desai produces frightening sounds through her writing skill, during the nights, the wind had dropped, and the wailings of jackals heard from the knoll along with the howling laughing of Nightjar also available. Forest people of Tibet used to burn the green bamboos that burst out in the joints with a loud explosion to drive away the wild animals like tiger miles away. Crocodiles' bile has the capacity to cure mad dogs' bite carbuncles and pustule.

In the afternoon sleep Kaul imitates death, like a lizard in her bed. Author presents that the parrots alone has courage to disturb Kaul's sleep "a sudden quarrel broke out in the tree-tops, for a moment they all screamed and scolded together, then shot off like rockets, scattering pine nuts, disappearing into the light, disintegrating in the heat"(FM 25). Once again, the stillness falls as if the glue drying in the sun.

Anita Desai pictures the quarrel among a pair of bulbul for apricot fruit. They scold each other until they were distracted by a worm. Hoopoe bird used to feed its young one in the nest in eaves with this apricot fruit flesh. Hoopoe and bulbuls used to feast on apricot fruit and then it fluttered into "the bird bath and plunge and preen and scatter the water in spray" (FM 7). Kaul abhors the shrill screams of these birds. A large white and yellow butterfly crossed before Kaul and diverted her concentration when she was preoccupied with worries. Kaul enjoyed the soothing scene with pleasure and satisfaction.

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Air is an invisible element in the universe. It takes the vital role of breath in living being. It arouses a sense of touch. Wind in *Fire on the Mountain* has played gentle as well as ferocious role. A billow of wind threw a pine branches as if a curtain hides Nanda Kaul from the unwanted intrusion. In Shelly's *Ode to the West Wind*, the wind protects and conceals the seed by its action, here the wind protects and gives shelter to Kaul from her unwanted intrusion. Busy, disorder, unpredictable excess crowd didn't please Kaul. To describe the unwanted intrusion of Raka, Desai uses imagery of ruffling of pine needles by the wind on the knoll and the gate.

It takes the ferocious role when, yellow clouds of dust storm tore across in Kasauli plains. Storm (south wind) the yellow haze of dust storm passes over the mango groves, from the foot of the mountain, mount the hillside begin to engulf the Kasauli, a hen "lifted into the air and tossed past the window...its squawks snatched out of its beak and shattered like glass." The Sun shown in and out of the dust clouds." the closest pine showed, black silhouettes lashing from side to side" "noise of grit and gravel flying and dashing against the stone walls and tin roofs, raucous poltergeists of the storm." The dense mass parted and thinned, began to tuck and tidy itself away like a tantrum that was spent, the air was pale, subdued...dizzy parrots, in a phosphorescent flock, burst out of the pines and spurted away, leaving their shrieks behind...of gay relief, a cuckoo called on the knoll (FM 60). This incident proves that the mightiest force of nature.

When Kaul and Raka take a walk to the monkey point they find that the dust covered all over the place. Geological structure hills were scattered everywhere. There are static boulders in downward motion and tumbled rocks a giant agave, pine needles and tangles of wild raspberries spread everywhere. The sun and the summer dust fused because of that there was no proper light. And the wind ruffled the pine needles. If it were a clear day without dust we can get a clear view of the plains and can find the clearest way to Ambala. There is a grove of chestnut trees with a horde of Langur.

She climbs the hill. at the top of the hill the wind blows that made her feel light that would have lifted her in the air when she opens her arm. She felt as if flying like an eagle in the air. She was higher than all the other hills. Panjab's five rivers and Chandigarh Lake were visible as a silver brooch. Raka felt this view like an ancient scroll unrolled before her feet. Northern side "waves upon waves "of hills"gold and blue and violet and indigo, like the sea" along with the sound of wind much like the sound of the sea. She imitates a ship, "her eardrums thrumming with the roar of the waves, and the wind, till she began to get an ear ache" (FM 68). She was there. When the night fall "the hills were black waves in the night" the village was like many lighted ships.

North wind upon the knoll. the high wind whined, and "the long-tailed rose ringed parakeets;... biting out their sweet nuts." (FM 89). The wind tossed them down. The white butterflies couldn't bear the air they were blown as a "scraps of paper over the bleached grass," once again the flutter together "two by two".

Touching of grass with feet gave a great relief to Nanda Kaul from her marital problem" Herself a grey cat, a night prowler, she watched it till it disappeared in the direction of the river, its cries growing fainter. Then, rubbing her foot in the grass, she relished the sensation of being alone again." (FM 28). Raka stroked a little bronze Buddha, usually she wouldn't touch anything in the house. When the rain showered outside she cleared the window pane with her hand. Whenever she went out for ramble she returns with raspberry juice smeared on her body.

The element of Fire in the universe realized as heat in human beings, which is the major causes for all action in living organism. This represents the sense of sight in human. The omnipotent and uncontrollable power of fire is depicted by Desai. Raka finds a copper glow in the evening, which looks like a moon in the eastern hills, it's identified as forest fire when the sky darkened and exploded. It is quite often during the summer season in the month of May and June. There is no burning smell and no crackling and hissing sound heard. But it's swift, silent and threatening. It begins to spread. Because of water scarcity in the summer fire barricades couldn't do anything to put off." It will reach a dry rocky belt and stop" or by building a counter fire. Fire because of shortage of water in Kasauli during summer no one could put off the forest fire. Next day hills blotted out by smoke fire was also blotted out. The cindery smell comes along with the breeze. Layer of dust deposited everywhere in Kasauli. This forest fire reminds the fire in Emily Pauline Johnson in his *Fire Flowers*:

And only where the forest fires have sed,
Scorching relentlessly the cool north lands,
A sweet wild flower lifts its urle head,
And, like some gentle sirit sorrow fed...(1-4)

Raka is scared of spreading of fire on the hills. Everybody told about that the uncontrollable power of forest fire. Throughout that night she wanders inside the house to update the status of the fire. Anyhow the forest fire put off. The very next day Raka sets an expedition to one of the charred shell of the small stone cottage which was burnt in forest fire at the top of the hill. The roof torn off and hang on to the hillside."the doors swung rotten, the window frames hung skew, shattered glass lay amongst the cinders. The stairs were a tumble of rocks and weeds" (FM 98). On another knoll there was an abandoned unbuilt house with a heap of stones in front of it. Lichen creeper creeps over that house as a shroud. The footprints of jackals everywhere in grey, the demented cuckoos beckoned Raka in that tranquil land. Desai presents the omnipotent power of the fire in her novel

To Kaul, she looks like a long cricket and thousands of black mosquitoes. When she came near her she treated her like an insect. To Rake, Kabul appears like a pine tree in her grey saree. Like Kaul she was also attracted at first by the sight of a shaggy necked hen pecking under the hydrangeas bush. Raka was also attracted by the silent, bare and still atmosphere of Carignano Garden.

The most vital flowing element of water in the universe comes in the form of blood in human cosmic body which flows throughout the body and kindle the sense of taste in tongue. Desai depicts the pleasant effect of rain water on the earth. South wind blows in June. North wind blows in the later part of the year. But now, the north wind begins to blow. In the afternoon, the north wind brings hailstone to Carignano, it covers the pine trees. The heavy downpour deafened the ears when it drummed on the tin roof. Kaul quotes the lines from the *Rime of the Ancient Mariner*"water, water everywhere what a storm." It knocked down the hydrangeas from the rails and then a pleasant evening emerged" The hills, fresh and moist and wooded, blue and green like coils of paint out of a tube". In the Northern part snow ranges glittered. In Southern side hundred miles of plains were visible. Next morning hosts of wild pink (lilies) zephyranthes were bloomed after the first fall of rain with their sharp odour of moist earth. Kasauli surrounded by water. Water the pools like Sabathu and Dagshai reflects the lights of Sanawar even in faraway distance. Nagin Lake banks occupied with orchards and saffron fields. We can fish in the lake, ride in the orchard, and picks the riped cherries. Water reflecting the cliffs from there, the view of Sanawar and, Dagshai and Sabath rivers reflects the gleaming golden hilltops. In the same way Wordsworth in Tintern Abbey describe a

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beautiful secluded vision from his childhood memory "... I behold these steep and lofty cliffs, \That on a wild secluded scene impress...". Likewise, this description of lake also impresses the readers.

To Kaul, Raka often disappearances and appearances from house is like a soundless moth or cricket "dawdle up the path nursing a hand swollen and red with nettle stings' stained with rashberry juice"(FM 51).Whenever Raka went out for rambles, she arrives with Rashberry juice smeared on her face. Raka couldn't eat full to her flat belly, during the evening rambles on the hill she used to taste, berries pine nuts and chew oxalis leaves to allay her hunger. In the morning she used to taste the riper apricot fruit which would fall while at night along with Hoopoe bird's jealous eyes, because she tasted its food to its young ones in the eaves.

Jackel chew the mad dogs bone become mad and bite the hamlets dogs these dog bite all the people.The ghosts of those who died of dog bite and snake bite roam near Pasteur Institute.Hoopoe's nest in the leaves is seen, mother and father birds bring mouthful of worms, insects, moth and flesh of apricot fruit. Raka used to eat some apricots in the morning. They fight with bulbuls while food searching.

Manjeswari's Poem *Nature's Five Elements*

Manjeswari's poem about *Nature's Five Elements* describes the nature's vital role in Human life:

Nature's Five elements thrive for Life
Water flows through lands reviving Life
.....
Sun awakens and warms u Life
.....
The Fresh Air we breathe for Life
.....
Mountain, Deserts, Ocean, blooming Earth
.....
High and Broad, all along dense blue Sky
.....
Will be there to guard Earth and Her world
Everything flourishes, cherishes and perishes.(Manjeshwari,pp. 4-5,9,13,17-21)

These lines also prove that unavoidable part of nature. Life of human or any kind of living object cannot be imagined in the absence of these five elements. Water provides contentment in life, whereas Air moves in a body in the form of Oxygen. The space arouses ambition, and earth guides us to be tolerant in life.The characters in the novel perceive the almightiest force of *panchaboorthas* with their five senses. This novel focuses on all the five elements of the universe with their omnipotent power. Especially the wind and the fire resented by the author with ferocious face. Human force is mere and an inactive one before the power of the universe. Thus, Desai depicts how a human perceive the five elements through their five senses. Thus, the life of human as well as other living being was skillfully sketched by Desai in the ecological backdrop of five elements.

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S. Veyilkandhal
Ph.D. Research Scholar
Department of English
Annamalai University
Chidambaram
Kandhal8384@gmail.com

Dr.A. Selva Raj
Associate Professor
Department of English
Annamalai University
Chidambaram
selva_1963@rediffmail.com

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The Theory - Practice Dichotomy in Indian Business Communication Classrooms: A Critical Outlook

Dr. Yadamala Sreenivasulu and Dr. R. V. Jayanth Kasyap

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Abstract

Business Communication is one of the crucial courses which is introduced in the curricula of MBA (Master of Business Administration) programme in all Indian professional colleges. It is specifically aimed to enhance the learner's communicative abilities that are critical for successful professional career. In the wake of changing paradigms in Business Communication domain, effective teaching-learning strategies have become decisive to ensure qualitative standards. Hence, the current paper is a vigorous discussion on two significant theories and their relevance to the Business English classroom in the 21st century. It undergoes a study of the application, utility and relevance of the themes in Business Communication classrooms in the professional colleges under Jawaharlal Nehru Technological University Ananthapur and Sri Venkateswara University etc. in Andhra Pradesh. Further, the comparisons and limitations of the above-mentioned theories have also been examined in the context of Business Communication skills.

Keywords: Behaviorism, Structuralism, Business Communication, Instructional Strategies

1.0. Introduction

In the wake of thrust on English language, ELT methods / approaches are well familiar and have gained greater relevance and significance in the case of second language pedagogy. Irrespective of reputation and location, English language teachers are adopting suitable methods and spiral strategies in English classroom in tune with the current needs. These methods / approaches may vary according to the region, institution, course, learner, teacher etc. but the ultimate aim of every instructor is to apply the chosen method successfully in the language classroom to enhance learner's communicative competence. Nevertheless, whatever the method/approach that is being adopted, there must be a theory behind it. These theories are the primary basis for the evolution of methods and approaches that are universally applicable to all the subjects, categories and all the levels (primary to tertiary) of learners in any region and institution. However, to the most extent, these theories are very closely connected to the second language learning and lead to the formulation of practical linguistic approaches and realistic learning strategies for classroom practice.

1.1. Behaviorism Theory

Behaviorism is an American School of Psychology which was popular during 1950's and 60's. Major proponent of this theory is B.F. Skinner, who expounded the major tenets of behaviorism through his book "Verbal Behavior" in 1957. Consequently, this approach received considerable trust from the world of education and particularly linguists who had drawn language centered methods to learn/teach first and second languages.

Considering this theory from second language learning point of view, it says language learning is a behavioral, and not a mental phenomenon. The process of learning a language is

equated with the learning process of animals. And every learner starts learning with clean slates where language habits will be impressed on them. Further, behaviorists viewed the entire language learning as a simple mechanism of stimulus-response. Wilga Rivers, (1968) has rightly said: “the behaviorist theory of stimulus-response learning, particularly as developed in the operant condition of Skinner, considers all learning to be the establishment of habits as a result of reinforcement and reward”.

Their theory of language learning can be briefed with the following major assumptions—

- The learner imitates the sounds and patterns which he/she hears around him/her.
- Language learning is just a process of mechanical habit formation through repetition.
- All learning is an establishment of habits as the result of reinforcement and reward.
- Language learning is a linear, incremental and additive process.
- Learner’s verbal behavior can be conditioned or shaped.

Briefly, language learning/acquisition is the chain of stimulus-response activities in which the imitation, repetition/drilling, conditioning, reward and reinforcement plays a significant role in the actual classroom. No theory is complete unless it facilitates accomplishments learner objectives. So, it is intended to examine the behaviorist theory in Business Communication classroom for tertiary learners.

1.1.1. Behaviorist Principles in Business Communication Classroom

The application of behaviorist postulates in Business Communication classroom is partially successful as the target learners are adults. The first principle, ‘imitation’ cannot be applied for business communication learners as they are mostly competent to contemplate and comprehend the semantic and syntactic structure of language. And the second one, ‘drilling’ is also not applicable to the target learners as they can use all the parts of brain unlike children. However, to some extent, it is applicable to teach (by using audio-lingual method) some of the aspects like speech sounds, stress, rhythm and intonation for a group of learners whose innate phonetic ability is low and those from extremely rural locations with vernacular medium background.

And one of the important principles of this theory is ‘conditioning’. Both the classical and operant conditioning are not applicable to the target learners due to the age factor. Lastly, ‘reinforcement’ is the only positive aspect to teach speaking, writing and grammar skills with the input modifications. For instance, in first stage, a teacher can teach present perfect tense with a stimulus of tense structure (S+HAVE/HAS+V₃+O) and a meaningful sentence as an example. In later stages, teachers can reinforce the learners to speak and write negative, question and different sentences with slight input modification. The constituent is that grammatical knowledge of the learners varies owing to their educational background and the majority learners are not competent due to regional medium background and other reasons. In such cases this learning strategy will be successfully applicable. And even today, most of the language teachers in professional colleges located in rural areas are dealing with basics of grammar for management students. Besides grammar, this principle can also be used to enhance the speaking and writing skills of business students.

Table.1. Behaviorist Principles in Communication Classroom

S. No.	Postulates		Stimulus/Input instruction	Response /Output
1	Imitation		Listening: Not Applicable	-----
			Speaking: Not Applicable	
			Reading: Not Applicable	
			Writing: Not Applicable	
2	Drilling/Repetition		Listening: through Audio-lingual method learner hears the recorded model word/dialogue and repeats each one. (This is because for most of the learners are from vernacular medium in the selected region)	Correct Pronunciation
			Speaking: Teacher gives a couple of dialogs and asks to play roles or practice repeatedly till their performance become habitual and automatic.	Spoken exposure/confidently delivering the dialogues on stage
			Reading: Not Applicable	-----
			Writing: Not Applicable	-----
			Vocabulary:	
3	Conditioning	Classic (natural stimulus)	L-S-R-W: Not Applicable	-----
		Operant (punishment/reward)	L-S-R-W: Not Applicable	-----
4	Reinforcement		Listening: Not Applicable	Speaking skills
			Speaking: can elicit the oral responses in the form of sentences by following the given grammatical structure	
			Reading: Not Applicable	Writing skills
			Writing: can ask the learners to write the sentences as per the given structure	
		Grammar: learner will learn the rules of the various aspects of grammar	LSRW	

To sum up the behavioristic theory in relation to business communication classroom, the stimulus – response mechanism and habit formation conceit more purposeful and useful to the lower level learners for second language acquisition but not the tertiary level. The passive techniques of repetition and reinforcement are applicable to a couple of aspects in specific simulations (such as

while teaching phonetics and dealing with vernacular medium learners in rural areas etc.) but not to all the business communication classrooms.

1.2. Cognitive Theory

Chomsky is one of the major exponents of cognitive theory. It focuses on the role of the human mind and its capacity in forming insights. It emphasizes the active mental process of learning rather the passive strategies of repetition and reinforcement. According to Mergel (1998) “cognitivism is a cognitivist theory that based on thought process behind the behavior. It means that the theory occurs inside the learners mind consciously. Moreover, it focuses on how people think, how people understand, and how people know.”

In cognitivist point of view, brain is the sole source of human knowledge (Neurology) in which one can store, process and retrieve the knowledge (computer). This theory believes that every child is born with an inbuilt language learning mechanism through which learner can re-create linguistic knowledge instantly (artificial intelligence). Therefore, according to cognitivists, language learning is not simply memorizing an infinite number of sentences but learning a finite set of rules which enables to form own sentences. And the best feature of this theory is continuous testing of linguistic hypothesis where wrong hypothesis will be rejected and the correct ones will be retained. The major principles involved in this theory are Sensation, Perception, Attention, and Encoding.

1.2.1. Cognitive Principles in Business Communication Classroom

To apply the cognitive principles in communication classroom, it is felt easier to go by activity for better understand. Some of the familiar and common activities from selected the institutes of A.P have been preferred for observation. The following table shows the suitability of cognitive principles in communicative classroom. A few illustrations are described here under.

Table.2. Cognitive Principles in Communication Classroom

S. No.	Activity	Stimulus (Input)	Response (Output)	Applied Cognitive Principle	Skills Practiced
1.	Role-Play	Stimulu-1 (Giving situation)	Response-1 (Preparation of script and enacting on stage)	Sensation Encoding Attention	Listening Speaking Writing
2.	Personal Interview	Stimulus-2 (Asking various questions)	Response-2 (Answering to the Questions)	Encoding Sensation Attention Perception	Listening Speaking

Noticing the role-play task for business students, the facilitator with timely intrinsic motivation has given situation as a stimulus to each pair and asks them to prepare script to enact on stage. Having observed this activity, the student-pairs, based on their imagination with the prior knowledge of real-life context, prepared a conversation. Further, during the performance, the encoding and decoding takes place with their strategic investment and keen attention. At times, some pairs failed to deliver, but managed with proximately relevant sentences with their automaticity (artificial intelligence). Throughout this task, learners have practiced several language skills like writing, speaking and listening to enhance their communicative levels. Hence, the following

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Stimulus-I and Response-I illustrates how the matured learners have applied the cognitive principles in conversation.

Examining the second task i.e. Personal Interview in business communication classroom, the learner's sensation and perception played a vital role in encoding the stimulus by the interviewer. Teacher as an interviewer has asked different questions as a stimulus such as regarding their personal, academic, career, employment, company and salary etc. learners with utmost attentiveness, have framed the answers instantly using their artificial intelligence and responded well. It is clear that, learners practiced listening and speaking skills applying the implicit cognitive principles of sensation, perception, attention and encoding successfully. The following sample Stimulus-2 and Response-2 illustrates how learners applied the cognitive principles.

The classroom observation has continued for all the other activities and almost every aspect has executed perfectly

1.3. Limitations of Cognitive Theory in Relation to Communication Classroom

Cognitive theory is both language-centered and learner-centered through which second language pedagogy have taken a new dimension where exactly behaviorism fell short of producing positive effects with in the complex context of English classroom. It is one of the key theories of second language learning that happens inside the learner's mind. Besides, the implementations of selected principles in the business communication classroom are fully successful for tertiary learners except a few limitations. Though most of the objections to behaviorism have been carefully modified by the cognitivists, there are some drawbacks such as 1. Heterogeneity - through which the principles may work in one class and may not in other classes, 2. Learner Autonomy – as the theory is rule-based, learners with matured mind may lose their autonomy of expression, 3. Communicative Barriers – various barriers like linguistic, physical, mental and behavioral etc. become an obstacle during the interaction, and finally 4. There is no chance of applying previous knowledge in language learning though they can apply.

Subsequently, constructive theory advances certain limitation of both cognitive and behavioristic theory. It emphasized that, learners' mind is not a blank slate or empty vessel and constructions of new understandings takes place by the rich array of previous experiences, skills and beliefs. The ways individuals make meaning out of instruction with the influence of prior knowledge and beliefs can be seen perfectly in business communication classroom. So, comparatively, the greatest contribution of constructivism to the second language learning is the shift in emphasis from knowledge as a product to knowledge as a process.

1.4. Summing Up

In business English classroom, theories are the invisible driving forces of teaching and learning process in all the cases. Though the behaviorist theory is partially successful for post graduate learners, it is equally applicable for lower grade learners. The dichotomy between theory and practice can be seen in the case of behaviorist theory. On the other hand, cognitive theory is well suitable in the same context though some dichotomy and a few limitations are apparent. But constructivists can overcome these limitations and made the language learning more understandable. Hence, behind every successful second language communicative classroom, there is a theory and its principles. Irrespective of region, institution and target level, consciously/unconsciously, abstractly/concretely language practitioners are following some theories in second language

pedagogical transition. However, it all depends on the teachers and the way they employ various techniques in the classroom.

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Dr. Yadamala Sreenivasulu
Assistant Professor
Department of English and Foreign Languages
Madanapalle Institute of Technology and Science
Chittor (Dt.)
Andhra Pradesh
India
yadamalas2011@gmail.com

Dr. R. V. Jayanth Kasyap
Assistant Professor
Dept. of English
Yogi Vemana University
Kadapa (Dt.), Andhra Pradesh, India
rvjayanth@gmail.com

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An Analysis of Morphological Causative Construction in Korean¹ Focusing on Rules and Restriction

Hema
Korean language Guest Lecturer at University of Delhi

Abstract

Many scholars have discussed on the causative construction in Korean. However, there are certain gaps and unsolved issues in those studies which this study attempts to fill in this study. This study discusses the classification and realization of Korean causative. This study investigates the practical usage of causative verbs in Korean languages and also presents the systematic framework of Korean causative, so that a person (especially who does not have a linguistic background) may understand causative verb construction easily. Even though Korean causative construction is quite developed, but it's not free from the restriction, so this study also discusses the limitations of the Korean morphological causative verb construction.

Keywords: causative verb, case marker, Korean, causer, cause, learner

1. Introduction

In Korean language, morphological causative construction is known to be a difficult target for Korean language learners to learn, because rules are quite irregular, as a Korean language instructor in University of Delhi from last few years, it has been noticed that India Korean language learners face difficulties while expressing Korean causative. Despite of having many rules, there are also many restrictions. In Korean, there are some verbs which can't be causativized by attaching suffixes to the verb stem. Song Jae-jung (2001:286,287) has mentioned that in causative construction "*causer is agent who act directly on the causee, if the causee is affected directly by the causer's action, it is marked by accusative case, if it is affected least (less) by the causer's action, the causee is marked with dative case*". Even though some scholars have discussed about the realization of case marking in Korean causative, here there are a few limitations in respect to case marking which this study going

¹This paper is a moderated version of the paper which i Presented under titled "An Analysis of phonological conditions and restrictions in Korean Morphological Causatives" in a International Seminar, Organized by Centre of Korean Studies, Jawaharlal Nehru University and Academy of Korean Studies, Republic of Korea, Buddhist and Pali University, Sri Lanka, on May 17 & 18, 2018, held at Buddhist and Pali University, Sri Lanka. I would like to thanks to Prof Kim Do-young (Jamia Islamia University, India, Prof Ravikesh, (JNU, India), Prof Divik Ramesh, University of Delhi and Professor from Buddhist and Pali University for their suggestions and feedback on this paper.

to discusses, hence in the beginning stage of learning Korean, many language learners consider learning causatives forms the most challenging.

However, till date no study has been found that explains all the rules as well as limitations of Korean causative verb construction in a single study. So this study briefly explains about what types of causatives expressions are available in Korean language on the basis of Comrie classification (1981), then analyses what the phonological conditions and restriction are there in the process of causativization in Korean causative verb construction.

This study has followed the principles of ‘National Institute of Korean Language’ (국립국어원 한글 로마자) for Romanization of Korean into English.² Based on the previous literature and some personal observation, this study attempts to classify the Korean causatives into the following categories.

Table 1: Classification of Causative verb construction

Types	Method	Case marker	
		Causer NP ₁	Causee NP ₂
Morphological	Verb stem+ -i-/-hi-/-li-/-gi-/-u-/-gu-/-chu-	1.Nom:-i/-ga-/-eun-/-neun-/-kkeseo-(hon)	1.Acc:-eul-/-leul- 2.Dat: ege-, -kke-(hon)
Syntactic	Verb stem + -ge hada- 'to do)	1.Nom:-i/-ga-/-eun-/-neun-/-kkeseo-(hon)	1.Nom :-i-/-ga- 2.Acc :-eul-/-leul-, 3.Dat-ege-, -kke-(hon)
Lexical	Noun+ siki-da	1.Nom:-i/-ga-/-eun-/-neun-/-kkeseo-(hon)	1. Acc : -eul-/-leul- 2. Dat: ege-, kke-(hon)
	eum-jig-i-da→ eum-jig-i-da	1.Nom:-i/-ga-/-eun-/-neun-/-kkeseo-(hon)	1. Acc: -eul-/-leul-
	ga-da→ pone-da	1.Nom:-i/-ga-/-eun-/-neun-/-kkeseo-(hon)	1. Acc: -eul-/-leul- 2. Dat: -ege-, kke-(hon)

As shown in the table (1) that in Korean morphological causatives are formed with suffixes such as -i-, -hi-, -li-, -gi-, -wu-, -gu-, -chu-, that are attached with verb to express causation as illustrated in e.g (2), whereas the syntactic causative requires the adverb -ge- and the verb ‘hada’ ‘to do’ (3).

(1) *Minhwa-ga-hangeuk sinmun-eul ilg-eo-ss-da.* (Plain sentence)
Minhwa-Nom-Korean newspaper-Acc read-Past-Dec
‘Minhwa read the Korean newspaper.’

(2) *Eunbi-ga Minhwa-ege hangeuk sinmun-eul ilg-hi-eo-ss-da.* (Morphological Causative)
Eunbi-Nom Minhwa-Dat-Korean newspaper-Acc read-Caus-Past-Dec
‘Eunbi made Minhwa to read the Korean newspaper.’

² https://www.korean.go.kr/front/page/pageView.do?page_id=P000149&mn_id=99

(3) *Eunbi-ga Minhwa-ege hangeuk sinmun-eul ilg-ge-hae-ss-da.* (Syntactic Causative)
 Eunbi-Nom Minhwa-Dat-newspaper-Acc read-adv-do-Caus-Past-Dec
 ‘Eunbi made Minhwa to read the Korean newspaper.’

The causer ‘Eunbi’ action in e.g. (3) is expressed by combining adverb ‘ge’ + verb ‘hada’ meaning ‘to do’ in the verb stem and as can be observe from the example that the causee ‘Minhwa’ action is expressed by verb ‘to read’. In the above sentence Eunbi is causing Minhwa to read the newspaper and as result of causer action, the causee ‘Minhwa’ is reading the newspaper. Lexical Causatives are formed by changing verb ‘hada’ ‘to do’ into ‘sikida’ ‘to order’, and ‘gada’ into ‘to go’ into ‘bonaeda’ ‘to send’ as illustrated in e.g. (4).

(4A). *Minhwa-ga sijang-e ga-ss-da.* → Plain sentence
 Minhwa-Nom market-loc go-Past-Dec
 ‘Minhwa went to market.’

(4B). *Eunbi-ga Minhwa-leul sijang-e ponae-ss-da.* → Lexical Causative
 Eunbi-Nom Minhwa-Acc market-loc send-Past-Dec
 ‘Eunbi made Minhwa to go to market.’

While discussing about the classification of Korean causative, it is also important to discuss about the case marking, we find as shown in the table (1) causer of the sentence is marked with a nominative marker –i/-ga- or topic marker (TM)-eun/-neun-, causee can be marked with either accusative marker –eul/-leul- or dative marker –ege- in all the three types of causative constructions.. The next part of the study is going to discuss the rules and method of morphological causatives in extensive detail.

2. Rules of Korean Morphological Causative

The main function of morphological causative is to express direct involvement of the causer in the caused event. Causative suffixes are attached with verbs (transitive, intransitive and adjective) keeping in mind a few phonological rules that should to be followed. This study analyses and arranges the phonological rules from the studies of Jae, Hoon-yeon ,1991:339-340 ; Kim Jeong-suk,2005: 257; Sohn, Ho-Min ,1999: 275; Park, Jeong-woon,1994:31, and some personal observation and online mail discussion from Korean language specialists from ‘national institute of Korean language’

This section tries to elaborate complicated rules of Korean causative construction in a simple way with examples so that Indian learners can acquire it easily; especially those are not from linguistic background to easily understand the practical usage of Korean causatives. Example of Rule (1) suffix –i- is given below in e.g. (5)

(5A). *Minhwa-ga-phodo-leul meok-eo-ss-da.*
 Minhwa-Nom grapes-Acc-Past-Dec
 ‘Minhwa ate grapes.’

(5B) *Eunbi-ga Minhwa-ege phodo-leul meok-i-eo-ss-da.*

Eunbi-Nom Minhwa-Dat grapes-Acc eat-Caus-Past-Dec
'Eunbi made Minhwa to eat the grapes.'

As shown in the above example 'meokda' to eat is a transitive verb and suffix -i- is attached with the verb stem. After attaching suffix -i-, the verb 'eat' becomes 'meogida' i.e. 'to feed', which is a causative verb. 'Eunbi' is influenced by the causer's action. Suffix -i- can also be attached with intransitive and adjective verbs.

Example of rule (2) suffix -hi- is given in the following e.g. (6).

(6A) *Eunsu-ga-sofa-e-anj-ass-da.*

Eunsu-Nom-sofa-Loc-sit down-Past-Dec

'Eunsu sat down on the sofa.'

(6B). *Eunsu-ga namdongsaeng-eul sofa-e-anj-hi-eo-ss-da.*

Eunsu-Nom younger brother-Acc sofa loc sit down-Caus-Past-Dec

'Eunsu made his younger brother to sit down on the sofa.'

In the above example, the verb 'anc-da' meaning 'to seat' is an intransitive verb in Korean. causative form of 'anj-ass-da' is 'anj-hi-eoss-da' which means to make someone sit. Similarly, the causative form of 'ib-da' (transitive verb) 'to wear' is 'ib-hi-da.

Example of rule (3) suffix-li- is as follows:

(7A). *eomeoni-ga draigi lo eunbi-ui meoli-leul mal-lyeo-ss-da*

Mother-Nom dryer by Eunbi hair machine-Acc dry.Past.Dec

'Mother dried Eunbi's hair with hair dryer machine.'

As we can see in the above example that 'mareu-da' is irregular verb in which the final sound is 'leu', so the direct causation is 'mal-li-da' 'to make dry', similarly morphological causation of verb 'ul-da' 'to cry' will be 'ul-li-da' 'to make someone cry' and causative form of verb *geod-da* 'to walk' is 'geol-li-da' 'to make someone walk'. Even though direct causative form of verb 'geod-da' is 'geol-li-da' for example;

(8A) *abeoji- -ga Eunsu-leul ppal-li geol-lyeoss-da.*

Father-Nom Eunsu-Acc fast walk-suffix-past Dec

'Father made Eunsu to walk fast.'

(8B) *abeoji-ga Eunsu -leul ppal-li geod-ge haess-da.*

Father-Nom Eunsu-Acc fast walk-Adv-do-past Dec

'Father made Eunsu to walk fast.'

(8B) is more natural form according to native Korean speakers. Example of rule (4) suffix -gi-with transitive verb is given below in (9). As shown in the above example (9) that verb *usda* 'to laugh' ends with consonant 's' therefore suffix -ki- is attached with the verb to express causation.

(9A). *Eunbi-ga us-eo-ss-da.*

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Eunbi Nom-laugh-Past-Dec
'Eunbi laugh.'

(9B). *Minhwa-ga Eunbi-leul us-gi-eoss-da.*
Minhwa-Nom Eunbi-Acc laugh-Caus-Past-Dec
'Minhwa made Eunbi to laugh.'

Example of rule (5) suffix -u- with an intransitive verb is given in the following example. In this category, sometime only one suffix for example -u- and sometime two different suffixes are combined together, as shown in (11). As JeongWoon-park (1994:35), Go-Young-geun (2008:263) and Kim Jeong-suk (2005: 258) point out that there are cases where two suffixes (-i- and -u-) are attached with the verb, but even though two suffixes (-i- + -u-) are combined in the verb stem, they are considered as single suffix in morphological causative verb construction.

(10A). *Eunbi-ga ja-ss-da.*
Eunbi-Nom-sleep Past-Dec
'Eunbi slept.'

(10B) *Eunbi-ga namdongsaeng-eul ja-i-u-eo-ss-da.*
Eunbi-Nom younger brother-Acc sleep-Caus-Past-Dec
'Eunbi made her younger brother to sleep.'

E.g. (10B) is a direct causation, where causer 'Eunbi has a direct control over the causee 'her younger brother'; in other words she is actively involved in the caused event. The verb 'jada' (to sleep) is an intransitive verb. Its direct causation form is 'jaeuda' ('ja+i+u+da), where suffix -i-and suffix-u-are attached.

When we examine the examples of rule (6) in which suffix -gu- is attached with the verb stem, we find that even though causative form of verb *dal-da* is *dal-gu-da*³ however in Korean grammar it express indirectness.

Example of rule (7) suffix-chu- with adjective verb is given in below example (11). In Korean if the verb stem ends with -j-, then the suffix -chu-is attached with the verb.

(11A) *Delli daehakkyo-neun-hakbi-ga-naj-da.*
Delhi University-TM school fee-Nom low-Dec
'Delhi University has low fee.'

(11B). *Delli daehakkyo-neun-hakpi leul-naj-chu-eo-ss-da.*
Delhi University Nom -school fee-Acc low-Caus-Past-Dec
'Delhi University has lowered the school fee.'

³ *angyeongsa-ga mina-ui angyeong dosu-leul dod-gwoss-eo-yo.*
'Eye specialist made Mina's eyeglass stronger.'

As can be observed from above examples and discussion that selection of i/hi/li/gi/wu/gu/chu totally depends on the final sound of the verb stem. Yet, there are some limitations of Korean morphological causative which this study discusses in the next section.

3. Limitation of Morphological Causative

Even though Kim Jeong-suk (2005:258,263), Jae, Hoon-yeon (1991:345), Wang Mun-yong, Min hyon-sik (1993:85), Lee ik-sop (2000) and Park Jeong-woon (1994:33) have noticed some irregularities of Korean Causative verb construction, however they are not arranged, which creates confusion for foreigner learners of Korean language to have in-depth knowledge of Korean causatives. This study has arranged some phonological irregularities which are reflected in Korean causatives.

The first irregularity is that according to rule (2), -hi- is attached when the verb ends with -p-, -t-, -k-, -c-, - like *balg-da* → *balg-hi-da* 'to brighten', *ilg-da* → *ilg-hi-da* 'to make read', *ik-da* → *ik-hi-da*, however there are few exceptions where instead of -hi-, the other suffix like -i- is attached with the verb even though the verb ends with -k-, for instance, the transitive verbs such as *meok-da* 'to eat', ends with consonant 'k' but its causative form is '*meog-i-da*' 'to feed'.

Secondly, we can find that all the verbs are ending with -d- sound '*tteud-da*' (뜯다) → '*tteud-gi-da*' (뜯기다) 'to pluck, to take something off). However in case of '*dot-da*' → '*dot-gu-da*' verb stem ends with consonant 't', but the suffix -gu- is attached with the verb, in another case verb *dat-da* 'to close' causal form is → *dat-hi-da* 'to be close', so we can find that different suffix are attached.

Thirdly, when the verb stem ends with -l-, -t-, in such case -li- should be attached to the verb, for instance, '*wul-da*' which means 'to cry', causative form is '*wul-li-da*' 'to make someone cry', however there are some cases when, instead of the suffix -li-, suffix '-i-' is attached to the verb stem, for instance, '*jul-da*' which means 'to decrease' is changed to '*jul-i-da*' 'to be decreased'. Another example is of the verb *dal-da*, which ends with sound 'l', but suffix 'gu' is attached and its causative verb becomes '*dal-gu-da*'. Here we need to teach students that *jud-a* 'to reduce' is a regular verb in Korean however *ulda* 'to cry' is an irregular verb.

In Korean verb *sseu-da* semantically has many meanings in Korean for example *sseuda* means 'to write' and 'to wear'. Even though both verbs end with the same sound -eu- however different suffix are attached with the verb for expressing causation. So, there is need to define such irregularities to the Korean language learners very carefully. It is important to note that memorizing the above-mentioned rules is not enough; these phonological irregularities need to be taught to the students for their in-depth knowledge of Korean causal construction.

Every language has its own special features as well as some restrictions, not only in English grammar⁴ but also in Korean and Hindi, grammar disallows the morphological

⁴ Pinker (1989:130,131) in his study has presented a very pioneering work in understanding which verb can be causativized and which can't

causativisation of some verbs like ‘to appear’, ‘to go’, ‘to come’, etc. This study provides a detailed list of such verbs based on personal observation and previous literature analysis (Wang-Mun-yong, Min hyon-sik,1993:85;, Park Jeong-woon ,1994; Kim Kyung-gan,1995:61; Lee ik-sop,2000:212; Kim Jeong-suk,2005:258; Go Young-gun,2008:362; Kang Myung-yoon ,1997:88) and some personal discussion with the Korean language specialists at ‘ national institute of Korean language.’ (국립국원)

Korean, morphological suffixes can’t be attached with ditransitive verbs like *juda* ‘to give’) as also presented in the e.g. (12B):

(12). * *Eunbi-neun Minhwa-ege soseol-chaeg-eul ju-i-eoss-da.* (Direct Causative)
 Eunbi-Nom Minwha –dat-novel-give-Cause-Past-Dec
 ‘Eunbi made Minhwa to give novel.’

In Sentence (12) suffix –i- is attached with ditransitive verb *juda* ‘to give’ which is grammatically incorrect. If we examine another verb ‘*eod-da*’ ‘to get/obtain’ and ‘*bad-da*’ ‘to receive (Kang, Myung-Yoon. 1997:88), we find that direct Causation of these verbs is not possible (as shown in the e.g. below).

(13).**Minhwa-ga Eunsu-ege-hangeugo seonsaengnim jagyeogjeung-eul bad-gi-eo-ss-da.*
 Minhwa-Nom-Eunsu -Acc Korean Language teacher certificate-Acc obtain-Caus-Past-Dec
 ‘Minhwa made eunsu to get Korean language teacher certificate.’

As per the rules, if verb stem ends with -t-, then suffix -gi- is attached to the verb stem. However, in case of ‘*eod-da*’and ‘*bad-da*’, it will be grammatically unacceptable if suffix -gi-is attached with these verbs. Korean grammar does not allow morphological Causative construction of these verbs.

(14). * *Minhwa-ga unbi ege samseong hoesa-e iljari-leul eod-gi-eo-ss-da.*
 Minhwa-Nom –Eunbi-Dat-book-Acc receive-Caus-Past-Dec
 ‘Minhwa made Eunbi to get a job in Samsung Company.’

Further, Korean grammar does not allow using morphological suffixes with verbs that uses particles –wa-and –gwa-to combine two clauses like ‘*manada*’ ‘to meet), ‘*ssauda*’ ‘to fight’. ‘*dalmda*’ ‘to resemble’ , This is further explained in e.g. (15) below.

(15). * *onul chingu-ege hak-kwa-jang nim-eul man-na-i-eoss-da.* (Direct Causative)
 Today Friend –Dat-HOD-Hon suffix-Acc Meet-Caus-Past-Dec
 Today i made my friend to met with Head of the Department.

Above e.g. (15) clearly shows that verb *mana-da* ‘to meet’ can’t express direct causation, however, this verb can be used for expressing indirectness as shown). Also, in Korean, verbs ending with vowel ‘i’ can’t be morphologically causativized.

be causativized in English language. Verb which can’t be causativized are Come, leave, exit, arrive, disappear, vanish, expire. Glow, glitter, speak, cry, laugh .

(16). * *eomeoni-ga Eunbi-ege keopi-leul masi-i-eo-ss-da.* (Direct Causative)
Mother -Nom Eunbi –Dat Coffee-Acc drink-Caus-Past-Dec
'Mother made Eunbi to drink the coffee.'

However in case of *bi-da* 'to vacant/empty', *phi-da* 'to smoke' even though these verbs ends with vowel but can be causativize, the causative form of *bi-da* verb is 'bi-u-da' which is acceptable in Korean. In Korean direct causation of motion verbs is not possible in Korean, for example;

(17). * *Eunbi-ga Minhwa-leul Delli-e ga-i-eoss-da.*
Eunbi-Nom-Acc Delhi-Loc-to go-Caus-Past-Dec
'Eunbi made Minhwa to go to Delhi.'

As also discovered by some scholars, some verbs in Korean language which are derived from Chinese language and majority of these verbs end with 'hada'. These verbs can't be causativized morphologically because Causative morphemes can be attached only to verbs that have monosyllabic roots. For instance,

(18). * *Mira-ga Eunbi-leul jinsil-eul mal-ha-in-da.* (Direct Causative)
Mira-Nom Eunbi-Acc truth -Acc speak-Caus Past-Dec
'Mira made Eunbi to speak truth.'

Park, Jeong-Woon claimed that (1994:37) Korean grammar does not allow attaching *i/hi/li/ki* with a verb that is a made by the combination of a noun and a verb. For instance 'mar-hada' is made up with the combination of a noun 'mal' which means 'word' and a verb 'hada' means 'to do'.

Apart from the listed verbs, there are some other verbs in which direct causation is not possible. Park, Jeong-woon (1994:42-43) found in his study that in Korean verb *sal-da* meaning 'to live' (at some place), for instance, The direct Causative form of this verb will be '*sal-li-da*' which is grammatically incorrect.

(19A). * *Eunsu-ga Eunbi-leul delli-e sal-li-eo-ss-da.* (Direct Causative)
Eunsu–Nom Minhwa-Acc Delhi-Loc-in live-Caus-Past-Dec
'Eunsu made Eunbi to live in Delhi.'

However indirect Causation of the verb '*salda*' is possible as illustrated in the next example. Direct Causation of '*salda*' is possible in a situation where it expresses the meaning of saving someone's life.

(19B) *eunjeongisa-ga-geu-hagsaeng-eul-sal-li-ess-da.*
Driver-Nom the student-Acc live-Caus-Past-Dec
'The driver saved the life of that student.'

Similarly, as also discussed by Kang, Myung-Yoon (1997:88) it is not possible to make direct causation with verb '*nohda*' which means 'to put something.'

(20A). **Eunbi-ga Minhwa-ege khol-la leul twu pyeng-i sik-thak wi-e noh-i-eoss-da.*
Eunbi-Nom Mihwa-Dat coke-Acc two bottle-dinning table on put-Caus-Past-Dec
'Eunbi made Minhwa to put two bottles of cola on the dining table.'

(20B). *Eunbi-ga Minhwa-ege khol-la twu pyeng-i sik-thak wi-e noh-ge haess-da.*
Eunbi-Nom Mihwa-Dat coke-Acc two bottle-dinning table on put-adv-do Caus-Past-Dec
'Eunbi made Minhwa to put two bottles of cola on the dining table.'

We find that indirect causation of all the mentioned verbs is possible in Korean, but direct causation of these verbs is not possible, therefore it is said that morphological causatives are less productive as compare to syntactic causatives.

Apart from the above-mentioned irregularities in term of phonological condition and some restricted verb, there are some more limitations in term of using case marking in Korean morphological causative construction. As also discussed by some Korean scholars, this study identifies how case marking system works in morphological. In morphological the causer of the sentence always assumes a nominative case marker (Nom) –ga-,i-, and Honorific Nominative case marker-kkeseo-. The possibilities of case marking for a causee in morphological causative are: (A) Accusative (as illustrated in the e.g. 21B) or (21B) dative case markers (21A).

(21A). *Eunbi-ga Mira-ege soseol chaek-eul ilg-hi-eo-ss-da.* √
Eunbi-Nom Mira-Dat novel-Acc read-Caus-Past-Dec
'Eunbi made Mira to read the novel.'

(21B) *Eunbi-ga Mira-leul soseol chaek-eul ilg-hi-eo-ss-da.* √
Eunbi-Nom Mira-Acc novel-Acc read-Caus-Past-Dec
'Eunbi made Mira read to the novel.'

(21C) * *Eunbi-ga Mira-ga soseol chaek-eul ilg-hi-eo-ss-da.*
Eunbi-Nom child-Nom novel-Acc read-Caus-Past-Dec
'Eunbi made Mira to read the novel.'

In morphological causative, as also noticed by Lee Hyo-Sang (1985:148) Lee, Hee chul (2008:215), the causee cannot take a nominative case (as shown in the e.g. 21C) as the causee has less power than the causer. Nominative case marker in morphological causative cannot appear two times in a given sentence.

(22A). *Eunbi-ga Mira-leul yeonpil-lo pyeonji-leul sseu-i-eo-ss-da.*
Eunbi-Nom c Mira-Acc pencil-with write-Caus-Past-Dec
'Eunbi made the Mira to write a letter with pencil.'

(22B). * *Eunbi-ga Mira-lo pyeonji-leul sseu-i-eo-ss-da.*
Eunbi-Nom Mira-Ins the letter-Acc write-Cause-Past-Dec
'Eunbi had Mira to write the letter with the pencil.'

In morphological causative -lo- can be used as an instrument marker only, in other words when a causee is inanimate only then -lo- can be attached, it can't be used with an animate causee. As illustrated in the example (22B) -lo-is used with the animate causee ie, 'Mira' which is grammatically wrong.

Conclusion

Till now this study has discussed about the classification of Korean causative, specially focused on the realization and restriction found is Korean causative on the basis of previous studies and some personal observation as a learner and instructor of Korean language in India. While learning and expressing a causative expression three factors need to be kept in mind: First is the type of verb used, because in Korean there are some verbs which cannot be causativized; second, whether the causee is animate or inanimate; phonological irregularities, even the verb stem ends with same sound, there are different suffixes which need to learn carefully. As discussed above, there are also some phonological and semantical irregularities that should be taught carefully to the Korean language learners in order to prevent the errors. Maximum opportunities should be provided to the learners to acquire the in-depth knowledge of construction of Korean causative along with case marking, without appropriate case marking causation can't express the clear meaning. Apart from the text book teacher can take easy examples or dialogues on causation from internet or other sources and can utilize it while teaching to the learners.

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Hema
Korean language Guest Lecturer at University of Delhi
Ph.D. candidate at Department of East Asian Studies, University of Delhi
M.Phil. Degree (2012) from Department of East Asian Studies, University of Delhi, India
Master's Degree (2010) from Korea University, Seoul, South Korea
hema.in.ko@gmail.com

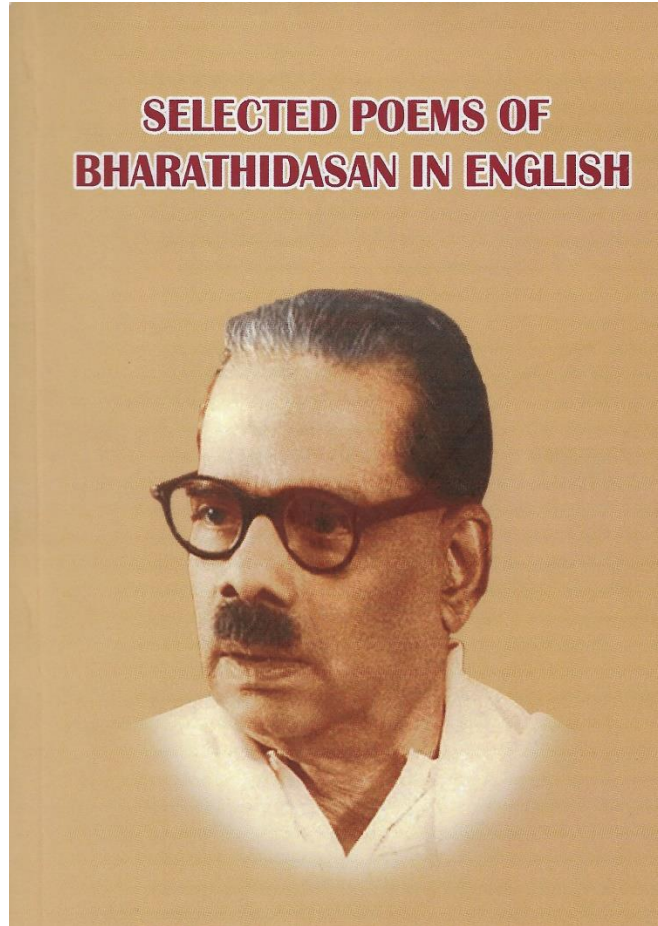
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Hema
An Analysis of Morphological Causative Construction in Korean Focusing on Rules and Restriction

A Review of
Selected Poems of Bharathidasan in English by Dr. Uma Allaghery

Swarna Thirumalai, M.A.



Bharathidasan (1891-1964)

This book of translation of selected poems of Bharathidasan from Tamil into English by Dr. Uma is a noteworthy contribution. Bharathidasan (1891-1964) was a great rationalist Tamil poet, ceaselessly presenting rationalist philosophy and the ideals of Dravidian Movement in Tamilnadu. A great admirer of Subramania Bharathi (1882-1921), Kanakasabai Subburathinam, born in Pondicherry, changed his name to Bharathidasan (“**Bharathi’s disciple**”).

Bharathidasan's ideas and ideology differed radically from the philosophy of Subramania Bharathi in several respects, but, like Subramania Bharathi, Bharathidasan also vehemently supported feminine liberation from the clutches of patriarchy.

Level of Translation Done in This Book

Dr. Uma has chosen 22 very appealing and relevant poems from the works of Bharathidasan and has presented transcreation of Bharathidasan's poems.

The translator has shown her superb ability to capture the spirit of these poems and bring about a special aura to the poetry of Bharathidasan.

The ideals that the original Tamil poems reveal have been carried forth into the translation. The translator has a good command of both languages and has ably structured the English translation.

The Brotherhood of Man, Borderless Nations, Social Welfare States, and A World of Peace are all given new birth in the English language translation. Bharathidasan's poems speak about the freedom of women, and the horrors of dowry, caste and oppression of women. Dr. Uma's use of excellent diction and rhythmic reconstruction of all these poems in the English language are a witness to her talents as a translator and critical scholar.

A Glimpse

Let us see a poem, for example. Here is the translation of a poem on the atrocities of child marriage. Let us look at the second part of the poem:

“a small deer that can't even leap, not yet bloomed bud!

She is a widow staying for long at her father's house.

Her father too, a widower

Married once again to a young girl

The newly wedded bride and bridegroom

Awaiting patiently for night fall to be in bed

Enjoy the day by playing with a ball!

The young widow seeing all this!”

The misery, the pain, the loneliness, the lost childhood, and the injustice of it all – The widowed father married again, while the young child remains a widow.

Looking Beyond the Words

The translator is able to look beyond the words, into the meaning of similes, and metaphors and bring out the essence of the poem. Still, she keeps a close watch over the original poem.

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Swarna Thirumalai, M.A.

A Review of *Selected Poems of Bharathidasan in English* by Dr. Uma Allagherey

Nothing lost, much is gained. The poet's message is carried over into the translated poems. Words flow well together, and one can read and enjoy the English translation. Readers will enjoy the English translation and feel the Tamil poet's heart beat in those lines.

Here below is a stanza from another poem *New World*:

Come we'll melt our hearts with the torrential flow of love
And ban the selfish crooked motive that 'this is mine'.

(We'll create a New World.)

The poet Bharathidasan asks the Rice field to answer:

Due to daily straight-forward zeal
Oh! Fertile land! You produced
Paddy in plenty!
No one can perceive how far so many
People sweated for your sake!

Bharathidasan has some advice to young women:

Dear Unmarried Lady! Be the torchbearer of your destiny!
Vaunting of their prowess by entering your house
Some of them will come to ask for your hand;
They will discuss in terms of material gains –
The parents gave birth to you
And reared you up amidst sacrifice
Stone heartedly will take you for granted
Without letting you see the bridegroom;
Young respected lady! Are the hard-fast rules only for you?
Don't fear these wicked deceitful brokers!
Dear Unmarried Lady!

To Conclude

The translation gives us some insight into the poetic genius of Bharathidasan. He was given the title the Poet of Revolution or Revolutionary Poet.

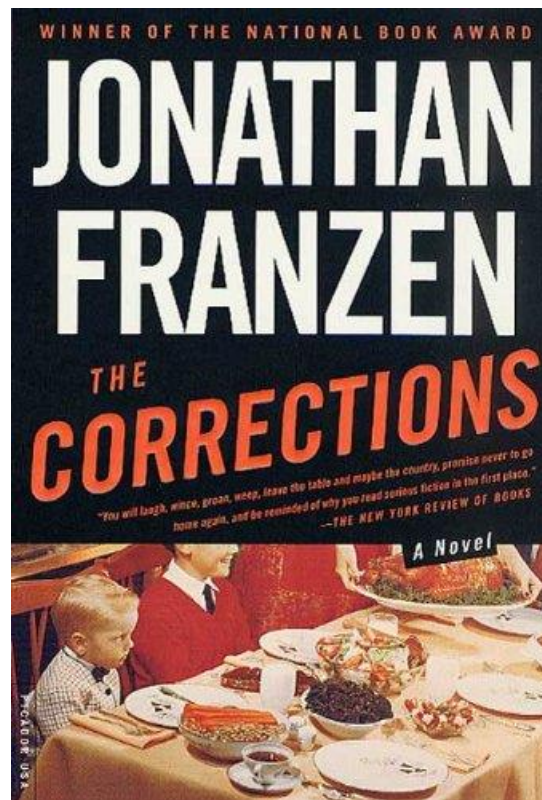
Translating a poetic piece is more difficult than translating a prose piece, but, in general, translation by itself is a difficult process. Uma has done a good job of translating some of the poems of Bharathidasan.

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Swarna Thirumalai, M.A.
Former Library Director
Bethany Global University
Bloomington, MN 55438
USA
swarnadevi@comcast.net

Womanism in Jonathan Franzen's *The Corrections*

T. Aruna, Research Scholar and Dr. G. Aruna Devi



Courtesy: <https://www.amazon.com/Corrections-Novel-Recent-Picador-Highlights-ebook/dp/B0022VV0RC>

Abstract

Jonathan Earl Franzen, a renowned American novelist and essayist who won National Book Award and Pulitzer Prize for Fiction for his third novel *The Corrections*. His novels illustrate the American society through satirical elements. His novels are based on familial confrontations, societal disputations, feminist perspectives, corporate malfeasance and post-modern ideas. He gives equal importance for both male and female characters. This paper focuses the women characters and their contribution towards their family.

Keywords: Jonathan Franzen, *The Corrections*, satirical elements, confrontations, disputations, malfeasance.

American Literature

The United States of America is a confluence of people, language, tradition and culture from various parts of the world. As a result of this different dimensions America came with its own social and cultural features. This influence made the country as ethnic and developed country. Likewise, language is also influenced from Britain and Spain. The Midwestern accent of the United States is

considered as the standard language of America. So, the American Literary Tradition has become the substantial tradition of English Literature.

American Literature is highly influenced by English Literature. Benjamin Franklin, Alexander Hamilton and Thomas Paine are the political writers who pave way for other writers and it is notated as revolutionary period. Most of the literary works focus the American Dream; a set of standards includes democracy, liberty, equality and luxury. American Writers expose disenchantment after the World War I and at the end of World War II and many notable works written which gives form to American Literature.

Jonathan Franzen

Jonathan Franzen is the prominent writer of 21st Century. As his graduations are in German, he fluently speaks German. It is the reason that Franzen gives less importance for American Dream in his Works. Though he is the son of immigrant parents Franzen did not write about Diaspora. Franzen began his career as research assistant in Harvard University and only after marriage he started his life as a novelist. His first novel *The Twenty-Seventh City* has been considered as a masterly drama of 20th Century. Jonathan himself stated that “a conversation with the literary figures of my parents’ generation [,] the great sixties and seventies Post moderns”.

War and Natural Calamity

Franzen’s notable works are *The Corrections* and *Freedom*. He gives much importance for familial themes and social satire and all his novels have the background of war or natural calamity. His novel *The Corrections* made him as a Pulitzer Prize winner and National Book Award.

The Corrections is again a social satire which is set as the correction should be made by the characters for their family. As it early said this novel has also got a historical element that is the terrorist attack on September 11, 2001. Though his stories got familial confrontations Franzen cannot be considered as a domestic writer. *The Corrections* is the satire on the society after the terrorist attack. He criticizes the society through the Lamberts Family.

New Sincerity

Jonathan Franzen is also known for his literary movement New Sincerity. New Sincerity is narrowly related to Post Post-Modernism and *The Corrections* is the perfect example for it. The title *The Corrections* indicates the declination of technology which causes the economic roar at the end of the 19th century. And the significance is homage to *The Recognitions* by William Gaddis.

The Corrections

The Corrections is the story of the Lamberts family who are separated and suffered by the economic declination after the terrorist attack. The aged couple Alfred Lambert and Enid Lambert wishes to spend their life with their children and grandchildren which is not an easy task.

Enid is the gravitational force of the family who tries to depart the family again for the Christmas Eve. The story revolves the fictional city St. Jude where the old couple lives with their sons Chip and Gary and daughter Denise. This research paper analyses the female characters Enid, Julia, Melissa and Caroline. Enid the mother, Julia girlfriend of Chip, Melissa chip’s student and Caroline Gary’s wife. The aim of this paper is to show different aspects of Jonathan Franzen because he did not focus much about feminism in this novel but still the female characters involve Womanism.

Womanism

The theory Womanism came from the word Womanist which was coined by Alice Walker. This theory Womanism comes under the limitations of second wave feminism with the experience of the marginalized women of other community and the Black women. It may look like third wave feminism, but it is not. It is slightly differentiated from it. Usually the feminist theories explore the inequality and slavery of woman; Whereas Womanism is a kind of freedom.

According to Alice Walker, “Womanism is to Feminism as purple is to lavender” (1) on the whole feminism is against the male chauvinistic world but Womanism is an encounter the gender and race which is considered as the combined oppression. It does not simply concentrate on the struggles of the minorities; it obeys the spiritual ideas, tribute to the ancestors and moreover to sustain both the gender. Renee Martin says, “While Womanism at its heart is pro-women, it is also about understanding the communal value of all people of colour”. (3)

Enid

Franzen has given *The Corrections* which should be corrected by the characters for their family because his female characters allow the readers to understand what Womanism is and what is not. Enid and Denise stand for Womanism whereas Julia and Melisa stand against Womanism.

Enid is the mother of Chip, Denise, and Gary and the only character that cares about the family and its infrastructure because she is one who always makes adjustments with the other characters. Though Enid lives in America she does not follow the American culture; she follows the ancient tradition and culture and she wants her family to follow the same. For instance, she never drinks wine in the morning; she used to take wine in the night time that too very rare.

She sacrifices her life for her husband Alfred, who has been affected by the Parkinson disease, a type of hallucinating everything. And he also suffers from partial so he cannot handle things without Enid’s help. But still he does not give much importance to her wife. He used to stay in the basement in his blue chair and thinking about the incidents which does not happen. He talks to himself as if Enid could not understand his feelings. “He could have ended the crisis in a minute if all he’d had to do was forgive her; but to see mirrored in her eyes hoe repellent she found him – it made him crazy, it poisoned his hope”. (64)

Throughout the novel Enid is taken for granted by her family members. Alfred comments her speech as the ‘buzz of the wandering bee’. After all this Enid does not react for these commentaries. For her, family is everything; whatever happens she keeps on trying to gather her family, but all her sacrifice ends in vein. She does not know what freedom is and how to lead a life individually. So she plans to assemble her children and grandchildren for the Christmas Eve for the last time.

Anyhow her wish is blessed by the almighty. At the end of the novel, Enid is left alone after Alfred’s death. But this time she did not worry for her loneliness; actually, she enjoys it. Only at this point she realizes the identity and self respect. It is possible that she can break up her relationship with Alfred, but she thinks that she is responsible to take care of her family members without any partiality.

Denise

Denise, daughter of Alfred and Enid works as a chef in Midwestern America. Actually, she hates the tradition and culture which was followed by her mother. Because she knows that her family members did not treat her mother in a good manner. So, she voluntarily leads her life without any

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Womanism in Jonathan Franzen’s *The Corrections*

attachment with people. Denise wants to live a luxurious life; does not care about the morality. She believes in lesbian culture and this that it is harmless. She becomes a good chef with her hard work and started working in a restaurant.

Brain is the owner of the hotel, with whom once she had a relationship. So, they both plan to begin a restaurant. Brain accepts this offer only to renew the relationship with Denise. But Denise started to sleep with Brain's wife and it is eventually found by Brain. He fired Denise from the job. So, Denise comes home to meet her parents. Franzen frames the character that is forced to follow the Western culture. In every occasion Denise tries to stay with somebody who will take care of her life that too out of loneliness. This is reason to have relationship with Brain's wife. However, she follows Western culture she did not leave her parents alone. She helps for Alfred to cure his disease; she arranges a rehabilitation centre for him. She is the only company for her mother Enid and financially helps Chip at his worst times.

She is highly in need of a relationship and it becomes a daydream for her; after when she got fired from Brain's restaurant she did not believe in relationship and stays with her parents. When the entire situation becomes worse again and again the author proves the character Denise with the Womanist nature that did not deviate till the end.

Julia Vrais

Julia Vrais is Chip's girlfriend who is a modern woman and the receptionist for the producer Eden Procuero. This is the only reason for Chip to accept her as his girlfriend. Though she is modern she adjusts many things for Chip. Chip lost her love by writing about a female character's body. To Julia it is most awkward thing to describe women like this.

"But for a woman reading it," said Julia obstinately, "it's sort of like the poultry department. Breast, breast, breast, thigh, leg." "I can remove some of those references," Chip said in a low voice. "I can also shorten the opening lecture. The thing is, though I want there to be a 'hump'---"
"Right, for the moviegoer to get over. That's a neat idea."
"I'm saying it's a tiny bit insulting to a person somehow." (30)

She comes to know that Chip is using her as an amusement instead of spending money outside. This grows hatred towards Chip, so she decides to leave Chip and when she is about to move Chip arrives there with his parents; surprisingly she whole heartedly welcomes them and shows her anger only to Chip. "Chip had grown up listening to his father pontificate on the topics of Men's Work and Women's Work and the importance of maintaining the distinction; in a spirit of correction, he stuck with Tori for nearly a decade." (19)

Finally, she left the house and breaks up her relationship with Chip. After this incident she marries the deputy prime minister of Luthania. Though she did not have any illegal relationships Julia deviated from the Womanist perspectives.

Melissa

Melissa is the only brilliant and active undergraduate student among the uninterested, Chip's student; truly speaking his second amusement. Chip does not care for true love, loyalty, respect and so on. But chip's relationship with Melissa lasted only for a short span of time. Franzen describes her as, "regal, theatrical person" (36). Chip and Melissa plan for a journey of self-discovery in Scotland; Melissa's parents had a sudden visit to her college. For her parents are her best friends which Chip

objects rudely. “I’m saying Melissa that children are not supposed to get along with their parents. Your parents are not supposed to be your best friends. There’s supposed to be some element of rebellion. That’s how you define yourself as a person. (37).

She convinces Chip to move for which Chip thinks that she is treating him as a slave. He takes the drugs along with him and breaks the relationship with her. In the case of Melissa, she simply uses Chip for pleasure. So Franzen shows the two characters Julia and Melissa who diverged from Womanist perspectives.

Girlish

Womanism is a straightway opposite to girlish; which usually refers to woman who is outrageous, courageous with wilful behaviour. Likewise, the characters in this novel symbolize the womanish attitude. Franzen shows Womanism through the characters Enid and Denise because they bend every situation whereas Julia and Melissa break up their relationship for futile reasons.

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T. Aruna
Ph.D. Research Scholar
Department of English
Annamalai University

Dr. G. Aruna Devi
Assistant Professor
Department of English
Annamalai University

A Review of Literature of Computer-Assisted Translation

Othman Saleh Mahdy Mohammed, Ph.D. Scholar
Shaikh Suhel Samad, Assistant Professor
Hassan Saleh Mahdi, Associate Professor, University of Bisha, Saudi Arabia

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Abstract

This research paper reviews the literature on the use of computer in translation. This review aims at understanding how computers have been implemented to foster translation. This review investigates the studies that have dealt with computer-assisted translation (CAT). Specifically, it reviews the studies that have explored the benefits of CAT; factors affecting the use of the computer in translation, the limitations of CAT, and current advancement in this area. The review discusses the findings of these studies and suggests guidelines for future research studies in this area. It concludes that further studies are necessary to investigate the use of CAT in translating cultural Arabic terms. Also, further studies are necessary to determine the principles that are required to implement computer tools in translation.

Keywords: computer-assisted translation, machine translation, Google Translate, on-line translation, translation.

Introduction

Translation plays a crucial role in the interaction between distinct cultures. Translation is supposed to bring languages close to each other. By translation, people of different places can communicate among themselves. This process can be carried out by human translators or some machine translation applications, or by a combination of both (i.e. computer-assisted/aided translation). Computer-assisted translation (CAT) is the

developments of computer technology that have created new opportunities for translators that cannot be found in traditional ways.

Many studies and books have been published about the uses of CAT (e.g. Balkul 2016; Lin, 2010; Vidhayassai, Keyuravong & Bunsom 2015). They have discussed a wide range of topics such as opportunities and challenges of using CAT systems, the defects of machine translation (MT), the outcome of online applications, the influence of CAT systems on translator's workflow, the position of "translation Technology" in the field of translation and the dilemma between translation industry and academia.

These studies need to be reviewed to help the researcher to find out the areas that were not explored or not fully examined. Therefore, the present study tries to shed light on the areas that require more attention. The purpose of this review is to answer the following questions:

- 1- *What is the current status of CAT in comparison to other techniques?*
- 2- *What are the general factors affecting the implementation of CAT in translation?*
- 3- *What are the major translation theories that can be used as a framework for translation studies?*
- 4- *What are the limitations of CAT in comparison to human translation?*
- 5- *What is the impact of CAT on human translators?*

Review of Literature

Translation as a term is a controversial issue in the sense that one finds more than one definition, each definition exposes a different view and a theoretical background of the translation, but the aim of translation is finding the proper equivalences. (Newmark, 1988) points out that translation is a craft consisting in the attempt to replace a written message and/or statement in one language by the same message and/or statement in another language (p.7).

(Hutchins 1992) defines the term Machine Translation (MT) as the traditional and standard name for computerized systems responsible to produce translations from one language into another, with or without

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human assistance (p.3). Computer-aided/assisted translation (CAT) is the use of computer software to assist a human translator in the translation process. The term applies to translation that remains primarily the responsibility of a human but involves software that can facilitate certain aspects of it. Indeed, it is helpful to consider that the CAT is a vital part in the field of translation, where various degrees of the machine or human assistance are involved. Based on the definitions, it is obvious that the difference between CAT and MT is that (MT) refers to translation that is carried out principally by computer systems, while CAT is only as an assistant to a human translator, i.e. The human translator carries out all the processes of translation and his/her use of CAT is only as assistance.

Historical Background of MT and CAT

To study CAT it is necessary to take a look at MT. The use of mechanical dictionaries to bridge the barriers between languages was first suggested in the 17th century (Hutchins& Somers 1992). In 1629, Descartes may have been the first to propose the idea that the language could be represented by codes and those words of different languages with equivalent meaning could share the same code. Esperanto, invented language, was invented by Zamenhof. He created this language to reduce the "time and labor" that we spend in learning foreign languages, and it bridges the barriers of languages. It connects and brings harmony between people of different countries.

In 1933, two patents appeared independently in France and Russia. A French-Armenian, George Artsrouni, had designed a storage device on paper tape which could be used to find the equivalent of any word in another language; a prototype was apparently demonstrated in 1937. The invention of the computer in the twentieth century led very quickly to attempt of using it for translation of languages, in the form of computer programs capable of translating a wide variety of texts from one language into another, but not of that desired quality. So, a human should get involved in the process of translation.

The first version of machine translation programs, which are considered as the first generation, were based on detailed bilingual dictionaries that offered a number of equivalent words in the target language for each word listed in the source language. In 1951, Yehoshua was a first full-time researcher in this field from the Massachusetts

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Institute of Technology (MIT). A year later, the first conference held in New York in the field of MT. And it introduced the first MT program in January 1954 when the American-Russian program was developed by (IBM) company.

In 1966, Automatic Language Processing Advisory Committee (ALPAC) produced a highly critical report that claimed that MT was slow, inefficient and expensive, concluding that it was not worth investing money in research in this field. However, it proposed the need to encourage the development of tools to assist the translation process, such as computer dictionaries, databases etc. However, research continued in France, Germany, and Canada. In 1980s important advances occurred to meet the huge demands for translation by the administrative and commercial needs of multilingual communities. There were many programs produced and one of them was Arianne which is considered as the second generation of MT programs which added to the first generation the feature of Translation memory.

The beginning of the 1990s, which can be called the third generation, saw vital developments in machine translation with a radical change in the strategy from translation based on grammatical rules to that based on bodies of texts and examples. These strategies can be summarized as follows:

- 1- The abandonment of the idea of translating literary or philosophical texts of high density and limited to deliberative texts.
- 2- Integration between machine translation and human-assisted translation on the one hand, and translation on the other hand to cover the widest possible field.
- 3- Expanding the translation memory and enriching it with large text codes, bilingual or multilingual dictionaries, and lexicons of proverbs, idioms and special combinations.
- 4- Making information banks open which allows the users to enrich the dictionaries and translation memory according to their needs and directing the destination they want.

It is clear that MT has shortcomings, so the translators, agencies, clients and companies shifted to more reliable way of mechanical translation which is CAT. CAT can be dated to 1980s. When

Japanese computer companies (Toshiba, sharp, NEC and on) worked on software to facilitate the translation process. A notable mark in the CAT history was the advent of the ALPS system in 1981 which was considered as the first CAT system. It offers the following: (1) multilingual word processing, (2) automatic dictionary, (3) terminology consultation, (4) interactive translation and (5) repetition extraction.

After the appearance of ALPS system many systems appeared. These systems are called “translation workstations”. The followings are some apps that were available in markets: SDL Trados (translator’s Workbench); STAR AG; IBM; Atril (Déjà vu); Xerox(xms); and MetaTaxis.

MT, CAT, and Human Translation

MT, CAT, and human translation are several ways for rendering the text of source language (SL) into target language (TL), but the way they operate differs from each other. In MT, the computer applications carry out the process of translation totally (e.g. Google Translate, and Microsoft Translator). The user of MT must input the text and the application carries out the entire process. In this scenario, the user may not well be familiar with the target language which may cause many mistakes. In CAT, the user may use the applications despite his competence in the target language. CAT, on the other hand, is an application that helps the translators in the process of translation. The user must be well qualified in both SL and TL. There are many applications that aid translators such as *Trados*, *Workfast* and so on. A human translator must be a qualified person to translate the text from SL into TL, either by using technological instruments or by traditional approach- pen and dictionary. Mostly the outcome of the human translator is of higher quality.

Human translation is more satisfactory. The computer can handle large volumes and can automatically maintain consistency, for instance, Google Translate can translate more than 100 languages. In brief, machine translation is ideal for large scale and/or rapid translation of (boring) technical documentation, but the human translator is (and may remain) unrivaled for non-repetitive linguistically sophisticated texts (e.g. in literature and law). In this way, there is no threat to the human translator

.There is no doubt that MT and human translation can and will co-exist in harmony and without conflict (Hutchins 1999).

Advantages and Disadvantages of CAT

CAT is a tool designed to assist human and speed up the rate of translation. Human translators sometimes fall under the pressure of challenging work, and they resort to such tools to facilitate such heavy tasks. Computers are used in translation and provide several advantages. The users of these tools can use them whenever they want. Furthermore, they are cheap, just download the applications then use them either online or offline. While the major cost for standard translation projects is the cost of the human translators. CAT tools can memorize key terms and phrases that are used within a given industry. This helps translators to recall the previous translated texts easily. They have the feature of the pre-translated grammatical and orthographic suggestions; these tools suggest to human translator what is more proper. CAT tools might be truly helpful and efficient in specific fields, but they may not so in other fields.

On the other hand, there are negative points can be traced back to the use of the computer in translation. The technology has improved dramatically in the past 30 years, but it is certainly still improving. Therefore, even after editing, the meaning from the original document will not be completely correct. CAT tools can obviously bring benefits to translators. Yet, some of the translators are unwilling to use this technology, because they need training of how to use specific applications. CAT tools are not capable enough to deal with literary texts and cultural terms as the variation of meaning behind each word and sentence are significant. CAT tools cannot avoid taboo words which sometimes strongly should be avoided. Generally speaking, CAT tools must be used with great care. Human translators must be aware of the type of text they are going to translate to meet their client's requirements.

Previous Studies about CAT

Several studies were carried out to explore the benefits of the integration of computer in translation. Balk et al, (2012) examined the accuracy of Google Translate of 8 foreign languages into English (Chinese, French, German, Italian, Japanese, Korean, Portuguese and Spanish). Their findings showed that while the programme could adequately translate German and Portuguese into English, it could not do well with oriental

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languages especially Chinese, having the lowest agreement between original texts and translated ones.

Vidhayassai, Keyuravong & Bunsom (2015) examined the use of GT in translating terms and condition in an airline website to find out errors and suggest implementation. Their study aimed at finding out the common errors in this field. Their findings were divided into three levels of errors – lexical, syntactic, and discursive. The findings indicated that the most frequently occurring errors in Google Translate can be found at the lexical level, at this level the errors traced back for non-equivalence between the SL and the TL leading to choose the wrong alternative. They found that in syntactic level, grammatical composition lacked correct order. Google Translate could not distinguish between active and passive. So, the outcome was hardly understood. This is the error at the discursive level where the recipients are unable to understand the translation.

Balkul (2016), argued about the position of “Translation Technology” in the field of translation. His study fell into two categories MT and CAT. He examined the translation tools that dealt with these classes: lexicographical, terminological aids and grammar. He thought that "translation theories were shaped under three main paradigms, linguistic turn, cultural turn, sociological turn. He concluded that theoretical translation studies have ignored translation technologies for a long time. He stated that both translation scholars and academia must reflect upon translation theories to catch up with the advances in technology. His paper asserts that linguistic approaches to translation, functional translation theories and sociological approaches to translation are all inspiration for translation technology-related research.

Quaranta. B (n.d.) dealt with Arabic and computer-aided translation. The aim of her study was to highlight the problems that translation tools are not adequately internationalized, which may cause and suggest a solution for problems found during translation with SDL Trados. She found that there were apparent difficulties with computer-aided translation in Arabic. She ascribed these difficulties to the fact that Arabic is different from other western languages.

Lin (2010) examined the significance of MT in the Post-modernized world, where almost everyone was able to use computer and surf the

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internet. He divided the users of the computer in the field of translation into two groups: (a) scholars who discussed usage and function and practical translators implementing the developed software in the field of working; (b) computational linguistics whose involvement of linguists, computer scientists, experts in artificial intelligence, mathematicians. He concluded that the translating tasks of the users and translators are more general and common, and the designing/ upgrading tasks need deeper training and professional knowledge in diverse fields of linguistics, sociolinguistics, and computer science.

Ghasemi & Hashemian (2016) conducted a comparative study of GT from English to Persian and vice versa. The main aim of their study was to investigate the quality of GT. They analyzed the errors of raw English – Persian translation and Persian – English from GT. They found that lexico- semantics scored the highest errors.

Craciunescu, Gerding-Salas & Stringer-O'Keeffe, (2004) explored the importance of translation technology in different spheres of modern life. They described the technology available to translators in the first decade of the twenty-first century and examine the negative and positive aspects of machine translation and of the main tools used in CAT: electronic dictionaries, glossaries, terminology databases, concordances, online bilingual texts and translation memories. They argue that the different aspects of modern life have led to the need for more efficient methods of translation.

Currently, the demand for translations is not satisfied because there are not enough human translators, or because individuals and organizations do not recognize translation as a complex activity requiring a high level of skill, and are therefore not prepared to pay what it is worth. They examined the new technologies in order to determine whether they change the relationship between the translator and the texts, and if so, then in what way.

Despite the advances in technology, machine translation still represents only a tiny percentage of the market. As shown in Table 2. 1 below by Loffler-Laurian, 1996, the uses of machine translation was very low in comparison to human translation.

Table 2.1 A comparison between human and machine translation (Loffler-Laurian, 1996)

	human translation	machine translation
Europe & the United States	300 million pages	2.5 million pages
Japan	150 million pages	3.5 million pages

Only 6 million pages were translated through machine translation, compared to 450 million through human translation, i.e. MT represented only 1.3% of the total. In their study they found these types of errors: (a) errors that change the meaning of the lexeme; (b) words or phrases that are apparently correct, but which do not translate the meaning in context; and (c) words without meaning and errors in usage. They concluded that both MT and CAT were not efficient and accurate enough to remove the necessity for human translators. They recommend translators to recognize and learn to exploit the potential of the new technologies to help them to be more rigorous, consistent and productive without feeling threatened.

Costales, (2010) studies the role of CAT in the field of software localization. His study intended to calibrate how CAT could improve translators' performance. This study outlined some challenges and difficulties of software localization. He found that CAT could improve the performance of translators and improve text consistency and terminological coherence. They helped in saving times by recycling previously translated strings.

Nagipoor and Abedin (2013) investigated the emergence of CAT tools. They claimed the emergence of these tools due to the lack of professional translators. Their study aimed at exploring how such tools could be integrated with MT. They concluded that CAT let profession of translators undergo major changes despite the failure of the organization of encouraging translators to use CAT.

Lin (2016) explored the influence of the CAT software on the efficiency of English –Chinese technical translation. The study revealed that the translators were influenced by the suggestions that were presented by these tools. He ascribed this to the lack of experience of translators.

Regardless their limitations, CAT and MT tools can be useful tools to help human translators and they may enhance the process of translation. There is a need to discover the factors that may affect the integration of CAT tools into translation and to what extent CAT tools can help translators to translate effectively. As far as the authors know, there is no study has been conducted to examine the impact of CAT tools on translation. Therefore, this study is an attempt to fill in this gap in knowledge and provide a comprehensive review of CAT and its impact on translation.

Methods

This review has employed several procedures in the collection and analysis of articles related to the integration of computer technology into translation. First, a keyword search using "computer-assisted translation", "online translation" and "machine translation" was performed in Education Resources Information Centre (ERIC), SCOPUS, EBSCO and Proquest online databases. For the keywords, around 50 articles were found. The results of these studies were carefully checked. Then, 40 studies were selected for the review since they matched the keywords of this article and covered the uses of computer in translation.

The selected studies were published in 10 journals, 2 book chapters, and one conference proceeding.

Results and Discussion

What is the status of CAT in comparison to other techniques?

Many professionals claimed that MT is not qualified to produce perfect translations. The developers paid more attention to CAT tools, as the result, the translators resorted to CAT tools. The status of CAT is promising. Different institutions try to improve these tools from time to time. CAT tools are very fruitful for translators if these translators are well qualified in handling them. The translators must be trained on using these tools. There are online and offline tools, this facilitates the process of translation when there is no internet connection. In comparison to other devices of translation such as mobile translation and MT. CAT seems more preferred by human translators. The snowballing acceleration of available information, and the increase in intercultural encounters have resulted in drastic and lasting changes in the way translators work. Translators will learn and use these tools to catch up with other professional translators. As a scholar, we use different technological devices in our daily life tasks of

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translation. It seems that we will leave the hard copies of books and dictionaries. In fact, articles, documents, scientific journals, and newspapers are no longer published in print but are only delivered digitally. This prompts the usage of CAT, because it is easier to copy and paste the text from SL into TL while translating.

What are the general factors affecting the implementation of CAT in translation?

Implementing CAT in the process of translation is vitally important. However, the success of CAT is affected by a number of factors. These factors can be classified into the following categories: human, technical, economic and cultural factors.

Human factors

Some translators resist using CAT tools because of several reasons. Some human translators lack the technical competence in using these tools leads to resistance in using them. Moreover, negative perception of CAT tools and their effectiveness in translation discourage translators to use them in their jobs. Some translators think that CAT kills the feature of creativity of translators.

Technical factors

The success or failure of integrating CAT tools in translation also depends on technical issues. Translators who tend to use CAT tools may face some difficulties when they use them. One of these difficulties is the lack of good tools that produce accurate translation from SL to TL. Up to date, no tool can translate exactly what is meant in the SL. The translation output of these tools may create misleading translation texts. An example of this issue is shown in Figure 1. In this example the word “secretariat” is not suitable. The exact word is “trustworthy”. The Arabic word أمانة can be translated in many ways. The context will determine the exact translation. But Google Translate cannot decide which one is an appropriate translation.



Figure 1: A snapshot from Google Translate

Economic factors

Implementing CAT tools in translation is not an easy task. Many factors will affect negatively to use them. Some of these are economic factors. The major problem is that most of these tools are not free. Translators should purchase them and some of them are not affordable by translators, especially in low-income countries. For example, the price of *MemoQ* translation tool is 770 USD per year. In addition, in some countries, especially the third world countries, lack of internet connection and electricity frequent shutdown hinder the translators to use CAT tools in their profession.

Cultural factors

Translation is a process that is devoted to culture. Translators need to be careful about cultural affairs when they translate. They should select the appropriate terms that suit the culture of TL. In contrast, CAT tools may translate terms of SL into TL which can be considered offensive or culturally not acceptable. This is due to difference between SL and TL. For example, *Sahoor* (سحور) the meal that is taken before dawn during (رمضان) Ramadan (month of fasting).

Figure 2. shows how Google translate could not translate both *Suhoor* and *Ramadan*



Figure 2: A snapshot from Google Translate

Linguistics factors

The linguistics factor exerts a crucial influence on the process of translation. At the phonological level the equivalences are sometimes unavailable in the TL, this creates problem for translators. Sometimes there are equivalences but the way of segmenting them in to sentences is a challenging enough for translators. These factors need to be fully examined and suggest solutions to their problems. For instane the gap between Arabic and English in this respect, the researcher just examined only the error that occurs in translating the word (mixed مشكل) in CAT Applications it is translated as problem while the correct translation is mixed.

What are the major translation theories and approaches that can be used as a framework for translation studies?

There are several theories that can be used as a framework for translation. Translation theories aim to give the translators a clear path and insights them to compromise between thoughts, meanings, and language structure. The most prominent and recent theories are introduced briefly in this section. It is obvious from different studies that process of translation occurs mostly at the semantic level. Newmark (1988) states that that translation theory derives from comparative linguistics, and within linguistics, it is mainly an aspect of semantics.

Semantic and Communicative Translation

Semantic and communicative translation theory was proposed by (Newmark, 1988, p. 22). He states that only two methods of translation are appropriate to any text: (a) *communicative* translation, where the translator attempts, to produce the same effect on the target readers as was produced by the original on the source language readers, and (b) *semantic* translation, where the translator attempts, within the bare syntactic and semantic constraints of the TL, to produce the precise contextual meaning of the author.

Functionalism and the Cultural Turn

The previous theory paid attention to the linguistic level, but it is vitally important to take into consideration the culture difference between TL and Sl. In 1980, there was a rejection of theories based on linguistic equivalence in favor of emphases on non-linguistic matters and cross-cultural interaction. Nowadays, translation takes into its consideration a communicative, socio-cultural context. This requires that translator must

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be fully familiar with the culture of the TL. This new development in the trends of translation theories can be summarized in the following statement by Gentzler as cited by (Cheung, 2013, p.8):

The two most important shifts in theoretical developments in translation theory over the past two decades have been (1) the shift from source-text oriented theories to target-text oriented theories and (2) the shift to include cultural factors as well as linguistic elements in the translation training models. Those advocating functionalist approaches have been pioneers in both areas.

Skopos Theory

Skopos is the Greek word that means 'aim or purpose' this theory was introduced in the 1970s by Hans J. Vermeer as a technical term for the purpose of a translation and of the action of translating. The major work on skopos is to establish a solid ground for translation. Skopos theory focuses on the purpose of the translation, which determines the translation methods and strategies that are to be employed in order to produce a functionally adequate result.

Some critics criticized Skopos theory, (Hatim, 2001, p.80) listed some criticisms of some scholars:

- 1- What purports to be a general theory is, in fact, is only valid for non-literary texts. Literary texts are considered either to have no specific purpose and/or to be far more complex stylistically.
- 2- Skopos theory does not pay sufficient attention to the linguistic nature of the ST nor to the reproduction of microlevel features in the TT.

Skopos theory and functional translation theories were the most famous theories affecting translation studies. Unfortunately, they did not make consideration for the new technologies. Williams, as cited by Balkul (2016), noted that technological factors were not fully integrated into mainstream translation theories, which have so far failed to acknowledge an epistemic influence of technology'.

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MT systems were based on old methods till the rise of functional translation theories which provided translators with fuzzy and exact matches from already translated text units but still failed to suggest contextually-meaningful and coherent sentences. Nowadays many CATTs use this method (fuzzy match) such as SDLTrados.

Polysystems Theory

As being mentioned that skopos is not valid for literary translation, Polysystems theory was primarily concerned with literary translation. Polysystems theory was developed in the 1970s by the Israeli scholar Itamar Even-Zohar. He believed that a literary cannot be isolated but as part of a literary system. Polysystems theory is considered as a mixed, hierarchized conglomerate of systems which interact to bring about an ongoing, dynamic process of evolution within the polysystems as a whole.

There are many approaches in the field of computer-assisted translation. The researcher focuses on the following four approaches because they are related to CAT. These approaches are: rule-based translation approach, transfer-based approach, the corpus-based translation approach, and hybrid machine translation.

Rule-based Translation Approach

The earliest approach to MT was ruled-based translation approach. It is called “classical approach of MT. It is based on the linguistic information. It was developed in the early 1970s. Translation in this approach takes place through the analysis- transfer- generation. This approach is based on a set of rules developed by language experts and programmers. These individuals reference dictionaries, general grammar rules, and semantic patterns of both languages to create a library of translation rules (software) that when run, deliver the appropriate translations of the source content in the desired target language. Rule-based translation can be divided into the following types: Interlingua approach, transfer-based approach and direct translation approach.

- a) Interlingua approach means that the SL text is changed into abstract form. This form includes all basic syntactic and semantic information, which are transferred to several TL texts. In other words, the term Interlingua stands for all sentences with the same meaning without

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reference to language. Best example the Esperanto language. The Interlingua approach can be called “language-independent approach.” It serves as the medium between natural languages.

b) The transfer approach consists of three stages. Firstly, analysis stage transforms an SL text into an abstract, can be called "codes" SL text representation. Consequently, the convert of SL representation into its equivalent TL representation takes places and finally the TL text is produced.

c) The direct translation is considered to be the first approach that is used in machine translation systems. In addition, it is regarded as the first generation of MT systems. This kind of approach is basically a dictionary-based system, which matches a word from SL to its TL equivalent. The translation is carried out in a direct way from SL to TL.

Transfer-based Approach:

This approach is based on translating text from SL to TL using the following steps:

- 1- Analyzing the parser and the source grammar to analyze the input,
- 2- Transferring the underlying representation of the SL sentence into the representation of the TL sentence and
- 3- Synthesizing the underlying representation of the TL sentence into the TL sentence using a generator and target language grammar.

The Corpus-based Translation approach

The corpus-based translation is also called ‘reference translation’, which contains texts and their translation in TL. The SL and TL are joined, and their equivalent translation is obtained by an extraction based on statistical models. The corpus refers to electronically stores texts in one language or in more languages. It can be divided into two different methods: the statistical method and the example-based method.

- 1- The statistical method concentrates on bilingual text corpora and on statistical models. The sentence from SL can have various translations.
- 2- The example-based method needs for its function a bilingual corpus. The examples are retrieved and fuzzy chosen from pairs of sentences. If there are no close matches in the bilingual corpus, the example-

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based method will fail to select the suitable pair and the outcome will be of low quality.

Hybrid Machine Translation Approach

In recent years, a lot of researchers aimed at integrating linguistic information into statistical machine translation systems. Hybrid machine translation approach is characterized by the use of various machine translation approaches within a single machine translation system. The reasons for developing hybrid machine translation systems stems from the failure of any single technique to achieve a satisfactory level of accuracy. Most of HMT approach systems use the combinations of the statistical and rule-based translation system. PROMT and SYSTRAN are examples of HMT systems

What are the limitations of CAT in comparison to human translation?

Nowadays, CAT tools are in their initial stages, and there are numerous problems that need professional (human) translator to solve. By identifying these limitations, human translators can cope with these limitations and get the highest benefit of these tools. First, many words are frequently invented and used in languages, so CAT tools must be updated accordingly. Second, translating words and simple sentences is somewhat an easy task. However, translating complex sentences, especially those include cultural, religious, and technical terms is challenging task and creates several mistakes. Third, CAT tools cannot deal with polysemy. Fourth, CAT tools cannot translate expressions with unique use and jargons as intended by the writers. For example, the expression “crusade war” in Muslim countries is considered as aggressive war, but for the western writer it is considered as a holy war against Muslim. Fifth, CAT tools cannot avoid taboo words, while human translators can use specific terms, euphemism, using antonyms, and so on. Sixth, CAT tools cannot produce distinct types of translation to suit the levels of the readers. Finally, CAT tools translate every text according to the data and the method that the application follows. In this case, not all texts must be translated in the same way. For instance, religious texts must be translated according to a specific reference.

What is the impact of CAT on human translators?

It is a controversial issue that whether CAT has turned human translators into just editors. Human translators, especially those who use

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traditional ways of translation think that CATTs will make them less important or replace them. The fear of this has led to a certain rejection of modern technologies by translators. Some translators reject to utilize CAT, thinking that these tools will harm their jobs. They define translation as an art which works with creation and imagination. Computers will not replace human translators. Human translators will be on demand because whatever CATTs improve, the need for the human translator is still existing. Some human translators have such negative attitudes towards using these tools; they think that these tools hinder the art of translation.

Conclusions

Dealing with CATTs, which is considered a subfield of artificial intelligence. Languages are highly complex, many words have various meanings and different possible translations, sentences might have various readings, idioms, cultural terms and the relationships between linguistic entities are often vague. In addition, it is sometimes necessary to take world knowledge into account. Different cultures and different connotations need to be considered while using CAT tools. Different approaches are used in CAT. This paper reviewed these approaches and their associated challenges. This paper showed that there is no perfect approach, though the problems associated with some of the approaches are very minimal. Combining some of the best features of some approaches to form a hybrid approach helps in coming over of the challenges posed by many approaches.

From the previous studies, it can be stated that most of CATTs failed in the respect of lexico-semantics level. CATTs can be adequate with cognate languages. But when translating language with different structure CATTs must be used carefully.

Human translators have to train themselves to deal with CATTs in proper ways. There are such defects, but a human translator can amend these defects.

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Othman Saleh Mahdy Mohammed, Ph.D. Scholar

Aurangabad

India 431001

othmanwosabi924@gmail.com

Shaikh Suhel Samad

Assistant Professor

English Department

Sir Sayyed College of Arts

Commerce and Science

BAMU, Aurangabad, India

Hassan Saleh Mahdi

Associate Professor

English Department

College of Arts and Science

University of Bisha

Saudi Arabia

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Othman Saleh Mahdy Mohammed, Ph.D. Scholar

Shaikh Suhel Samad, Assistant Professor

Hassan Saleh Mahdi, Associate Professor, University of Bisha, Saudi Arabia 359