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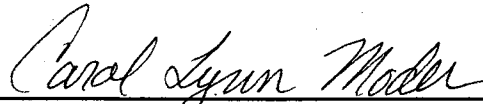ENGLISH AND BENGALI

By

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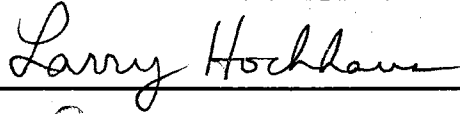Oklahoma state University
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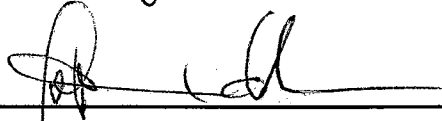the Degree of
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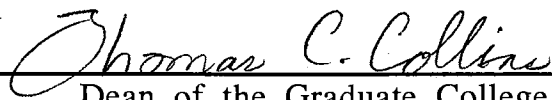
ENGLISH AND BENGALI

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PREFACE

I have been studying linguistics since my freshman year in Germany. It was a relatively new field at the time, and an interesting one. But never before was I "hooked" by linguistics as I am now. The primary reason behind this is that I was always haunted by one thought: What is the purpose of all this I am doing? Is it of any use to anybody? I seem to have found an answer to my query while doing this study, which I first began just to fulfill the requirements for my Ph.D. degree. I wanted to investigate the differences between English and Bengali texts in order to determine the predominant features of discourse in these two languages. And at the outset I stumbled, not finding a single published article on Bengali discourse in books or magazines. However, that did not deter me from pursuing my goal. In fact, that gave me the very push I needed, injecting a sense of purpose into my endeavor. Consequently, I carried on in my exploration of this virgin terrain in order to discover the differences between these two languages--in syntax, cohesion, and paragraph structures. Applying contemporary theories on discourse analysis, I propose a hypothesis of paragraph organization in Bengali expository discourse and point out its implications for second language learners, translators, and a universal theory of language. I will be greatly satisfied if this study lightens the burden of those who want to explore this linguistic area further.

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CHAPTER 1

INTRODUCTION

1.1. General Remarks

The purpose of writing is to communicate. A writer writes a text in order to communicate an idea to his/her reader. However, this communication suffers greatly when the writer does not write the way the reader expects. This is exactly what happened when there was a large influx of international students in American colleges in the 1960s. The English teachers felt that these students were not writing in the proper way. What they wrote was not wrong, but different. Their ways of organizing and presenting information did not match the standards of the English language. That's why scholars from different fields--linguistics, psychology, sociology, anthropology, and semiotics--came together to study the reasons behind this difference in the organization of discourse. Discourse analysts are concerned with the relationship between language and the context in which it is used. In order to understand this relationship, one needs to know the culture which has shaped the language, because the "social structure may either influence or determine linguistic structure and/or behavior" (Wardhaugh, 1988, p. 10). And because social structures are different in different cultures, linguistic

behavior also varies from culture to culture. For that reason the way we organize and arrange our ideas in a discourse depends to a large extent on the conventions of the culture in which we are raised. In other words, discourse is inextricably linked with culture. The form, function, content, and pragmatics of discourse in different countries are different. To study these differences in discourse structure in Bengali and English I have undertaken this project.

Bengali and English are not genetically different. They both belong to the Indo-European family of languages. Bengali belongs to the Indo-Aryan branch and English to the Germanic. However, they are spoken in geographically distant places--Bengali primarily in Bangladesh and India; English primarily in Europe, North America, Africa, and Australia. English, of course, is widely studied and spoken by the Bengali speakers, who have the opportunity to study it in schools, listen to it on the radio and TV news, and read it in local magazines and newspapers; but the opposite does not hold true. To English speakers Bengali is an exotic language. Most of them are not even aware that their everyday word <u>cushy</u> is just the alternation of the Bengali word _khushi._ So although Bengali has more similarities with English in syntax and morphology than English has with Spanish (Islam, 1993), Bengali seems to be very different. The primary reason behind it, I believe, is culture. English is spoken in Anglo-Saxon cultures or cultures shaped by Anglo-Saxons, whereas Bengali is spoken by Indo-Aryans. But the discourse I am going to analyze in this study is written in the Bengali spoken in Bangladesh, whose culture has been shaped not only by Indo-Aryans but also Muslims--Arabs, Iranians, and Turks. How this culture has influenced the lives

of the Bengalis--their ways of thinking--can be understood by analyzing their discourse. And how their ways of thinking differ from those of English speakers can be understood by comparing their discourse with the discourse of the English-speaking people. But in order to do that we need to know in what ways and to what extent culture influences discourse, which I am going to discuss in the next section.

1.2. Discourse and Culture

It is now universally acknowledged that there is a close relationship between language and culture. It was Edward Sapir (1929) who first maintained that language and culture are so intricately related that we cannot appreciate or understand the one without the knowledge of the other. We human beings do not live in the objective world alone, he states, nor alone in the world of social activity. We are

> very much at the mercy of the particular language which
> has become the medium of expression for that society. It
> is quite an illusion to imagine that one adjusts to reality
> essentially without the use of language and that language
> is merely an incidental means of solving specific problems
> of communication . . . the "real world" is to a large extent
> unconsciously built up on language habits of the group . . .
> We see and hear and otherwise experience very largely as
> we do because the language habits of our community
> predispose certain choices of interpretation. (p. 207)

Sapir's student Benjamin Lee Whorf took this idea of "predisposition" a step further to claim that the structure--i.e., the syntax and semantics--of a language determines the world-view of the speakers of that language (Wardhaugh, 1988). According to Whorf, the linguistic system of a language is the shaper of ideas, the program and guide for the individual's mental activity. The formulation of ideas, he believes, is not an independent process that is strictly rational but is part of a particular grammar, and differs between different grammars. We divide nature, organize it into concepts, and assign significances to them according to the rules laid down by the patterns of our native language.

Fishman (1960, 1972), commenting on Whorf's views, says that the first claim Whorf makes is that if the speakers of one language have words to describe certain things, which the speakers of another language lack, then it is easier for the speakers of the first language to talk about those things. We can understand it if we consider the jargons of different professions. For example, linguists find it easy to talk about bottom-up and top-down processing, generative grammar or transformational rules, Chomsky's "asocial" view of linguistic theorizing or Nim Chimpsky's learning of human language; all of which may seem Greek to non-linguists.

The second claim is that if one language makes distinctions which another language does not, then the speakers of the first language will perceive the differences more easily than the speakers of the second language. For example, the Garo of Assam, India (Wardhaugh, 1988, p. 216), have dozens of words for different kinds of rice, baskets, and ants, because they are very important items in

their culture, and they can perceive the differences among them more easily than English speakers.

Whorf's claim extends also into the area of grammar. The grammatical categories of a language not only help the users of that language to perceive the world in a certain way but also limit such perception, which means, we perceive what our language allows us, or predisposes us, to perceive. Our language controls our world-view.

This is a deterministic view, which has already been discredited by psychologists like Clark and Clark (1977) and Foss and Hakes (1978). Many linguists, who have worked in the field of language universals, consider the basic thought processes of human beings to be universal. For example, Greenberg (1978), Hamill (1978), and Seiler (1978). However, there are other scholars who maintain that culture differences influence the written discourse. That is exactly the claim Whorf makes--the structure of a language influences how its speakers view the world. This idea, of course, can be traced back to some nineteenth-century scholars, but it is popularly known as Whorfian Hypothesis (Wardhaugh, 1988, p. 212). This hypothesis, as Robert Kaplan (1976) says, helps us to understand the operation of language on thought at the higher levels of formal linguistic organization. He observes that the differences between languages involve logical concepts in relation to culturally and linguistically defined interpretations of the phenomenological world.

Scribner and Cole (1981) and S. B. Heath (1983) have studied how cultural differences influence written discourse. Scribner and Cole studied the Vai people of Liberia, among whom there were three

kinds of literates--in Vai, Arabic, and English--as well as illiterates. S. B. Heath studied two working-class Appalachian communities--one Black (Trackton), the other White (Roadville)--and contrasted them with middle-class Black and White in the urban areas. Both the studies came to the conclusion that the ways in which written discourse was used and perceived varies according to the cultural group of an individual. Heath says:

> . . . in Roadville and Trackton the different ways children learned to use language were dependent on the ways in which each community structured their families, defined the roles that community members should assume, and played out their concepts of childhood that guided child socialization . . . The place of language in the cultural life of each social group is interdependent with the habits and values of behaving shared among members of that group . . . Children in Roadville and Trackton came to have different ways of communicating, because their communities had different social legacies and ways of behaving. (p. 11)

The studies point out two aspects of that variation: the content and the form. Scribner and Cole show how the formulaic nature of the Vai letters differ from the formulae used by English letters. According to S. B. Heath, the two Appalachian communities differ about the content, form, functions, and occasions of a story. The White, or Roadville, community thinks the story should contain only true events, while the Black, or Trackton, community permits embellishment and fantasy. Roadville stories maintain strict chronicity with direct discourse and no explicit exposition of

meaning. The sources of their stories are personal experience and a familiarity with biblical parables. However, Trackton story-tellers maintain little chronicity. Stories move from event to event with numerous interspersions of evaluation of the behaviors of story characters and reiterations of the point of the story. Content of stories ranges widely, and there is "truth" only in the universals of human strength and persistence praised and illustrated in the tale.

Behind these surface evidences of cultural differences (content and form), Scribner and Cole, and also Heath suggest, lie three other aspects of discourse--function, cognitive demand of the discourse, and the pragmatics of discourse.

According to Scribner and Cole, the Vai literates see writing as primarily referential, as do both the groups of S. B. Heath. There is also metalingual use of written discourse. In the Koranic writers, the use of literacy is mainly phatic. Among the Trackton people of S. B. Heath's study, much oral discourse is poetic, while there is little poetic discourse among the Roadville people. So we see that functional demand of discourse dictate to a certain extent its content and form.

Vähäpassi (1988) shows that cognitive demand of the discourse is not only connected with function, but also influences it. Cognitive demand means the degree to which a writer can or must invent either the content or the form of the discourse. The writer has to transcribe both the content and the form, and organize the known material. Sometimes he has to generate both the content and the form.

Pragmatics of discourse includes the rules of behavior with respect to writing. Scribner and Cole report that the Vai language writers could not even conceive of writing what the researchers asked them to write. They did not know what to write or how to write it because they had difficulty in conceiving it. In S. B. Heath's Appalachian communities, a Trackton child did not need to write a thank-you note for a present, whereas a Roadville child had to.

The three cultural variables mentioned above--function, cognitive demand, and pragmatics of discourse--interact with each other to affect a discourse. This cultural variation suggests that written discourse and the activities involved in producing it are conventional. Convention and need dictate the occasions for writing and functions of discourse appropriate to those occasions.

This view is supported by Degenhart and Takala (1988) and also Chantanee Indrasutra (1988), who show that for cultural reasons students in different countries interpret task directions differently, because the function of discourse varies not according to the task, but according to the setting. One of the tasks asked the students to write to the head of the school apologizing for and explaining the reasons for a missed appointment. In some cultures, the apology dominated the text; in others the explanation dominated it. Such variations may be explained, as Hofstede (1982) suggests, by the fact that the conventions of discourse are related to the perceived hierarchy in the society.

1.3. Discourse and Rhetoric

Rhetoric can be defined as the "choice of linguistic and structural aspects of a discourse--chosen to produce an effect on an audience" (Purves, 1988, p.9). Therefore, rhetoric is a matter of choice with respect to the uses of language, which children learn in schools or through some other form of instruction. They learn this according to certain conventions, many of which have to do more with the literacy and cultural heritage of a society, as we have seen in the previous discussion, than the structure of the language. Many aspects of texts are not bound by the grammar and morphology of a language but by custom and convention, which may have shaped the morphology and syntax of the language earlier. Kádár-Fülop (1988) shows the role of the school in promulgating rhetorical styles. Clyne (1980, 1982), analyzing upper secondary school essays and comparing textbooks, shows that form is of greater importance in educational discourse in English-speaking countries, whereas content is of overriding importance in German. Matters such as linearity, relevance, redundancy (or its lack thereof) play a significant role in English education. But in German education, great importance is given on general (as well as particular) knowledge. So it entails structures that can be considered digressive. Besides, the content of a text also depends on how the speakers of a language value their history and literature. Karlgren (1962) makes an interesting point about Chinese and English writing styles. He remarks that Chinese writers are fond of using quotations and allusions because they have

an extraordinary familiarity with ancient literature and an unequaled love for the history and literature of the past ages.

Even in the same language, different disciplines are dominated by different structural conventions. As Purves (1988) points out in the humanities, references to previous research on the subject come at the beginning of an article, whereas in psychology, such information occupies the second of five sections of the article. And in biological sciences, they occur in separate articles from the report of a piece of research.

Besides structural conventions, disciplines differ in the degree to which a writer can use the first person point of view, passive constructions are tolerated, and inferences are permitted. Smith and Frawley (1983) studied 16,000 word samples of religion, science, fiction, and journalism from the Brown English Corpus, and showed that conjunctions not only played a major role in structuring texts, but their methods also varied significantly in these genres. If such conventions dictate different disciplines regardless of the language, it seems reasonable that similar differences separate geographically distant cultures and genetically different languages.

1.4. Purpose of the Present Study

From the foregoing discussions it becomes clear that we see the world through language-colored eyes. The way we learn to use language in a particular society depends on the way our families are structured and our roles are defined, as Heath (1983) rightly claims. In other words, our written discourse depends on some social

conventions. And as these conventions vary from society to society, so also does the written discourse.

The purpose of the present study is to investigate these conventions in Bengali and English: how the organization of written discourse differs in these two languages. For that reason I will look at some of the predominant cohesive features which are used in these languages to make a piece of writing a text, and how such texts are arranged.

This chapter, "Introduction," has dealt with the relationship between discourse and culture. It has shown that the way we organize and present our ideas is not inborn. It is acquired through formal education in schools, which teach us certain conventions of writing. That is why rhetoric differs from society to society.

In the second chapter, "Background," I first give a general review of literature that is relevant to contrastive rhetoric studies. Then I look into discourse organization in Sanskrit, the parent language from which Bengali has developed. This helps us to know whether there is an Indo-Aryan tradition of organizing discourse. If Bengali discourse is arranged like that of Sanskrit, or other languages like Hindi and Marathi that have developed from that parent language, then we can conclude that Muslim influence has not affected the organization of Bengali discourse, although it has affected the culture.

Chapter 3, "Cohesion as a Discourse Feature," deals with the various grammatical and lexical categories that are useful in the study of written texts. My categories are based primarily on

Halliday's (1964) categories, but I include more recent studies by Brown and Yule (1988) and other scholars.

In chapter 4, "Information Processing and Sociocultural Aspects," I first explain Adams and Collins' (1979) schema-theoretic view of reading and how information is processed according to this theory, which I will apply in my study of the paragraph arrangement in the texts I have chosen to determine language particular microstructures of discourse in order to provide explanations for the similarities and dissimilarities in these structures. I also explain the need for analyzing sociocultural aspects for a cross-cultural understanding of discourse.

Chapter 5, "Typological Characteristics of Bengali," explains some of the most important features of Bengali which are very different from English. For example: word order, reduplication, participialization, relative clause, passivization, and ellipsis.

In chapter 6, "Discourse Features of Biographies in Bengali and English," I first look at the dominant cohesive markers in three Bengali texts in their original language and in English translation to investigate the differences in cohesion. Then I compare the cohesive devices of the Bengali texts with those of three original English texts written on similar topics. I also investigate the paragraph structures in the original Bengali and English texts to see rhetorical and thematic links between paragraphs, and digressions between and within them.

In chapter 7, "Discourse Features of Persuasive Essays in Bengali and English," I look at the dominant cohesive features in three Bengali texts in their original language and in English

translations to investigate the differences in cohesion. Then I compare the cohesive features of the Bengali texts with those of the English texts written on similar topics. I also investigate the paragraph structures in the original Bengali and English texts to see rhetorical and thematic links between paragraphs, and digressions between and within them.

In the final chapter, "Conclusions and Implications," I summarize the results of my study--the differences in the use of cohesive features and paragraph structures in Bengali and English-- and show their implications for issues in discourse analysis, theory of translation, and learners of second language.

A study of this sort can shed light on the peculiarities of Bengali, contribute toward developing a theory of translation, and, enhancing our understanding of the thought patterns of Bengali speakers, help English teachers predict the areas of difficulty for Bengali speakers learning English as a second language, and analyze their errors.

CHAPTER 2

BACKGROUND

2.1. Introduction

In this chapter I will first give a general survey of literature on discourse analysis. I will review the theories of some of the most important scholars--Pike (1967), Longacre (1968), Grimes (1975)-- whose works have implications for contrastive rhetoric. Then I will look into some studies dealing with contrastive discourse, particularly that of Robert Kaplan (1966), which gave birth to such contrastive rhetoric analysis; and that of Yamuna Kachru (1982), because she compares original texts in two languages, something which I am doing in my study. Besides, Kachru studies Hindi texts. And Hindi being a sister language of Bengali, I will be able to see whether there are similarities in the cohesive features and paragraph structures of Hindi and Bengali, which in the end can reveal if there are features of discourse which are commonly shared by Indo-Aryan languages and provide insights into the origin and development of discourse in these languages. That is why in the second section of this chapter I am going to review the Indo-Aryan tradition of discourse arrangement. This will enable me to see the discourse pattern in Sanskrit, the parent language from which

Bengali has developed, and if that pattern has any influence on the arrangement of Bengali discourse.

2.2. General Review of Literature

Pike (1967) was the first scholar to propose a theory--called tagmetic theory--that influenced the works of many researchers in the field of discourse analysis. He himself did not do any contrastive rhetoric studies but laid down guidelines about how such studies can be undertaken. He explained the relationship between a theorist's expectations about a language and the descriptions developed for that language. He distinguishes two types of descriptions--the etic and the emic. The etic is the objective description of a language by an outsider, who uses predetermined categories found in previous descriptions of languages. The emic is the internally consistent description by someone "inside" a language. According to Pike, the emic descriptions are the only properly accurate descriptions, but they cannot be compared because the categories of each description are definable only in terms of the particular linguistic system developed for the language in question. The etic descriptions are comparable, but they are partial and incomplete and impose distortions on the languages they describe. If language learners use an internalized emic description of their native languages as a basis for dealing with a foreign language, they will achieve only an etic description of the foreign language and a flawed one at that, because the etic categories have been drawn from a limited experience of language descriptions. Using data from English and Philippine

languages, Pike (1964) offers a programmatic method of applying matrices to the study of the effect of focus, emphasis, and roles on grammatical selection in discourse, in order to establish an etics of discourse analysis that serves as a practical basis for the emic study of the individual languages. Later, he and E. G. Pike (1977) explore ways in which substitution exercises can be used to introduce students to practical discourse analysis and translation problems from one language to another.

Another linguist who has followed the tagmetic approach of discourse analysis is Longacre (1968). His study concentrates on how Philippine languages compare and contrast in respect to their handling of paragraph and discourse structure. In 1972, he extended this study to New Guinea languages. His concentration is on what is commonly shared between all languages with slight reference to the ways in which they contrast with each other.

Grimes' (1975) theory of discourse is similar to that of Longacre: discourse is created from combinations of propositions made up of case/role relationships. But he gives more attention to features distinguishing languages as well as uniting them. He pays attention to such surface features as participant orientation, staging, and topicalization.

But the man who coined the term "contrastive rhetoric" is Robert B. Kaplan (1966), who has contributed a great deal to the field. According to him, the basis of rhetoric is the popular logic of a culture which evolves out of that culture, and is affected by principles of taste within a given culture at a given time. He hypothesized that English speakers, whose thought patterns have

been shaped by Greek and Roman philosophers, Medieval Europeans, and West European thinkers, use a dominantly linear paragraph organization in expository texts. An expository discourse in English, he said, began with a topic statement, which was followed by subdivisions supported by examples and illustrations, and developed that central idea in order to prove or argue something, relating that central idea to all the other ideas in the whole essay. Other languages showed a different, non-linear organization of paragraphs in expository discourse. Examining 598 essays by foreign students from various language backgrounds--Arabic, Chinese, French, Spanish, and Russian--he came to the conclusion that while paragraph development in Arabic was based on a series of parallel constructions, Chinese writing followed what he called "turning and turning in a widening gyre" (1966, p. 10). French and Spanish allowed much more digressions than English did. Kaplan presented these forms in simple diagrams in his article, which is now popularly known as the "doodle article." However, his study had two main problems. One of them was that he took for granted that all writers in English followed a linear style consisting of introduction-description-conclusion. This is not true. All professional writers do not write the same way, a point which Braddock (1974) makes. Braddock analyzed 25 essays written by professional writers in five American journals--The Atlantic, Harper's, The New Yorker, The Reporter, and The Saturday Review--and concluded that the use of the topic sentence varied from writer to writer. Only 13% of the expository paragraphs began with a topic sentence and 3% ended with a topic sentence. He, therefore, maintains that professional

writers do not follow the textbook writers about the location and frequency of topic sentences in their writing. That's why Kaplan's claim about the arrangement of paragraphs in different languages could not be generalized. The other problem with his 1966 study was that he took English essays written by foreign students whose writing could be in a developmental stage and so did not reflect the writing styles of mature writers, a point which Mohan and Lo (1985) make. These two researchers, in British Columbia, evaluated 3700 essays by students in Grades 8 and 12 for ideas, organization, sentence usage, vocabulary, and mechanics. Seventy percent of these students were from anglophone homes and thirty percent were from homes where a language other than English was spoken. The researchers found that in organization Grade 12 students were significantly superior to Grade 8; however, their paragraph organization was very weak. Only about half of their essays were judged acceptable as far as paragraph organization was concerned. When the essays of the students from the anglophone homes were contrasted with the essays of the students from non-anglophone homes, no significant difference was found in organization or in any other aspect of composition except in the clarity of sentence. That is why Mohan and Lo maintain that one cannot really conclude from ESL students' writing the paragraph structure in a language. Kaplan (1987) himself recognizes the above mentioned problems of his study, adding that the various rhetorical modes which he showed in his "doodle article" are possible in any language; but they do not occur in every language with equal frequency because each language has certain preferences. This observation is supported by the studies

of Clyne (1980), Eggington (1987), and Hinds (1990). That is why he believes that there is some validity to the rhetorical modes he showed in his 1966 article.

Kaplan's approach of comparing discourse written in a common second language was followed by Ostler (1988), who in her dissertation under Kaplan's supervision, studied essays by Arabic, English, Japanese, and Spanish speakers for rhetorical organizational patterns. She took 40 essays from each language group. The English corpus was taken from freshmen who were native speakers of English. The non-native corpus was taken from essays written in English by Arabic, Japanese, and Spanish speakers from an English placement examination. She found that while Arab students' essays were marked by a greater use of parallel constructions (a result that coincides with Kaplan's 1966 diagram for Arabic), Spanish students' essays were distinguished by longer sentences and sentential elaboration. Japanese students' essays lacked syntactic elaboration, and English-speaking students' essays showed a greater use of nominalizations and passives. Besides, English-speaking students had developed introductions and summarizing conclusions, while Arabic-speaking students had elaborate introductions but less consistent conclusions. Spanish (as well as Arabic) speakers used sayings to conclude their essays. Japanese students developed detail in the later part of the essay, moving away from the initial topic, contrasting with the English pattern which developed ideas at the beginning.

Another scholar who followed Kaplan's approach was Santana-Seda (1975). She studied 200 essays written by native English speakers from New York and native Spanish speakers from Puerto-

Rico, who developed the same topic in English during a class period. She found that Spanish speakers used longer sentences than English speakers (a result that coincides with Ostler's 1988 study). They also had a higher number of coordinate sequences, while English speakers used a higher number of subordinate sequences. The majority of non-sequential sentences were digressive; however, the difference between English and Spanish in the percentage of non-sequential sentences was not significant. For that reason, her study failed to reveal different conventions of discourse organization concerning linear organization and tolerance of digression.

The problems with Ostler's (1988) and Santana-Seda's (1975) studies are the same as with Kaplan's (1966) study. One cannot draw conclusions about the writing styles in different languages from ESL writers who could be in a developmental stage and lack vocabulary and morphosyntactic knowledge to write efficiently. Mohan and Lo's (1985) findings confirm that as far as ideas, paragraph organization, and mechanics are concerned, there is no significant difference between English-speaking students and ESL students. And because of these problems in this approach of comparing essays by native speakers and ESL students, some scholars took a different approach. They compared texts written by native speakers of different languages to see the paragraph structures in them. In Longacre's (1968) study, which I have already mentioned, he compared different Filipino languages. According to him, introduction of expository prose in the Ata Manobo discourse, Tagabili discourse, S. Bilaan discourse, and B. Sambal discourse is expounded by a single or an explanatory paragraph. For example, the Tagabili discourse about

themselves begins with a paragraph that explains where the Tagabili live and how many of them there are, while the Ata Manobo discourse begins: "We were told that an airplane would come here today to our place" (p. 27). The S. Bilaan and Tagabili discourses conclude mentioning the main topic of the discourse which was stated in the introduction, while the Ata Manobo and B. Sambal discourses may end the text with a FINIS tagmeme (= "that's all). The linkage between paragraphs occur mainly through the discourse topic (theme), which is introduced at the beginning of the discourse, and finally sums up the closure.

While Longacre (1968) looked at the similarities between languages, other scholars following his approach looked at the dissimilarities between languages. For example, Yamuna Kachru (1982) examined the structures of Hindi and English. In her study, she first explains the word order and verbal system of Hindi. Then she analyzes the arrangement of paragraphs in Hindi texts and English texts written by Hindi speakers. After that she investigates the referential expressions in Hindi narratives. The conclusion she arrives at is that the arrangement of paragraphs both in Hindi texts and English texts written by Hindi speakers is a spiral with a lot of digressions. The result of the analysis of the two short narratives called "*bhaaii*" ("Brother") and "*liiciyaa*" ("The Lichees") she summarizes in tables, which are reproduced as Tables1 and 2 below.

Table 1: *bhaaii* (main characters only)

Referential expressions	Hindi	English translation
NPs	20	20
pronouns	46	64
ellipsis	16	6
Total number of references	82	90

Table 2: *liiciyaa* (main characters only)

Referential expressions	Hindi	English translation
NPs	1 6	1 6
pronouns	2 1	4 1
ellipsis	1 9	6
Total number of references	5 6	6 3 (p. 62)

Her study shows that in both the narratives, the English translation has used more pronouns and Hindi more ellipses, which leads to her conclusion that while pronominalization is the dominant device for anaphoric references in English, ellipsis (or zero anaphora) is the favored device in Hindi.

A similar study in Marathi was done by Pandharipande (1982). Her conclusion is that Marathi texts are arranged in a spiral fashion with digressions in them. According to her, Marathi uses the *tarka*, a Sanskrit unit of organization that permits opposing viewpoints in the same paragraph. She regards this as uncharacteristic of English, which allows one self-consistent idea per paragraph.

Clyne (1980, 1982), comparing essay-writing manuals from English-speaking and German-speaking countries, and three sets of essays written by secondary school students in Germany and Australia, comes to the conclusion that German discourse is less linear than English discourse. He maintains that English scholars and education systems pay more attention to formal discourse (linear progression), while their German counterparts pay more attention on the content of the discourse, allowing digressions that show that the students have general knowledge of the topic.

The main problem with the above mentioned studies, especially Kachru's and Pandharipande's, is that their conclusions are based on a small amount of data. Kachru takes one paragraph from an expository prose text in Hindi, and one paragraph from an English prose text written by a bilingual (speaker of Hindi and English), and from these two paragraphs she draws conclusions about the paragraph structure in Hindi, taking for granted Kaplan's (1966) linear arrangement of English discourse. She shows the use of cohesive features by comparing two short stories in Hindi with their English translations. This is a praiseworthy effort. However, she does not show us whether there is a significant difference between the uses of the cohesive features in Hindi and the English translations. Besides, it seems to me that although the translations can show the difference in the use of ellipses, they cannot really give a clear picture of the differences that exist in the use of the cohesive features in Hindi and English, because the English texts are not original texts. We also do not see a standard for comparison (for example, the number of a particular feature per 100 words). The

number of words in the Hindi texts and in the English translations are not the same. So, just counting the number of occurrences of some cohesive features in the stories can mislead a reader about the result of the study. Another problem with her study is that she investigates cohesive features in narrative texts (short stories) and paragraph organization in expository texts. But she does not tell us why she chooses two different kinds of texts for her contrastive study and how her results are connected. Would the findings for cohesive features in narrative texts be valid for expository texts? And would the paragraph organization in expository texts be similar to that in narrative texts? Moreover, how is the formal schema related to the content schema? And how are both these schemata related to culture? We do not find any discussion on that in her study. That is why, I feel that her study is sketchy. Similar problems exist in Pandharipande's study too, especially because we do not see the texts she has analyzed, and we do not know the methods of her analysis. We only get a percentage of the cohesive features that occur in the text. For the paragraph structure, she takes for granted Kaplan's (1966) hypothesis for the linear arrangement of English texts and makes a simple circular diagram for Marathi, because Marathi paragraphs open with a hypothesis and close either supporting or opposing the hypothesis with digressions in the middle. But many English writers do the same thing for expository texts as Marathi writers do. For example, Stuart Chase in his essay "Two Cheers for Technology" (1972, p. 329) opens his essay with a negative statement on technology by a theologian Jacques Ellul, which he opposes in the concluding paragraph, all the time trying to

argue against Ellul's statement. His essay contains digressions too, like Marathi essays. So can this English essay be called circular? If so, then we cannot accept Kaplan's 1966 view on the linear organization of English essays, and Pandharipande's claim about the difference between English and Marathi expository texts. She has made the difference look very simple. Her study is sketchy, because it does not give a clear and elaborate picture of the differences between English and Marathi texts. Clyne's (1980) study is also sketchy in the sense that we do not know the methodology of his analysis and where the main differences between German and English lie. We just get some conclusions.

However, this method seems to be quite popular among researchers, because other scholars have studied other languages using this method. For example, Eggington (1987) studied Korean expository prose. Taking three examples (two paragraphs and one extended discourse), he shows that Korean discourse has a structure of beginning, development, and end. This pattern may look similar to the English pattern of introduction, body, and conclusion, but the Korean interpretation of "beginning," "development," and "end" is different from the American equivalents. According to him, the Koreans follow an indirect pattern, where the topic of the discourse unit is mentioned at the beginning, and then the reader is led away from it, but it is alluded to in the conclusion. There is no direct development of the theme, but "what is developed is a view of what the main idea is not" (p.156). The weakness of the study is that it is based on three short texts. However, its strength is that its findings are supported by Hinds (1990), who, studying samples of expository

writing (with a paragraph-by-paragraph analysis) written in Japanese, Korean, Chinese, and Thai, concludes that all these languages tend to organize information in the specific-to-general pattern, with the thesis statement in the final position (called inductive writing), which seems unfocused, disorganized, or ineffective to English readers, because English prefers the general-to-specific pattern, with the thesis statement in the initial position (called deductive writing). The difficulty with the pattern of discourse in the above mentioned East Asian languages, which Hinds calls "delayed introduction of purpose," is that the conclusions do not follow from the reasons that lead up to them, and that's because the view that is developed is not the main idea (Eggington, 1987).

All the studies I have reviewed so far in the second approach constitute one line of inquiry in contrastive rhetoric: they look at the typological characteristic of a particular language, contrast the discourse features of that language to those of English, and attempt to discover the arrangement of information in them (and the predominant cohesive features, in Kachru's [1982] and Pandharipande's [1982] studies).

There is a third approach in contrastive rhetoric, where scholars choose certain features of discourse and analyze L1 texts from different cultures to see how those languages compare on those features. Using this approach, Purves (1986) analyzed writing styles from 12 different countries. He took samples of essays written on the topic "My Native Town" by secondary school students in Australia, England, Finland, Ivory Coast, Italy, Israel, Japan, New Zealand, Nigeria, Scotland, Thailand, and the U.S. Those essays which were not

written in English were translated into English from the original language retaining the style and the flavor of the original. Then using Carroll's (1960) factors like personal versus impersonal (which depends on the frequency of references to the writer's thoughts and feelings about the topic), ornamented versus plain (which shows the difference between figurative language and literal language), abstract versus concrete (which depends on the amount of specific information, details, or references in the text), single versus multiple focus (which depends on whether the text focuses on a single main point or several related points around a central theme), and propositional coherence strategies versus appositional coherence strategies (structures such as if-then or cause-effect versus additive or narrative structures), he found a striking difference between countries and a striking similarity within countries. For example, Australian writing was highly personal, figurative (ornamented), single, and propositional; whereas Finnish writing was impersonal, plain, multiple, and appositional. He concludes that these differences in writing styles occur due to the conventions followed in schools, and warns not to draw any conclusion about the writing styles of a country based on his findings, because his subjects were school students who were still learning to write and their writing styles did not reflect those of the professional writers.

A fourth approach concentrates on reader versus writer responsibility. Hinds (1987) suggests a typology of language based on this approach. Giving examples from Japanese texts, and anecdotes of conversation between Americans and Japanese, he claims that while English uses a writer-responsible rhetoric (i.e., it is the duty of the

writer to make his/her text clear to the reader), Japanese uses a reader-responsible rhetoric (i.e., it is the responsibility of the reader to understand what the writer has intended to say). Comparing Classical and Modern Chinese texts, he concludes that while Classical Chinese was more like Japanese in that it had a reader-responsible rhetoric, Modern Chinese is more like English in that it uses a writer-responsible rhetoric. According to Hinds, the area in which the organization of writer-responsible rhetoric differs from that of reader-responsible rhetoric is unity. In English discourse, which is writer-responsible, unity is very important because readers expect landmarks along the way. The writer must provide transition statements so that the reader can piece together the logic that binds the discourse together. However, in Japanese discourse, which is reader- responsible, landmarks may be absent or weak and the reader must determine the relationship between any part of the discourse and the discourse as a whole. Transition statements are subtle, which requires the reader to play an active role in order to understand a piece of discourse. This means that these two kinds of rhetoric fulfill different expectations of the reader, a point Hinds also makes in his 1990 article. In the writer-responsible rhetoric, the reader expects the discourse to persuade the reader, and all arguments should contribute directly to that; whereas in a reader-responsible rhetoric the reader sorts and evaluates the observations (or hints) related loosely to the general topic in a discourse.

In a similar study, Zellermayer (1988), comparing "exposition" passages from novels written by contemporary Hebrew writers, comes to the conclusion that Hebrew texts require more reader

involvement than do English texts. According to him, Hebrew texts adjust their coherence to a rhetorical community that expects to participate actively in the processing of information, while English texts accommodate readers who expect a more explicit textual scheme for comprehension. He shows the differences between two types of rhetorical expectations by showing how Hebrew target texts translated from English delete some of the decontextualization cues (such as cohesion markers, information ordering, intensifiers, and integrative devices) and add references to information in Hebrew canonical texts in order to provide additional contextualization cues for the Hebrew reader, while English target texts add decontextualization cues in order to allow a smooth and automatic processing by the reader.

Both these studies by Hinds and Zellermayer are innovative and interesting. They show that English discourse is writer-responsible, different from Japanese and Hebrew discourses, which are reader-responsible. However, their studies are short, based on a small amount of data. We need more elaborate studies of this type in the languages they have studied in order to confirm their results.

A fifth approach in contrastive rhetoric used the writing of a culture to draw conclusions about the temperament of that culture. For example, Shouby (1951), a psychologist whose first language is Arabic, discusses the influence that the Arabic language exerts on the psychology of the Arabs. Following psychological lines of reasoning, he maintains that because Arabic overstresses details without giving an organized or comprehensive picture of the whole, the Arabic speaker is forced to overassert and exaggerate in almost all types of

communication. The psychologist adds that a simple statement in English cannot be translated into Arabic literally without losing a part of its meaning. A great deal of meaning is lost in the Arabic translation if assertions and exaggerations are not added. The implication of these linguistic characteristics is found in the overassertion and exaggeration in the behavior of Arabs compared to tact and understatement of the British. Shouby's conclusion is based on his observation of the behavior of Arabs and English, not on linguistic data. So we do not get linguistic examples that prove Shouby's claims. We get the opinions of a psychologist whose mother tongue is Arabic. However, two linguists, Bickner and Peyasantiwong (1988), studied 90 essays on the generation gap written by American and Thai high school students. Forty of the essays were from the U.S. written in English and 50 from Thailand written in Central Thai. The two researchers found that according to the American students, teenagers were in a period of change and growth, which sometimes led to their erratic behavior. However, this problem was discussed in terms of the changes that adults need to make in order to accommodate to the needs of the teenagers, and not be jealous of the modern youth and try to demonstrate their (adults') dominance. The Thai students, on the contrary, considered teenage years as a transition between childhood and adulthood, and thought teenagers to be impatient, impulsive, and emotional as a result. The writers called for mutual understanding between adults and teenagers in order to assure the best possible guidance for the youth. In another study on American and Thai students, Indrasutra (1988) looked at the writings of 30 American high school students and 30 Thai high

school students on the same topics. She concludes that Thai students focused on mental states more than American students did, and this stemmed from the Buddhist training the Thai students got, which stressed the inability of human beings to affect external events. So the Thai students focused inwardly. The American students were not influenced by religious beliefs, so they used writing as an instrument to present a story to captivate the readers' interest. They did not focus on mental state; their only concern was to make the story interesting. So they created surprise and suspense through sequences of actions.

The biggest problem with this kind of study is that there is a danger of overgeneralizing and stereotyping people. One cannot draw conclusions about the character of a people based on students' writing, the same way one cannot draw conclusions about national styles from students' writing, because these students are teenagers who are still learning about the society and life. Besides, not all people in a society think or act the same way.

The sixth approach in contrastive rhetoric has studied the influence of culture on topic accent in discourse. Hu, Brown, and Brown (1982) gave several questions to 39 Chinese students majoring in English in China and 62 Australian students at the University of New South Wales. One of the questions was: "Pretend that you have a brother who does not work hard at school. What would you say to persuade him to work hard?" From the answers the students wrote, in English, the researchers found that while there was a similarity between the Chinese and Australian students about the importance of education to the individual, the two groups

differed in their views on the importance of education to the nation. The Chinese students emphasized this point (the importance of education to the nation), while the Australian students rarely mentioned it. This lay in the fact that in China, a communist country, national education was emphasized; while in Australia, a democratic country, education was an individual pursuit. Another difference between the two groups of students was that while the Chinese students used imperative in discourse, the Australian students used tentative suggestions. For example, in an answer to the question "Pretend that you have a brother who does not work hard at school. What would you say to persuade him to work hard?" the Chinese students wrote, addressing their brother, to try to make sense of his life and study hard; whereas the Australian students wrote, treating the brother as a third party, if he works hard, he may be as brainy as his brother some day. These answers have also been influenced by the culture. In a communist country like China, people are ordered by the authorities to do certain things in certain ways; while in a democratic society like Australia, how people pursue their goals depends on them. Besides, according to the Confucian tradition (in China), the elder brother is considered a figure of authority. These cultural traits are reflected in the answers of the students.

The conclusions that Hu, Brown, and Brown arrived at is supported by McKay (1989), who studied essays written by a group of 113 Chinese university students and 27 international students in the U.S. They wrote on the same topic, in English: about standing in a line at a bus top and what happened when it rained. McKay found that the topic development of the Chinese students was restricted by

the social purposes for bus travel in China. For example: to visit friends, or go to work or movies. The students also wrote that the rain began suddenly because that's what happens in China in the summer. They drew moral conclusions, which is the government policy in education in China. In contrast to the Chinese students, the international students in the U.S. mentioned the weather prediction when they wrote about rainfall, something which was missing in the Chinese students' essays because they were unfamiliar with such weather predictions. Many international students also gave excuses for taking the bus instead of driving their own cars, statements which were missing in Chinese students' papers because owning private cars was almost nonexistent in China. The international students did not draw moral conclusions, which the Chinese students did. In short, the essays of international students contained several topics that were absent in the essays of Chinese students, which shows that topic accent in discourse is influenced by culture. There is no doubt that topic accent is influenced by culture, because people say what they are familiar with in a particular culture. However, one problem with McKay's study is that she does not tell us about the cultural backgrounds (national origins) of the international students in America. She says they have been in the U.S. from one to six years. Some of them may have become familiar with the way, like weather prediction and owning cars, but have they also become efficient writers in English in that they did not use moral conclusions? I find native speakers of English in composition classes using moral conclusions all the time till I ask them not to draw such moral conclusions. McKay's study actually shows that the setting of an

incident influences topic accent. Those international students who wrote the essay in the U.S. might have used different topic accents if the essay had been set in their native cultures. So it is not <u>their</u> cultural background that has influenced them, but the setting of the episode and their familiarity with that setting. Some of those international students might have been Chinese students, but they used the topic accent which other students used. The use of the same topic accent by these students from different cultural backgrounds shows us that it may not be the culture of a person that influences the topic accent but the culture in which a discourse is set and the familiarity of the person with that culture.

This has been a brief review of the different approaches scholars use in contrastive rhetoric: (1) compare discourse written in a common second language; (2) compare discourse written in different languages; (3) choose certain features of discourse and analyze L1 texts from different cultures to see how those languages compare on those features; (4) analyze discourse to study reader versus writer responsibility; (5) use the writing of a culture to draw conclusions about the temperament of that culture; and (6) study texts to see the influence of culture on topic accent. The approach a scholar uses depends on the purpose of his/her study. My purpose is to look at the cohesive devices and discourse structures in two different languages. So basically I am going to follow the line of inquiry Kachru (1982), Pandharipande (1982), and Clyne (1980) used; but do a more elaborate study by taking essays in two different genres--biography and persuasive essays-- written by professional writers. First I will look into the predominant cohesive

features in the original Bengali texts and their English translations. Then I will confirm the number of occurrences of the cohesive features per 100 words in the English translations by comparing it to that in the original English texts. After that, using X^2, I will study the differences between the Bengali and English texts in the use of the total number of cohesive features (to see whether there is a significant difference in them) and explain these differences in the formal schema in terms of the content schema. I will show how one schema is dependent on the other, and how both these schemata are dependent on the cultures in which these essays were written. This will eliminate the weaknesses of Kachru's (1982) and Pandharipande's (1982) studies in the sense that we will be able to see the differences in the use of cohesive features in the original texts in two languages, not just a particular language and its English translation. We will also have a standard of measurement--number of cohesive features per 100 words. The X^2 result will tell us whether there is a significant difference between the two languages (I am studying) in the use of the total number of cohesive features. Besides, my study will show, which Kachru's (1982), Pandharipande's (1982), and Clyne's (1982) do not, how the formal schema is related to the content schema of a text, and how both these schemata are related to the cultures in which they were written. By analyzing original texts in Bengali and English for paragraph structures, I am not taking Kaplan's 1966 hypothesis for the linear arrangement of English paragraphs for granted, as Kachru (1982), Pandharipande (1982), and Clyne (1980, 1982) do. I am analyzing paragraph structures in six essays in two genres in each language, not just one

paragraph, as the above mentioned scholars have done. The X^2 results for rhetorical links between paragraphs, and digressions between and within paragraphs in each genre and in the total number of texts will show us whether there are significant differences between Bengali and English in overt links between paragraphs and digressions. Thus, this analysis will give a clearer and more elaborate picture of the differences in the paragraph structures in Bengali and English. This is how my study will try to eliminate the weaknesses of previous studies.

Now let us look at the Indo-Aryan tradition of discourse structure.

2.3. Bengali and Indo-Aryan Tradition

Bengali is an Indo-European language. Its vocabulary is derived from Sanskrit and Prakrit, much the same way as the vocabulary of Romance languages is derived from Latin. Of course, Bengali has a good number of borrowed words from Arabic, Farsi, and Turkish, which started occurring in the Bengali language during the early years of the Muslim conquest of India in the 12th and 13th centuries (Chatterji, 1970). In syntax, Bengali differs from other Indo-Aryan languages especially in its freer and idiomatic use of conjunctive particles (Anderson, 1962). And in morphology, Bengali has diverged more than most of its sister languages from ancient Indo-Aryan (Cowgill, 1963).

In order to understand Bengali discourse, one needs to

be conversant with the Indo-Aryan tradition, one of whose features is the oral tradition. The Vedic hymns and the epics were transmitted orally. Therefore, correct pronunciation and grammar were important because they ensured proper transmissions in discourse. Typical discourse features in written language such as cohesion and paragraph structure are not discussed at all. The major discourse features discussed in Sanskrit poetics are: (1) the grammatical base, (2) the artistic character, and (3) the philosophical orientation. Thus a discourse in the Indo-Aryan tradition is a "grammatical construct whose meaning-potential is exploited by a creative writer through the appropriate organization of the linguistic material" (Pandharipande, 1982, p. 119). The aim of a discourse is to evoke esthetic delight in the hearer or reader, which is comparable to the "ultimate joy" in Hindu philosophy.

The principles of the organization of discourse are: (1) "oblique speech" (*vakroti*), which is expressed in the metaphorical language, one of the markers in Sanskrit literature, (2) "style" (*riti*), which is discussed in the contexts of language variation in different regions, and (3) the form and function of the meter.

The concept of "propriety" (*aucitya*) is very important in the Indo-Aryan tradition. It is a functional relation by which all the categories in a linguistic structure of discourse are interrelated. At the grammatical level, the rules of "propriety" require that words and meaning should meet the requirements of the rules of grammar. At the discourse level, the grammatical units and the principles of organization should be in total agreement with the "feeling" (*rasa*)

or the esthetic emotion which the writer wants to evoke in the reader. This principle is similar to coherence in comtemporary discourse analysis.

But as far as contemporary discourse analysis is concerned, very little research has been done in the Indo-Aryan languages. There is no study in Bengali discourse available at present. Yamuna Kachru's (1973, 1978, 1981, 1982) studies in Hindi are the closest that I could find, because Bengali and Hindi are both Indo-Aryan languages that have developed from Sanskrit. Analyzing Hindi discourse, as I have mentioned earlier, she comes to the conclusion that there is a greater degree of tolerance for digressions in Hindi compared to English, provided the digressions link various episodes in the discourse paragraphs in a spiral-like structure (Kachru, 1982). She claims that the discourse structure in the Indo-Aryan tradition is cyclical and non-sequential. The aim of an art form is to view the theme from different perspectives and resolve the diversity of perception, whether in literature, music, sculpture, or painting. Bengali discourse should also be structured that way, if it follows the Indo-Aryan or Sanskrit tradition, in which we see a tying together of diverse threads in the conclusion (Wells, 1963).

Kachru's claim that the discourse structure in the Indo-Aryan tradition is cyclical is supported by Pandharipande (1982) who, as I have mentioned before, studying Marathi texts, comes to the conclusion that Marathi discourse is arranged in a spiral fashion. But we do not know as yet whether Bengali

follows its sister languages (Hindi and Marathi) in the arrangement of discourse. Only my study can reveal that.

2.4. Conclusion

In this chapter I have looked at some of the theories that have implications for contrastive rhetoric, and some of the contrastive rhetoric studies that have implications for my study. In chapters 6 and 7 I will analyze my chosen texts to see whether English discourse is arranged in a straight line, as Kaplan claims; and Bengali discourse follows the Indo-Aryan tradition of cyclical and non-sequential arrangement, as Kachru maintains. Now let us first look, in the next chapter, at some of the discourse features that create cohesion in text.

CHAPTER 3

COHESION AS A DISCOURSE FEATURE

3.1. Introduction

The discussion in this chapter will concentrate on cohesion, both grammatical and lexical. I will attempt to show how an often-neglected item--sentence order--can perform as a cohesive device. Then I will categorize the grammatical and lexical cohesive features based on Halliday's original classification in 1964. However, I will also take into consideration some of the more recent studies. A brief survey of every category will also be given.

3.2. What Cohesion Means

Cohesion refers to the textual connectivity of clauses and sentences. The way this concept has been used in this study is dependent primarily on M. A. K. Halliday (1962), who gathers together various grammatical and lexical categories which can be useful in the study of literary texts. According to him, cohesion is a syntagmatic relation and, in so far as it is grammatical, it is partly accounted for by structure. But structure is not the only cohesive factor operating at the level of grammar, he explains. There are

some grammatical categories whose exponents cohere with other items in the text, items to which they do not stand in a fixed structural relation. The most important among these are the anaphoric items in the nominal and adverbial groups: deictics, submodifiers and adverbs, of which the most frequent are the, this, that, the personal possessives, such, so, there and then; and the personal pronouns. Lexical cohesion is carried by two or more occurrences of the same lexical item in close proximity, or of items belonging to the same lexical set. For example, in a passage by Leslie Stephen (Halliday, 1964, p. 304), one paragraph ends, "I took leave, and turned to the ascent of the peak"; the next paragraph begins "The climb is perfectly easy." Thus in the new paragraph the first lexical item, climb, coheres with ascent; later occur mountain and summit cohering with peak.

According to Halliday, there are two types of cohesion: (1) grammatical, and (2) lexical. Under grammatical categories he includes structural and non-structural items. Structural items (clauses in sentence structure) are dependence and linking; non-structural items are anaphora (deictics and pronouns) and substitution (verbal and nominal). Under lexical categories he includes repetition of items and occurrence of items from the same lexical set.

The importance of Halliday's work lies in the fact that he has brought together and classified a number of linguistic phenomena which constitute some of the grammatical features of discourse.

Following his lead, Ruqaiya Hasan (1964) lists under cohesion some of the linguistic features of the style of two contemporary

English prose writers. Most of these features, which she calls "major cohesion," belong to what Halliday terms structural cohesion. Others, which she calls "minor cohesion," belong to Halliday's lexical cohesion.

In a later work (1968), she distinguishes between internal and external features, pointing out that it is only the internal (linguistic) features of "textuality" which are referred to as cohesion. She restricts the term cohesion to inter-sentential relations. She also places "reference" and "substitution" under cohesive features, to which she adds "ellipsis" and "logical coonectives" which she calls four "general grammatical cohesive tie-types."

Both these researchers--Halliday and Hasan--were innovative in their study of cohesion. Their terminologies for cohesive features could be different, but the point they make is that there are mainly two types of cohesion: grammatical and lexical. And that is how I am going to divide the cohesive features for my study, an explanation of which is given in the following section.

3.3. Cohesive Features

Based on Halliday's (1964) classifications, I have divided the cohesive features into two groups: grammatical and lexical. They are as follows.

   A. Grammatical

      1. Reference (anaphora)

         (a) determiners: <u>the</u>, <u>this</u>, <u>that</u>, <u>those</u>

         (b) pronouns

            (i) demonstrative: <u>this</u>, <u>that</u>, <u>these</u>, <u>those</u>

(ii) personal: <u>I</u>, <u>you</u>, <u>he</u>, <u>she</u>, <u>it</u>, <u>we</u>, <u>they</u>

(iii) possessive: <u>my</u>, <u>your</u>, <u>his</u>, <u>her</u>, <u>its</u>, <u>their</u>

(iv) objective: <u>me</u>, <u>you</u>, <u>him</u>, <u>her</u>, <u>it</u>, <u>them</u>

(v) relative: <u>that</u>, <u>who</u>, <u>which</u>, <u>whom</u>, <u>whose</u>

(c) adverbs: <u>then</u>, <u>there</u>

(d) substitutes

(i) verbal: <u>do</u>

(ii) nominal: <u>one</u>

2. Parallelism

3. Coordination and subordination

B. Lexical

1. Repetition of items

2. Synonyms or words formed on the same root

3. Hyponymy

4. Part-whole relationship

5. Clausal substitutes

6. Collocation or items from the same lexical set

There are a few differences between Halliday's division and my division. I have replaced Halliday's (1962, 1964) dependence and linking by coordination and subordination. I have also added parallelism, an explanation for which will be given later under discussion. Besides, what Halliday called "Deictics," I have replaced them by more specified terms like determiners and personal possessives. I have also specified pronouns. And in lexical cohesion, I have added synonymy, hyponymy, repetition of an item, and part-whole relationship.

Now let us consider some of the important features to see how and why they function as cohesive devices. The first to be considered is reference, because anaphora (as a referential device) is probably the cohesive feature which has received the greatest attention from linguists.

3.3.1. Reference

Leonard Bloomfield (1933) devoted a whole chapter to the discussion of anaphora under "Substitution." He discussed anaphoric substitutes as follows:

> To a large extent, some substitution-types are characterized, further, by the circumstance that the form for which substitution is made, has occurred in recent speech. Thus when we say Ask that policeman, and he will tell you, the substitute he means, among things, that the singular male substantive expression which is replaced by he, has been recently uttered. A substitute which implies this, is an anaphoric or dependent substitute. (p. 249)

What Bloomfield failed to see was the anaphoric bonds across sentence boundaries. This is because he considered the sentence as the upper limit of grammatical analysis.

But later linguists have begun to look at anaphoric bonds beyond the sentence level. Gleason (1965), for example, thinks anaphora serves as a signal for connectedness between clauses and sentences. He observes that one kind of anaphora, i.e., reflexive

anaphora, is restricted to single clauses; and although every anaphora is restricted in some way, most extend beyond single clauses, and operate within sentences or connected groups of sentences.

Halliday and Hasan (1976) also discuss anaphora beyond the sentence level, and maintain that anaphoric relations give cohesion to different sentences which we interpret as a whole so that they constitute a text.

An anaphoric relationship which some scholars call "zero anaphora" (Hockett, 1958; Gutwinski, 1976), a device whereby a second involvement of a participant is indicated by the absence of a clause constituent, is termed "ellipsis" by Halliday and Hasan (1976) because its effect is to "create cohesion by leaving out . . . what can be taken over from preceding discourse" (p. 196). Note the following example: Julie came home and Ø ate lunch. Here, Ø marks the position in the second clause where an alternative construction would have she, the anaphoric third person singular pronoun. She is ellipted because the information can be taken over from the preceding clause. This ellipsis is an important device in textual cohesion.

One of the important anaphoric referential devices that needs special consideration is pronouns, because pronouns occur in many different forms, as I have mentioned under my division of grammatical categories.

3.3.1.1. Pronouns

The five kinds of pronouns that have been mentioned here-- demonstrative, personal, possessive, objective, and relative--function primarily anaphorically.

The demonstrative pronouns <u>this</u> and <u>that,</u> and their plurals <u>these</u> and <u>those</u> are sometimes anaphoric. For example: <u>Here are two books on the table. This is for you and that is for me</u>. In this example, <u>this</u> and <u>that</u> are demonstrative pronouns.

Among the personal pronouns, strictly speaking, only the third person pronouns--<u>he</u>, <u>she,</u> <u>it</u>, <u>they</u>--and their objective case--<u>him</u>, <u>her</u>, <u>them</u>--function anaphorically. The first and second person pronouns do not normally function anaphorically, although there are contests in which they do. According to Ruqaia Hasan (1968), they are anaphoric only when they occur in direct speech as opposed to the writer addressing his readers. She also observes that the first person plural pronoun <u>we</u> may be "intermediate" in its anaphoric function in sentences like "John and I were late today. We missed the early train," where some person other than the speaker or addressee is included in <u>we</u>. Gleason (1965) considers the anaphoric construction involving the third person the most important, and , conversely, anaphora is the most important function of these pronouns though not the only one.

What has been said about the personal pronouns can also be said about personal possessives. Only the third person possessives <u>his</u>, <u>her</u>, <u>it</u>, and <u>their</u>, may be used anaphorically. The first and second person possessives normally do not function anaphorically,

although there are contexts in which they may be considered anaphoric (as discussed above).

The relative pronouns <u>that</u>, <u>which</u>, <u>who</u>, <u>whom</u>, and <u>whose</u> are usually anaphoric. For example, <u>My sister is the one who made the soup</u> has the relative pronoun <u>who</u> and the antecedent <u>the one</u> (also <u>my sister</u>). The anaphoric functions of relative pronouns depend on whether they introduce a relative or a non-relative clause. Quirk, Greenbaum, Leech, and Svartvik (1972) give a detailed study of this.

Now let us see how parallelism, an important stylistic feature, functions as a cohesive device.

3.3.2. Parallelism

Two sentences can be said to be in a parallel relationship if they have identified structures, that is, if the elements (say, words) at equivalent places in the sentences are of the same classes, and if constructions in which they occur are similar. This is also termed "structural similarity" in the linguistic description of English. There are ample examples of parallelism functioning coherently in English literature, ranging from nursery rhymes to modern novels. In the following nursery rhyme called "I think so; Don't you?" by an anonymous author, we find parallel constructions.

> If many men knew
> What many men know,
> If many men went
> Where many men go,
> If many men did

What many men do,

The world would be better--

I think so; don't you?   (p. 132)

In this nursery rhyme, the repetition of the structure "If many men" in alternate lines is an example of parallelism. The other example of parallelism is the recurrence of a similar structure-- "What many men know," "Where many men go," and "What many men do."

Such examples of parallelism can be found in Shakespeare too. We can take Brutus' speech in <u>Julius Caesar</u>:

. . . As Caesar loved me, I weep for him; as he was

fortunate, I rejoice at it; as he was valiant, I

honour him; as he was ambitious, I slew him. There

is tears for his love; joy for his fortune; honour for

his valour; and death for his ambition. Who is here

so base that would be a bondman? If any, speak,

for him have I offended. Who is here so rude that

would not be a Roman? If any, speak, for him have

I offended. Who is here so vile that will not love

his country? If any, speak, for him have I offended

. . . (p. 175)

In this example, structures such as "as he was fortunate," "as he was valiant," and "as he was ambitious" are considered parallel. Similarly, "tears for his love," "joy for his fortune," "honour for his valour," and "death for his ambition" are also parallel.

Even in novels parallelism is common. The following excerpt from <u>The Double Hook</u> shows it:

James walking away. The old lady falling. There under
the jaw of the roof. In the vault of the bed loft. Into the
shadow of death. Pushed by James's will. By James's
hand. By James's words. (Watson, 1969, p. 19)

Here, "by James's will," "by James's hand," and "by James's
words" form a parallel construction, as does the set of phrases in the
sequence--preposition, NP of N; and make the text cohesive.

Now let us look at coordination and subordination and how
they function as cohesive devices.

3.3.3. Coordination and Subordination

Coordinators and subordinators are used here as cover terms
for connectors which help in the formation of cohesive relations
between clauses and sentences. It is assumed that the connectivity of
two or more sentences due to the presence of connectors whose
function is to link these sentences into a morphologic construction
larger than a single sentence is essentially of the same kind as the
grammatical connectivity, which is also marked by connectors, of
clauses within a sentence. In other words, the study of coordination
and subordination is not restricted to clauses but extended to
sentences. Some of these connectors are more typical of clauses,
others of sentences, and some occur exclusively between either of
the two grammatical units.

Scholars have divided connectors in different ways. Celce-
Murcia and Larsen-Freeman (1983), drawing heavily from Halliday
and Hasan (1976), divide the connectors in four broad headings--

Additive, Adversative, Causal, and Sequential. They later divide these categories into innumerable subcategories. However, I find the following list by Gleason (1965, pp. 342-343) more clear-cut and convenient, although it is by no means exhaustive. This list will be used as a descriptive framework that will be applied to my selected texts.

Coordinating Connectors

Cumulative or Additive: <u>and, likewise, moreover, in addition, furthermore</u>, etc.

Disjunctive: <u>or, nor, else, lest, otherwise, alternately</u>, etc.

Adversative: <u>but, however, nevertheless, on the contrary, on the other hand</u>, etc.

Illative: <u>therefore, so, for this reason, then</u>, etc.

Subordinate Connectors

Causal: <u>because, since, as, for, for the reason that</u>, etc.

Purposive: <u>that, in order that, so that, lest, for the purpose of</u>, etc.

Conditional: <u>if, unless, provided that, whether</u>, etc.

Concessional: <u>though, although, in spite of the fact that, notwithstanding that</u>, etc.

Comparative: <u>as, than</u>

Temporal: <u>as, as soon as, while, before, until, since, when</u>, etc.

Sometimes temporal connectives function in pairs. Fort example, <u>when . . . then, first . . . then</u>, etc.

This was a short discussion of the grammatical features to show how they function as cohesive devices. Now let us turn our attention to lexical features.

3.4. Lexical Cohesion

According to Halliday (1967), lexical items are those which "exclude closed-system items, those which occur as the unique realization of a grammatical feature and thus form one-member classes" (p. 207). Thus all the items under grammatical cohesion and other closed-system items like propositions are excluded from lexical cohesion.

Lexical cohesion occurs when the repetition of lexical items across sentence boundaries help to relate various sentences in a text. Occurrence of the same lexical items or of synonyms or other members of the same lexical sets in adjacent or not too distant sentences make a text cohesive. There are six different circumstances in which such cohesion takes place, as mentioned earlier.

3.4.1. Repetition of Items

The first instance of lexical cohesion occurs when the same lexical item is found in adjacent clauses or sentences in the same sense. Take, for example, the following two sentences:

Next week there will be a meeting of our Association.

I've been looking forward to that meeting for months.

The word <u>meeting</u> in the second sentence refers to the same <u>meeting</u> in the first sentence. They are the same lexical item. Thus they help in the cohesion of the two sentences. If they did not belong to the same lexical item, they would have no cohesive function. Consider the following discourse:

My friend Senator John H. Doe had to campaign for

his party till midnight for the coming election. That's

why he missed my birthday party at 7 p.m.

In the above discourse the word <u>party</u> in the second sentence does not belong to the same lexical item as the word <u>party</u> in the first sentence. That's why they cannot be said to perform any cohesive function.

3.4.2. Synonyms or Words formed on the Same Root

The second instance of lexical cohesion occurs when a synonym of a lexical item in a previous clause finds itself in a later clause under similar circumstances as those mentioned for the repetition of the same lexical item. Take, for example, the following sentences:

<u>Toni Morrison came to our meeting yesterday</u>.

<u>The novelist read an interesting episode from her novel</u> "Jazz."

The word <u>novelist</u> in the second sentence refers to <u>Toni Morrison</u> in the first sentence. It tells us that Toni Morrison is a novelist, and replaces the main discourse entity in the second sentence. Thus the word <u>novelist</u> (a synonym for <u>Toni Morrison</u>) helps in cohesion of the two sentences.

Lexical item having the same root also functions cohesively like a synonym. For example, <u>compose</u> coheres with <u>composite</u> just as <u>composition</u> coheres with <u>compose</u>. This is called "associative relations" by De Saussure (1915), who reasons how <u>enseigner</u> (teach), <u>enseignement</u> (teaching), and <u>enseignons</u> (we teach) perform the function of lexical cohesion by associative relations.

3.4.3. Hyponymy

Hyponymy is the relationship that exists between specific and general lexical items in such a way that the former is included in the latter. For example: <u>rose</u> is a hyponym of <u>flower</u>. They can function cohesively in the following way:

John bought a rose for Rosie. He thought he could

impress her with that flower.

In the above example, <u>flower</u> in the second sentence refers back to <u>rose</u> in the first sentence. That's how hyponymy creates cohesion.

3.4.4. Part-whole relationship

Lexical cohesion can take place when items belonging in a part-whole relationship exist in a discourse. For example, the <u>arm</u> is a part of a <u>man</u>. So when these two words or words in such a relationship occur in a discourse, they function cohesively.

3.4.5. Clausal Substitutes

If structural relationships like clausal substitutes occur in a discourse, lexical cohesion takes place. For example: <u>My mother is very fond of my youngest brother. So am I</u>. Here <u>so</u> in the second sentence is a substitute for <u>very fond of my youngest brother</u>, and that's how it functions cohesively.

3.4.6. Collocation or Items from the Same Lexical Set

The last instance of lexical cohesion occurs when lexical items belonging to the same lexical set are found in a discourse. The lexical set is identified, according to Halliday (1964), by privilege of occurring in collocation, just as the grammatical class is identified by privilege of occurring in structure.

Items such as <u>train</u>, <u>car</u>, <u>rails</u>, <u>track</u>, <u>compartment</u> constitute one lexical set.

The following text, which Brown and Yule (1988) took from Marina Warner's <u>Queen Victoria's sketchbook</u> (1979, p. 77), shows a good example of lexical cohesion.

> Lord Melbourne, who was Prime Minister when
> Victoria became Queen in 1837, did not like
> birdsong and could not distinguish a woodlark
> from a nightingale. He preferred the singing of
> blackbirds anyway; best of all he liked the
> cawing of rooks and could watch them for hours
> as they circled at sunset. Victoria was surprised

by this: she disliked their grating and insistent

calling. (p. 194)

In the above text we see two chains of lexical collocation, which are as follows:

a. birdsong--woodlark--nightingale--blackbirds--rooks

b. birdsong--singing--cawing--calling

These grammatical and lexical items, binding together different parts of a piece of writing in logical relationships, make it a text. However, we must not forget that the presence of such cohesive features alone cannot make a piece of writing a text if there is no proper order in the arrangement of sentences in the discourse. What we as readers often tend to overlook is that the order in which sentences are arranged in a discourse plays a vital role in helping us to recognize a group of sentences as a text. So let us see how order functions as a cohesive device.

3.5. Order as a Cohesive Feature

Edward Sapir noticed order as a cohesive feature as early as 1921. According to him, the most fundamental and the strongest of all "methods of relating word to word and element to element, in short, of passing from the isolated notions symbolized by each word and by each element to the unified proposition that corresponds to a thought" (p. 110-111) is the method of order. This notion of order in language structure in relation to words is also applicable to clauses and sentences. If the clauses and sentences are not arranged in order, the readers will not be able to make sense of them, and they

will not constitute a discourse. Gutwinski (1976) mentions a study where a conglomeration of twelve sentences was prepared, assembling every third and eleventh sentence from several consecutive pages of Hemingway's short story "Big Two-Hearted River: Part I." These sentences were first typed out following one another, in the order they appeared in the story; then they were shifted randomly. Both these texts were given to the students in a college English composition class, asking them to comment on the meanings and structures of the texts. The students tried to interpret the sentences as a whole or several sentences in a group. They also tried to rearrange them so that the sentences would make more sense. Finally, only a few students could recognize that they were not dealing with a text but a group of isolated sentences. None was able to give a consistent interpretation of the passage as a whole.

This shows that the order in which clauses and sentences follow in a text is a cohesive factor, which alone or in combination with other cohesive factors, indicates the kind of cohesive relations that exist among clauses and sentences. This cohesive factor--order--underlies all other cohesive factors. As G. Ryle (1954) noted (1) <u>She took arsenic and fell ill</u> and (2) <u>She fell ill and took arsenic</u> do not mean the same thing. The cohesive function of <u>and</u> is different for (1) and (2) and depends on the order of clauses. In example (1), her illness was caused by arsenic; and in the example (2), her illness had nothing to do with her taking of arsenic, because she took it after she fell ill.

So order plays a vital role as a cohesive feature in discourse, and that determines how a text is arranged.

3.6. Conclusion

This chapter has taken a selection of concepts called cohesive features and tried to show their role in creating vocabulary relations that are found over clause and sentence boundaries. These features are very important in organizing discourses and signaling their structure. They are also crucial for our understanding of the meaning of a text. But the way we interpret a text depends not only on whether it is coherent, but also on our cultural knowledge, which my analysis of English and Bengali discourses will show later. Now I will explain in the next chapter, by discussing the schema-theoretic view of reading, how we can interpret a text differently depending on our cultural (or world) knowledge.

CHAPTER 4

INFORMATION PROCESSING AND SOCIOCULTURAL ASPECTS

4.1. Introduction

In the first part of this chapter I will take a brief look at the structural organization of the Schema-Theoretic Model of Adams and Collins (1979), and how information is processed according to this model. The two researchers show, by analyzing Aesop's "Stone Soup" fable, that a reader can interpret a text in different ways. The process of understanding a text depends on the world knowledge the reader possesses. In other words, a text does not carry meaning. It provides directions for readers as to how they should construct the intended meaning from their own previously acquired conceptual knowledge. The goal of the schema theory is to specify the interface between the text and the reader. The interface is called a schema and is composed of a hierarchy of schemata embedded within a schema. This schema theoretic view of reading, which I am going to apply in my texts, is important for the study of contrastive discourse in order to analyze how thoughts (texts) are arranged in different cultures, in other words, to analyze the formal schema. This formal schema, however, depends on the content schema of a text, which varies from

culture to culture. So, in order for a cross-cultural understanding of discourse, knowledge of the sociocultural aspects is essential, which I will explain through examples in the second part of the chapter.

4.2. What is Schema Theory?

Reading is the ability to extract both the explicit and the implicit meaning from a written discourse. It depends on the coordination of our visual, linguistic, and information-processing systems. One is said to have understood a text if he has extracted the information provided by the text, which depends upon the comprehension of the sentences, which, in turn, depends upon the correct processing of the phrases and clauses of those sentences, which depends upon the recognition of the component words of those units, which again depends upon the recognition of the component letters.

When reading is analyzed in this way, the levels of processing are organized hierarchically (Adams & Collins, 1979, p. 1). The attainment of one particular level assumes the execution of all subordinate levels, but not vice versa. This is called top-down processing. However, there is also the bottom-up processing, when one starts at the bottom, with single letter recognition, and successfully work up through the higher level skills. This can be done well in isolation, but it poses a problem while reading a text, because one is not reading its component letters, words, and sentences the same way as in isolation. In fact, processing at each level is influenced by both higher and lower order information. Thus, as

Reicher (1969) and Wheeler (1970) observe, individual letters become more perceptible when they are embedded in words. Individual words are more recognizable when they are embedded in meaningful sentences (Schuberth & Eimas, 1977; Tulving & Gold, 1963). And sentences which integrate the underlying semantic relations more coherently can be assimilated more easily than those which do not (Pearson, 1974-75; Haviland & Clark, 1974).

These interactions ease the task of a reader, who does not have to plow through every graphemic detail of the written representation. One may choose to process lower order information only when it is necessary to check higher order hypotheses about the content of the discourse. The problem is that these interactions complicate the task of analyzing the reading process (Adams & Collins, 1979, p. 2).

Recently, however, scholars from linguistics, artificial intelligence, and cognitive psychology have strived to develop a new set of theories for analyzing language comprehension. These theories are related to the notion of "schema," which is found in the writing of Bartlett (cited in Brown & Yule, 1988). Bartlett maintained that our memory for discourse was constructive; it was not based on straight reproduction. This constructive process uses the information we receive from a discourse together with other existing knowledge related to the discourse, and builds a mental picture or representation. The existing knowledge from past experiences, according to Bartlett, is organized, and what gives structure to this organized mass is the schema, which remains active and developing.

This active feature, together with the experience of a certain discourse, leads to the constructive process in memory.

In the strong view, this schema is considered to be deterministic, to predispose the experiencer to interpret his experience in a certain way. We may stereotype an encountered person based on our experiences with someone of his/her origin or religion or race (schema). However, in the analysis of language (compared to our practical experience), the schema is much weaker. Here it is seen as the organized background knowledge which leads us to expect aspects in our interpretation of discourse. According to Tannen (1980), such expectations influence what type of discourse we produce. People from different cultural backgrounds can produce different schemata for the description of the same events which they have witnessed (Tannen, 1980). For example, after watching a movie without dialogues, a group of Americans described in detail the actual events of the movie and the techniques used in making it, whereas a group of Greeks gave detailed accounts of the motives and feelings of the characters, producing elaborate stories with additional events.

The schema varies not only due to cultural backgrounds but also due to the interests of the readers. In order to find this Anderson et al. (1977) presented the following text to a group of male students from a weight-lifting class and a group of female students planning a career in music education.

> Every Saturday night, four good friends get together.
> When Jerry, Mike, and Pat arrived, Karen was
> sitting in her living room writing some notes. She

quickly gathered the cards and stood up to greet

her friends at the door. They followed her into

the living room but as usual they couldn't agree on

exactly what to play. Jerry eventually took a

stand and set things up. Finally they began to play.

Karen's recorder filled the room with soft and

pleasant music. Early in the evening, Mike noticed

Pat's hand . . . (p. 372)

The result was predictable. The weight-lifting students interpreted the passage as describing some people playing cards, while the females contemplating a career in music education interpreted it as a musical evening. From this result Anderson et al. suggest that people's personal histories and interests affect the schema they activate in a given situation.

Now let us see how we understand a text according to the schema theory.

4.3. Reading Comprehension according to the Schema Theory

According to the Schema Theory, the processing of information is guided by the principle that all data must be accounted for (Bobrow & Norman, 1975). This requirement results in two basic modes of information processing: bottom-up and top-down. Bottom-up processing is evoked by the incoming data. The features of these data enter the system through the bottom-level schemata, converge into higher-level schemata, and thus propagate the information upward through the hierarchy. The top-down processing occurs as

the system searches for information to fit into partially satisfied, higher order schemata. Both these processes occur simultaneously and at all levels of analysis of discourse (Rumelhart, 1976). The bottom-up processing ensures that the reader will be sensitive to information which does not fit his or her hypotheses about the content of the discourse; top-down processing helps the reader to resolve ambiguities or to select between alternative possible interpretations of the incoming data. During the reading of a text, as schemata at the lower levels (e.g., letters) are activated, they trigger the next, higher level schemata (e.g., words); as these schemata are activated, they evoke their own superordinate schemata (e.g., phrase). Thus the input data are propagated up the hierarchy through bottom-up processing toward more meaningful levels of representation, while schemata at higher levels are competing to fill their slots with elements from the levels beneath through top-down processing.

As Rumelhart & Ortony (1977) observe, the important thing to consider in the schema theory is that schemata exist at all levels of abstraction, whether they are concrete and specific or abstract and general. Schematic descriptions are concrete and specific at the letter level. For example, the schema for a capital K may consist of the following subschemata: (1) a vertical line on the left; (2) a diagonal line extending upward to the right from somewhere at the middle of the vertical line and at about 45° to it; (3) another diagonal line extending downward to the right from somewhere at the middle of the vertical line and at about 45° to it.

On the other hand, schematic descriptions can be abstract and general. Take, for example, the problem schema given by Rumelhart & Ortony (1977). There are three variables in it: a person P, an event E, and a goal G. The two-step structure of the schema looks like this:

1. event E causes person P to want goal G;

2. person P tries to get goal G until P gets G or until P gives up.

In the above example, each of the elements--cause, want, and try--in the schema are themselves schemata, in the same way the letters in the words are schemata. According to Rumelhart & Ortony, the try schemata has two variables: a person P, and a goal G. The three steps involved in it are:

1. person P decides on an action A which could lead to goal G;

2. while any precondition A´ for action A is not satisfied, person P tries to get A´;

3. person P does action A.

Both these problem-solving and trying schemata reflect the means-ends analysis (Newell and Simon, 1963), according to which, a subgoal is set up when a goal cannot be obtained directly. This subgoal can be divided into sub-subgoals till the desired goal is achieved. Newell and Simon argue that such problem-solving pervades human motivations and actions. And if we want to understand a discourse, we must be able to interpret the events in the text in terms of something like the problem-solving and trying schemata.

This is what Adams and Collins (1979) do, analyzing the following "Stone Soup" story by Aesop at four different levels--letter and word, syntactic, semantic, and interpretive. I will explain just the

semantic level in order to show how a reader can arrive at an understanding of the story applying the schema-theoretic model.

Stone Soup

A poor man came to a large house during a storm to beg for food. He was sent away with angry words, but he went back and asked. "May I at least dry my clothes by the fire, because I am wet from the rain?" The maid thought this would not cost anything, so she let him come in.

Inside he told the cook that if she would give him a pan, and let him fill it with water, he would make some stone soup. This was a new dish to the cook, so she agreed to let him make it. The man then got a stone from the road and put it in the pan. The cook gave him some salt, peas, mint, and all the scraps of meat that she could spare to throw in. Thus the poor man made a delicious stone soup and the cook said, "Well done! You have made a wonderful soup out of practically nothing."

4.3.1. Semantic Level

In order to interpret the "Stone Soup" story, a large amount of the reader's world knowledge is necessary, because the reader needs to fill in many details that are not in the text. For example: (1) the man came to the house because he was hungry, but the maid did not want to give away her master's food; (2) the man requested to let

himself dry by the fire because he thought the maid might allow him to enter the house, and he wanted to get into the house so that he could get some food; (3) the maid allowed him into the house because she was sorry for him and did not understand his ploy to get food; (4) the man suggested making stone soup because he thought the cook might be fooled into believing that could make a soup with a stone; and in that case she would throw in some scraps of food; (5) the cook agreed because she thought the man knew how to make a new dish, and she did not realize it was a ploy to get food; (6) the reason why the soup tasted good was because of the scraps the cook added. These motivations and causal connections are not there in the text. The reader must fill in the information from his/her world knowledge. The following table shows how that information might look according to the schema theory.

Table 1

World Knowledge Schemata Needed for "Stone Soup" Story

<u>A maid</u>

1. A maid P1 who takes care of residence 1 for a master (or mistress) P2.

2. The goal of P1 is to please P2.

3. P2 pays P1 (or provides her with room and board).

<u>How to please a master</u>

1. A person P1 can please a master P2 by taking good care of P2's property.

How to obtain goods

1. If a person P1 has money M, P1 can buy goods G from a store S, or person P2 possessing G.

2. If a person P1 has no money M, P1 can borrow M or P1 can steal goods G from a store S or person P2 possessing G, or beg P2 for G, or con P2 into giving G.

How to con somebody

1. If a person P1 has a goal G1, and

2. If a person P2 has a means M and a goal G2 to prevent P1 from obtaining G1, and

3. If P2 performs an action A which P2 thinks is directed toward a different goal G3 and which leads P1 to obtain G1 without P2 giving up either M or G2.

4. Then P1 cons P2 by doing A.

How to make soup X

1. A person P1 puts potable liquid in a pan.

2. P1 adds some scraps X.

3. P1 adds spices F.

4. P1 cooks for a long time.

(After Adams & Collins, 1979, p. 16)

The process of understanding the story at the semantic level is as follows. The fact that the man is poor triggers the notion that he is not wealthy. So the house he comes to is not his own. And his poverty satisfies the precondition for begging. The reader will try to interpret his actions in terms of the problem-solving and trying

schema, so she will bind the man to the person P in both schema, and the begging to the action A in the trying schemata that could lead to the goal G. But no goal has been specified in the story, so the reader assumes that the man is probably hungry and his goal G is to eat. These assumptions, which could be wrong, are made due to the need to satisfy these slots in the problem-solving schema.

When the man is sent away, the reader makes a default assumption that the resident of the house sends him away in order to preserve the food. But when he comes back for permission to dry his clothes, this does not fit the earlier goal of wanting to eat, so the reader assumes that the man's goal has changed. The reference to the maid at the end of the first paragraph binds her to the resident who sent him away originally. To fill the slots in the problem-solving schema, the reader assumes that the maid's goal in letting the beggar in is to make him happy. This action of hers is reconciled with her earlier refusal of food, because in this case she does not violate the means by which she can please her master.

Once inside, the man sets another goal--making stone soup. But the reader has no schema for making stone soup. But in order to understand the story she must have a schema (as in table 3) about how to make stone soup. As one of the conditions for making soup is violated (because stone is not edible), this triggers the reader to look for another goal for the poor man's actions. The cook, by putting the scraps, has supplied the base for the soup. This suggests that the man's original goal of getting food might be his goal in making stone soup. Of course, it is not mentioned in the story that he eats soup but the reader can assume that he does because the cook says the soup

tastes good, and from the reader's world knowledge she can make a default assumption that when two people prepare something together, they both share the fruits of the labor. Therefore, the reader can make sense of the episode in terms of the man's reaching his original goal of obtaining food.

The reader can interpret the story in another way. The different goals for the poor man can be reduced to one, if the man's request to dry himself by the fire is interpreted as a subgoal to getting into the house, and to getting into the house is a subgoal to getting food. This interpretation works because an alternative to begging for goods is conning someone for goods (as shown in Table 1). The way the con operates here is that the man has the goal to get food, which the maid wants to prevent. By asking the maid's permission to dry himself by the fire he takes an action which leads to getting food, but which the maid thought was directed to getting dry. Thus she interpreted his action and was conned.

Yet a third interpretation of the story is possible. The reader can say that the man conned both the maid and the cook. In order to draw such a conclusion the reader must infer that the cook also would have refused the man food, because, like the maid, she would like to preserve her master's property. Besides, the reader must infer that the cook believed that the man's goal was to make soup from a stone, and his actual goal was to make her give him some food. The cook marvels at his making soup from practically nothing but contributes ingredients to the soup, while the man and his stone added nothing. Thus she too was conned by the poor man.

4.4. Analysis of Sociocultural Aspects

In the previous section, we have seen how we can interpret a discourse based on our cultural (or world) knowledge. However, our knowledge of one culture will not help us interpret a discourse set in a different culture. That's why we need to have knowledge of different cultures for a cross-cultural understanding of discourse. The cultural construct is a part of the speakers' communicative competence. As Halliday (1978) says, a text is a sociosemiotic event through which the meanings that constitute the social system are exchanged.

Therefore, for an overall comprehension of a discourse, knowledge of the sociocultural construct is essential. Even in the same culture, knowledge of the different communities is necessary in order to understand a discourse. Let us take the following examples.

1. Rahim got up to eat his *sehri*, then went to bed for a short nap before waking up again for the morning prayers.

2. Our love shall have no end

   until the fire-bangles are smashed,

   this life will never be widowed. (qtd. in Pandharipande, 1982, p. 121)

In the first example, getting up at four or thereabouts in the morning to eat *sehri* is an integral part of the Islamic culture. The text suggests that Rahim is a practicing Muslim, it is the month of Ramadan (month of fasting), so he gets up at four to eat food in order to fast for the next day, then he sleeps for a while, and wakes up before sunrise to say his morning prayers. The knowledge of the

activities and time is essential for an understanding of the discourse. Not only will somebody outside the culture not comprehend the discourse, but neither will those who are inside the Bengali-speaking culture if they are not conversant with the Islamic way of life. Bengali-speaking Hindus, Christians, and Buddhists will not understand the text if they have no knowledge of the Muslim community.

Similarly, the text in the second example (which I have borrowed from Pandharipande because of my lack of knowledge of Hindu rituals) will mean nothing to someone outside the Hindu community if he is not conversant with the social practices of Hindus. I am ashamed to admit that I myself did not know what the poem meant when I first read it, although I was born in the subcontinent. My Muslim parents raised me according to the Islamic customs, and I was not familiar with the Hindu convention of the smashing of <u>bangles</u> (glass bracelets) by women at the time of their husbands' death, knowledge of which is necessary to comprehend it. Also, the knowledge of the convention of cremation of the dead body is essential to grasp the text.

Concepts also vary from language to language. For example, the concept of "time." In Bengali, time is viewed as both "transient" and "omniscient." The transitoriness of time with reference to events is expressed by the word *bela*, which means a small fraction of time. On the other hand, the omniscient nature of time is expressed by the word *kal.* Let us take the following examples.

3.   *kothai kothai bela boye gelo*

       talking talking time pass did

The time has passed while we have been talking

4. *amar mone nei koan kale ami eta karechi*

   my   heart no which time I this did

   I do not remember when I did it

In the first example, the transitory time *bela* in Bengali is expressed by <u>time</u> in English with the definite article <u>the</u>. In the second example, the abstract/omniscient/permanent *kal* is expressed by the word <u>time</u>.

Norms of address also vary in the two languages. It will be hard for an English speaker to understand a Bengali discourse if he does not know that the familiar form of addressing a friendly male person is *bhai* (brother). It does not mean that the addressee is the brother of the addressor, but it is just a form of address. Similarly, it will be hard for a Bengali speaker to understand why English speakers address their fathers with "Sir." For Bengali speakers, this word <u>sir</u> does not express an intimate relationship that exists between a father and his offsprings. The equivalent of this word in Bengali is used only between teachers and students or superiors and inferiors. So to comprehend an English discourse, an understanding of the English-speaking culture is needed.

Another difference between the two languages lies in metaphors and similes, which are culture-bound and based on the prejudices and preferences of particular cultures. For example, one can write in English, "He is living a dog's life." This is quite unacceptable in Bengali, unless one is talking about somebody in the lowest class or somebody one hates, because dog is not considered a man's best friend in the Bengali society. There it is looked upon only

as a mongrel, or pariah, a word which is derived from the name of the lowest caste among Hindus. So the above mentioned metaphor would be quite insulting in Bengali. Similarly, a simile like "His face looks like a jackfruit," could convey a particular meaning only to a Bengali speaker because jackfruit is common in his culture. He will get an immediate picture of the face--a face scattered with pimples all over--which will certainly escape the imagination of an English speaker or someone in whose culture jackfruit is not available.

These and various other sociocultural differences in terms of endearment (e.g., "devil" would never be a little child or person of great cleverness or an unfortunate fellow in Bengali), greetings, salutations, etc., affect the understanding of a text. Until and unless a reader is aware of such differences, he will not be able to comprehend a text or translate it correctly.

The correct interpretation of a discourse depends on whether the writer and the reader share the same background knowledge. If they do not, it can lead to a wrong interpretation of the discourse. For example, if an English speaker who is not conversant with the Bengali culture reads a sentence like, *"Ekhon ami chali, bhai"* (Now I had better go, brother), would probably think the interlocutors are brothers, as understood in English, which may or may not be the case. They might be acquaintances and trying to be polite. And the reader will come out with a wrong interpretation of the text.

A text can also seem incoherent to the reader without the knowledge of the culture. Note the following sentence: *"amader masjider imam dwitiyabar biya kariachen"* (The priest of our mosque has taken a second wife). This sentence will be incoherent to an

English speaking Catholic, if he has no knowledge of Islamic laws, according to which a man can take a second wife under certain conditions. To a Catholic, the two facts--that the man is a priest and he has taken a second wife--do not go together, because Catholic priests do not marry. So due to the lack of cultural knowledge the above example would seem incoherent to an English speaker.

A third problem could be the incomprehension of the text. For example, if a reader who has never seen a jackfruit comes across a sentence, *"Ali's chehara kathaler mata"* (Ali's face is like a jackfruit), he will have no clue about the meaning of the sentence. What does Ali's face look like? Is it acne-pitted or pock-pitted? Is it full of rashes or scattered with freckles? The reader will be pondering over that and a simple jackfruit will stand in the way of his comprehending the text.

4.5. Conclusion

In this chapter we have seen, from the analysis of the fable "Stone Soup," that varied degrees of world knowledge are required in order to interpret a piece of discourse. We have also seen that the same discourse can be interpreted by different readers in different ways depending on the world (or cultural) knowledge he/she possesses. That is why a text can convey different meanings to different readers. Besides, we have seen how people from different cultural backgrounds can produce different schema for the description of the same event which they have witnessed, because their organized background knowledge leads them to expect aspects

in their interpretation of discourse, and such expectations influence the type of discourse they produce. Lastly, we have discussed why knowledge of different cultures is important for a cross-cultural understanding of discourse. Later we will see in our study how true this is. But before that let me explain some typological characteristics of Bengali in the next chapter for a better understanding of the structures of the language.

CHAPTER 5

TYPOLOGICAL CHARACTERISTICS OF BENGALI

5.1. Introduction

So far in this study I have looked at the discourse studies done by different scholars, the methodologies they have used, the importance of world or cultural knowledge in understanding a discourse, and the cohesive features that tie the different parts of a piece of writing to make it a text. Now I am going to sketch the typological characteristics of Bengali from a contrastive point of view. As I have mentioned before, Bengali and English are both Indo-European languages; but Bengali is an SOV language, while English is an SVO language. Bengali has postpositions, while English has prepositions. Many other syntactic features of Bengali are different from those of English. That is why a discussion of them in this chapter will be helpful to understand Bengali discourse later.

5.2. Lexical Sets

In Bengali, there are two types of semantically identical lexical sets: Sanskrit and Bengali vocabulary. The choice of one set over the other is determined by the discourse type. Sanskrit vocabulary is

found more in the literary language called *sadhu bhasha*, while local Bengali vocabulary is found more in the informal language called *kathya bhasha*. The difference, however, is slowly fading because of attempts on the part of scholars to simplify the language, i.e., Bengalize the words of Sanskrit roots; and on the part of the novelists to write in an informal way. Still, the level of formality determines the particular type of lexicalization. This may be termed "register-specific lexicalization." The following examples show the lexical sets:

(1)

Sanskrit Vocabulary	Bengali Vocabulary	Meaning
pita	*baba/abba*	father
mata	*ma/ amma*	mother
bhrata	*bhai*	brother
matapita	*baba-ma/bap-ma*	parents
hasta	*haat*	hand
chandra	*chand*	moon
karma	*kaaj*	work

A point must be made here about the local Bengali vocabulary. It is not always formed by the simplification of the Sanskrit words, but sometimes is borrowed from other languages. For example, the word *baba* (father) has been borrowed from Farsi. And among the Muslims it is a common word. People use such words although there are Sanskrit equivalents of them. Here are a few examples:

(2)

Arabic/Farsi words	Sanskrit words	Meaning
kalam	*lekhani*	pen
kara	*shakta/kathin*	hard

kam	*alpa*	little amount
kharach	*bey*	expenditure
khajna	*kar*	tax

These and many other such words have been borrowed from Arabic/Farsi due to the Islamic influence of the culture of Bangladesh. For the same reason greetings are done in the Arabic or Islamic way. And in this case, the more formal the occasion is, the more religious influence it has, because propriety of behavior is demanded of the speakers. So there is a tendency to move away from Sanskrit, which is the religious language of the Hindus, and lean toward Arabic, which is the language of the Koran, or toward other Muslim communities. For example, when Muslims meet, they greet with *"salaam,"* which is Arabic, whereas Hindus greet with *"namaskar,"* which is derived from Sanskrit. For "good-bye" Muslims say *"khuda hafez,"* which is Farsi, whereas Hindus say nothing or *"acha,"* which can be translated as "okay." They might use some other words appropriate for the occasion. But it will be impolite for a Muslim not to say *"khuda hafez."* In fact, one might be considered uncultured and lacking manners if one does not use *"khuda hafez."*

Besides Arabic/Farsi words there are many English words which have insinuated themselves into the Bengali language and are now considered a part of the Bengali vocabulary. For example: chair, table, school, college, etc. These words are limited to educational and administrative matters, and some of them have undergone phonetic changes because of certain phonetic features of the English language which do not exist in Bengali. One good example is the word table, which is written as tebil, and pronounced without the aspiration of

/t/ and the diphthong /ei/, because Bengali does not have these phonetic features. In many cases these English words have Sanskrit equivalents, but they are not generally used.

However, there are words in Bengali vocabulary which have no Sanskrit equivalents. For example: *taka* (money), *bazaar* (market), *zamindar* (landlord), *kusti* (wrestling), *chuti* (vacation), *khata* (notebook), etc. (Begum, 1982, p. 62). These words have various roots--either they have been borrowed from other languages or they are just local inventions, but there are no Sanskrit words for them.

Whatever may be the case, Bengali still makes a difference between *sadhu bhasha* and *kathya bhasha* in written discourse.

The following text shows their use. Sadhu bhasha is the formal language, and kathya bhasha is the informal language. The former differs from the later primarily in its use of the Sanskrit vocabulary. It also uses a different spelling for many words, for example, pronouns and verbs. The following examples will make these differences clear (please turn over).

(3)

sadhu bhasha	*kathya bhasha*
Matapita shakal shamay	*Bap-ma shakal shamay*
parents all time	parents all time
tahader shantan-der	*tader chelemeye-r bhalo*
their children-of	their children-of good
mangal kamana kare. Amar	*chai. Amar bela-i tar*
good want do my	want my case-in its
bela-i tahar betikram hoi	*betikram hoi-ni. Amar bap-*
case-in its different be	different be-not my
nai. Amar matapita amake	*ma amake upadesh diyeche*
not my parents me	parents me advice gave
upadesh diyache kathin	*kathin kaj-er dara jiban*
advice gave hard	hard work-by through life
karm-er madhyame jiban	*gare tulte. Ami chotobela*
work-by through life	build I childhood
gare tulte. Ami ballyakal-e	*ta grajya kari-ni. Aaj pad-*
build I childhood-in	that care do-not today foot-
taha grajya kari nai. Aaj	*e pad-e ta upalabdhi*
that care do not today	at foot-at it realize
pad-e pad-e taha	*karchi.*
foot-at foot-at that	do
upalabdhi karchi.	
realize do	

<u>English Translation</u>

Parents always want the good of their children. In my case, it was no different. My parents advised me to build my life through hard work. I did not think much of it in my childhood. Now I realize it at every step.

In the above two Bengali texts, we see differences between *sadhu* and *kathya bhasha*. Let us consider the vocabulary first.

(4)

<u>sadhu bhasha</u> (line)		<u>kathya bhasha</u> (line)		<u>English</u>
matapita	(1)	*bap-ma*	(1)	parents
santan-der	(2)	*chelemeye-r*	(2)	children-of
mangal	(3)	*bhalo*	(2)	good
kamana	(3)	*chai*	(3)	want
karm-er	(7)	*kaj-er*	(6)	work-of
ballyakal-e	(8)	*chotobela*	(7)	childhood-in

Now let us take the differences in the spellings of words in the two texts.

(5)

<u>sadhu bhasha</u>	(line)	<u>kathya bhasha</u>	(line)	<u>English</u>
tahader	(2)	*tader*	(2)	their
tahar	(4)	*tar*	(3)	its
hoi nai	(4-5)	*hoini*	(4)	be not
kari nai	(9)	*karini*	(8)	do not

We can see that these differences between formal and informal discourse in Bengali is lost in the English translation. It is true that English also has two sets of vocabulary: Latinate and Anglo-Saxon. But the inventory of the Latinate vocabulary is limited, although it marks a formal characteristic of the discourse. But such differences

that exist in Bengali between *sadhu bhasha* and *kathya bhasha*, do not exist in English.

Downing (1980) says that one of the important factors that influence the choice of lexical items in a discourse is speaker's goals. When the speaker's goals vary, his choice of lexical items also varies. The form and content of a discourse determines the choice of a particular lexical item. And the function of lexical sets also vary from language to language. Therefore, it is important that one knows the language-specific principles of lexical choice in order to understand discourse features across languages. In the two examples I have given above, the principle of lexical cohesion is determined by the formality of the discourse. A formal discourse will use more Sanskrit vocabulary and the prescribed spelling for *sadhu bhasha*, while an informal discourse will use more Bengali vocabulary and the prescribed spelling for *kathya bhasha*.

5.3. Syntax

The grammatical structure of a language is determined by its communicative function in a discourse. It is, therefore, important to understand the relationship between syntax and its discourse function, because coherence in discourse assumes this relationship. Syntactic processes are different in different languages. There are a few very important differences in the structures of English and Bengali, which I will try to explain in the following discussion.

5.3.1. Word Order

The first structural difference between English and Bengali lies in the word order. English is an SVO language, while Bengali is an SOV language. Notice the following examples.

(6)   I know that   (English)

                 S V   O

                 ami   ta   jan-i [1]   (Bengal)

                 1sg.   dem. know/1sg. [2]

                 S   O   V

Besides, both SOV and OSV structures are common in Bengali main clauses, because the functional sentence perspective is reflected by syntactic elements placed at the beginning. This is not permitted by English syntactic rules. If it happens at all, the word order becomes more marked in English than in Bengali. For example:

(7)   That I know   (English)

                 Ta   ami jan-i [1]   (Bengali)

                 That I   know/1sg.[2]

In English, <u>That I know</u> is unusual (not common), whereas its equivalent in Bengali *Ta ami jani* is usual. It is not uncommon in Bengali to put the object at the beginning of a sentence for the purpose of topicalization.

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[1] This and the rest of the Bengali text in this thesis is based on the transliteration system of the <u>Cataloging Service</u> of the Library of Congress Processing Department.

[2] See Appendix A for a list of abbreviations.

5.3.2. Reduplication

Reduplication is a common feature in Bengali, as it is in other Indo-Aryan languages. There are reduplications of nouns, pronouns, adjectives, verbs, and adverbs. Besides these, there are reduplications for onomatopoeia.

5.3.2.1. Nouns

The reduplication of nouns in Bengali has basically two semantic functions, as in Hindi (Kachru, 1980) and Marathi (Pandharipande, 1982). It functions as an intensifier of the reduplicated item. For example:

(8) a.   *amar*   *pa-ye*   *pa-ye*   *badha*

         1poss.   foot-at   foot-at   trouble

         I have trouble at every step

    b.   *bagan-ta*   *phul-e*   *phul-e*   *bhora*

         garden-dem. flower-with   flower-with   full

         The garden is flooded with flowers

In the first example, the reduplication of *pa* (foot) gives the meaning that there is trouble at every step. Without the reduplication, the sentence would mean "I have trouble"; it would not be trouble at every step. In the second example, the reduplication of *phul* (flower) conveys the meaning that there are flowers in every nook and cranny of the garden. If the reduplication were not used, the sentence would mean that there are flowers in

the garden, but it is not flooded with flowers. This is how reduplication intensifies the meaning.

5.3.2.2. Pronouns

Reduplication of relative pronouns have only a plural function. For example:

(9) a.   *tumi   aaz   ki   ki   kheyecho?*

          2sg.   today   what what eat pr. perf.

          What have you eaten today?

    b.   *ghar-e   ke   ke   ache?*

          house-in who who   are

          Who are in the house?

In the first example, the questioner expects to elicit a list of items from the hearer by the reduplication of *ki* (what). He/she presumes that the listener has eaten more than one item, and wishes to hear a detailed answer. However, if the reduplication is not used, such a detailed answer is not expected. The answer is at the discretion of the listener, who may or may not give a list of items he/she has eaten. The answer could be just one word: "Rice."

In the second example, with the reduplication of *ke* (who), the questioner presumes that there are more than one person in the house and expects their names. Without the reduplication, there is no such presumption. The listener can give the name of just one person, or more.

5.3.2.3. Adjectives

Reduplications of adjectives have the function of intensifiers. For example:

(10) a.   *aaz   bara eka   eka   lag-che*

today   very lonely lonely   feel-1sg.

I feel very lonely today

b.   *thik   thik   jobab   deo*

correct correct   answer give/2sg.

Answer to the point

In the first example, the reduplication of *eka* (lonely) intensifies the state of being lonely. It adds to the adverb *bara* (very). The sentence means that the person is very, very lonely. He feels almost forlorn. Without the reduplication, the statement would not carry the intensity that it does with the reduplication. Similarly, in the second example, the reduplication of *thik* (correct) intensifies the meaning of correctness. It means "to the point." Without the reduplication, the sentence would mean "answer correctly."

5.3.2.4. Verbs

Reduplications of verbs have both the function of an intensifier as well as a dynamic or continuous action meaning. For example:

(11) a. Intensifier

khe-ye   khe-ye   shé khida   hari-ye pheleche

eat-part. eat-part. she hunger lose-par. drop/past

She lost her appetite by overeating herself

b. Continuous action

> *meye-ti   nachi-te   nachi-te   ashilo*
>
> girl-the   dance-part.   dance-part.   came
>
> The girl came dancing

In the first example, the reduplication of *kheye* (eating) intensifies its meaning. She lost her appetite because she had eaten a lot. Without the reduplication, it would mean that she had lost her appetite by eating something. The fact that she had eaten a lot is not indicated, which is done by the reduplication.

In the second example, the reduplication of *nachite* (dancing) tells the reader that the girl came dancing. If the reduplication is not used, the sentence will have a completely different meaning: "The girl came to dance." This is because the suffix *-te* in *nachite* also means to. And that is the meaning the suffix will have if *nachite* is not reduplicated.

5.3.2.5. Adverbs

Reduplications of adverbs have the function of intensifiers. For example:

(12) a. *jahir   ekhane   ghono   ghono   ashe*

> jahir   here   often   often   come
>
> Jahir comes here often

b. *ami take   bar   bar   balechi   eta   na   kara-r   janye*

> 1sg. he obj. again again tell past.   this not do-to   for
>
> I told him time and again not to do it

In the first example, the reduplication of *ghono* (often) intensifies its meaning. So the sentence really means "Jahir comes here very often." However, it is unusual not to reduplicate the adverb, because the sentence will not make any sense then. *Jahir ekhane ghono ashe* is not idiomatic. Similarly, in the second example, the reduplication of *bar* (again) intensifies its meaning; but if it is not reduplicated, the sentence makes no sense. *ami take bar balechi eta na karar janye* is not an acceptable sentence in Bengali.

5.3.2.6. Onomatopoeia

In this case, reduplications of words occur to imitate sounds. It is also done in English but not as commonly as in Bengali. For example:

(13) a.   *jam   jam   kare   brishti   par-che*

    jam   jam   doing   rains   fall-pr. cont.

    It is raining cats and dogs

  b.   *ghorita   tik   tik   kar-che*

    clock-the   tik   tik   do-pr. cont.

    the clock is going tick tock

In the first example, the repetition of *jam* shows the force with which the rain falls. It has, I believe, a cultural dimension. Rains in other places do not fall like rains in Bengal. During the monsoon season, rains shower down on tin-shed houses, and they do not pitter-patter but *jam jam*. The meaning of this reduplication can hardly be perceived by others who have not seen monsoon rains tumbling down for days on end.

In the second example, <u>tick tock</u> in English is onomatopoeic but not a repetition as in Bengali, in which it is both a reduplication and onomatopoeic.

Besides these semantic and grammatical functions, reduplication also has a discourse function. It is used to render a sing-song quality to the discourse, which means it is used in more informal, intimate, and direct discourse. That is why it is very common in songs. It also involves a strong emotional involvement of the participants. Take, for example, the following two texts--one informal, the other formal.

<u>Informal</u>

(14) *Bashant-er bagan* <u>*phul-e*</u>　　<u>*phul-e*</u>　　*bhara. Tabu amar*

spring-of　garden flower-with　flower-with full.　still my

man-e bhishan betha. <u>*Dur-e dur-e*</u>　*thako bole, priya,*

heart-in great　pain.　far-at　far-at　stay because, dear,

<u>*pa-ye pa-ye*</u>　*dekhi ami hatasha.*

foot-at foot-at　see　I　　frustrations.

Formal

(15) *Bashant-er bagan-e*　*phul-er*　*mela. Tabu amar man-e*

spring-of　garden-in flower-of fair.　still　my　　heart-in

bhishan betha. Tumi bahu dur-e acho　*bole,*　　*priya, prati*

great　　pain.　you　far　far-at　have because, dear, every

padakhepe ami dekhi hatasha.

footstep　I　　see　frustrations.

<u>English Translation</u>

The spring garden is flooded with flowers. But there is great pain in my heart. Because you are far, far away, dear, I have frustrations at every step.

The English translation, which does not bring out the difference between the informal and the formal Bengali texts, cannot truly convey the meaning of the informal text, which is more intimate, personal, and direct. It also has a rhythmic (musical) quality to it, which is lost in the English text. The formal text, in Bengali, seems more pedantic and anyone who uses it will make him-/herself ridiculous.

English, of course, has reduplications, as the translation shows (far, far, away). But such reduplications of adverbs is not used extensively in English. It actually uses the reduplication to intensify the meaning of the linguistic unit. In English, reduplication does not have the functions as it has in Bengali. As the formal text shows, if the reduplicated words are replaced by more formal expressions, the character of the discourse is changed. It becomes cold, pedantic, and indifferent, instead of warm, personal, and intimate.

5.3.3. Participialization

The participles play an important role in the idiomatic mechanism of the Bengali language. They are different from English in many ways which will be discussed below.

(i) The -ing participle in English, which has three forms-- present, perfect, and perfect progressive--is expressed by -iya in formal Bengali (sadhu bhasha). For example:

(16) a.   *ami   bari   g-iya   ghuma-bo*

           I   home   go-part.   sleep-fut.

           I will go home and sleep

   b.   *boita   par-iya   ami   bhat   khai-achi*

           book-the   read-part.   I   rice   eat-pr. perf.

           Having read the book, I ate my food

   c.   *Ek   saptah   jabath   mathe   kaaj   kar-iya   she   dui*

           One   week   lasting   field   work   do-part.   he   two

           din   bisram karar   shidhanta   nilo

           day   rest   doing   decision   took

           Having been working on the field for a week, he

           decided to rest for two days

In the above examples, it can be seen that the *-iya* participle collapses two clauses into one. This is one of its important functions in Bengali. It is also used in a conjunctive sense. Notice the following example:

(17) *ami   toma-ke   niya   bazaar-e   g-iya   boi-ta   kini-bo*

      1sg.   2sg. obj.   take   market-to   go part.   book-the   buy fut.

      I will take you with me and go to the market and buy the

book.

Here we see that two participles *niya* and *giya* have been used, and they perform conjunctive functions in place of <u>and</u>.

(ii) The imperfect participle *-ite* in Bengali is normally translated into English as the infinitive of the verb. This is used with different stems to imply different meanings. Following are some of its most important uses:

(a) With the stem *cha-* (wish), desideratives are made. For example:

(18)   *ami   ja-ite chai* (I wish to go).

         1sg.   go-to wish

(b) Permissives can be made with the stem *di-* (give). For example:

(19)   *ami ja-ite di-ba* (I will allow to go).

         1sg. go-to   give- fut.

(c) Inceptives could be made with the stem *lag-* (stick together). For example:

(20)   *ami ja-ite   lag-ilam* (I began to go).

         1sg. go-to   begin- past.

(d) *-ite* can be used to express "ability" or "possibility" when it is used with the stem *par-*. For example:

(21)   *ami ja-ite   par-iba* (I will be able to go)

         1sg. go-to   able-fut.

(e) When *-ite* is reduplicated, it gives a sense of continuous action. For example:

(22)   *ami ja-ite   ja-ite   sandhya ha-iya gela*

         1sg. go-part. go-part.   evening   be-part. go-past

         (Evening set in while I was going)

(iii) The past participle *-a* (which for the first person is *-iya*) is equivalent to the English -<u>en</u> participle (both the languages have the same kind of tenses). Like English it has three possible forms--past, past progressive, past perfect progressive. For example:

(23) a.   *likh-te*   *likh-te*   *klanta* *ha-iya* *ami*   *bisram*

     .   write-part. write-part. tire   being   1sg.   rest

          kora-r   *sidhanta*   *nilam*

          doing   decision   take-past

          Tired from writing, I decided to rest

    b.   *likh-te*   *likh-te*   *klanta* *ha-iya* *ami*   *bisram*

          write-part. write-part. tire   being   1sg.   rest

          kora-r   *sidhanta*   *nilam*

          doing   decision   take-past

          Being tired from writing, I decided to rest

    c.   *tin*   *din-er*   *(obiram)*   *lekha-i* *klanta*   *ha-iya*

          three   days-of   continuous   write-part. tire   being

          ami *bisram* *kora-r* *sidhanta*   *nilam*

          1sg.   rest   doing   decision   take-past

In Bengali, there is no difference between examples (a) and (b), while in English, although example (b) is much like example (a), it puts stronger emphasis on the fact that the participle gives a cause or reason for the result expressed in the main clause. Notice also the reduplication of the *likhte* (writing) in Bengali to show the continuous action. It would not otherwise give the correct meaning. One could of course use *obiram*, which means "without interruption" or "continuously," but then it could be translated as "Tired from writing without interruption . . ." Of course, *obiram* has been used in

example (c) to make the sentence more idiomatic. In this example, reduplication of *lekha* (to write) would not work. The reason is that *lekha* is modified by the duration of time, *tin din* (three days).

(iv) There is also an absolute participle *-ile* in Bengali. It is used in the same way as absolute phrases used in Latin and Greek. It ususally has a different subject from the main verb, and expresses a condition. For example:

(24)   *tumi football   khel-ile   ami   o   kheli-bo*

        2sg.   football   play-part.   1sg.   too   play-fut.

        If you play football, I will also play

We have seen previously that a participle is used in a conjunctive sense. Sometimes the *-iya* participle , i.e., the conjunctive participle (which is equivalent to English -ing) is preferable to a conjoined clause, although the conjoined clause is acceptable in Bengali. For example:

(25) (Acceptable)

    ami dokan-e   jai-bo   o   ek-ta   boi   kini-bo

    1sg. store-to   go-fut.   and   one-the   book   buy-fut.

    I will go to a store and buy a book

(26) (Preferable)

    ami   dokan-e   g-iya   ek-ta   boi   kini-bo

    1sg.   store-to   go-part. one-the   book   buy-fut.

    I will go to a store and buy a book

The second example is usual. The use of the conjunctive participle eliminates the use of the future tense for go and also the

conjunction <u>and</u>. It is easier to say and adds a dynamic dimension to the statement.

Participles is also preferable to relative clauses. For example:

(27) *rabindranath-er   lekha   gaan ami   pasanda   kori*

Rabindranath-by   write-part.   song 1sg.   like   do

I like the songs which Rabindranath wrote

In the above example, the participle *lekha* (written) replaces the finite verb *likhiachilo* (wrote). And it also collapses the two clauses. This use of participle differentiates Bengali discourse from English discourse, because in English participles do not function in this way (in other words, participles do not perform a conjunctive function).

5.3.4. Relative Clause

This is a particularly problematic area, because relative clauses function in a completely different way in Bengali than they do in English. In the previous section we have seen that the participle is sometimes preferable to a relative clause. Besides, a restrictive relative clause in English can be non-restrictive in Bengali. For example:

(28)   *lal   sari   por-a   meye-ta-ke taka-ta   deo*

red   sari   wear part.   girl-the-to   taka-the   give

Give the money to the girl who is wearing the red sari

In the above example, it is seen that the relative clause has been replaced by a participle, which has an adjectival function. The adjectival participle modifies the noun; in other words, it describes a

particular feature of noun. In this sense, it is similar to relative clauses, which give more information about the noun. Its discourse function lies in the fact that it marks the particular characteristic of the noun (*lal sari*, red sari, in the above example) as being important.

Example (28) can also be said in a different way. For example:

(29) *je   meye-ta lal sari por-a,   take taka-ta   deo*

which girl-the   red   sari   wear-part. 3obj.   taka-the   give

Give the money to the girl who is wearing the red sari.

In this example, it is seen that the relative clause along with the modified subject comes first in Bengali, and then the object; in which case, the sentence really becomes <u>The girl who is wearing the red sari, give the money to her</u>. Here also, as in the previous example, the participle is performing the function of the relative clause. The only difference is its position in the sentence. It comes after the modified adjective, but it still has the adjectival function, describing the noun, and its discourse function is the same as in the previous example. It marks the discourse prominence of the noun. Grammatically, it has become a non-restrictive relative clause in Bengali, because the girl has already been described.

The participle functions the same way in non-restrictive relative clauses. For example:

(30) *rabindranath-er   lekh-a   ei   gaan-ta   ami   pasanda*

Rabindranath-by   write part.   this   song-the   1sg.   like

kari

do

I like this song, which was written by Rabindranath

In Bengali, as a participle performs the functions of a relative clause, whether restrictive or non-restrictive, it is preferable to a full relative clause. So it seems that Bengali will use fewer relative clauses than English does.

5.3.5. Passivization

Compared to English, passive constructions are rare in Bengali. Virtually, every construction in English can be passivized and used as such. But not so in Bengali, in which passive constructions generally sound odd and unidiomatic.

Passive constructions in Bengali are generally formed by prefixing past participles with various forms of *ha-*. For example:

(31) a.   *bahu   loak mara   ha-iyache*

        many   men kill   be-past

        Many men were killed

    b.   *shirt-ta   dhoa   ha-iyache*

        shirt-the   wash   be-past

        The shirt was washed

If we want to turn these passive sentences into active, we need to mention the subject. For example:

    a.   *Stalin bahu loak mar-iyache*

        Stalin many men   kill-past

        Stalin killed many men

    b.   *Rebecca shirt-ta dhu-iyache*

        Rebecca shirt-the wash-past

        Rebecca washed the shirt

We cannot make these sentences active in Bengali the way we can do in English. For example, in English we can say:

a.   Someone killed many men

b.   Someone washed the shirt

But the equivalents of these sentences in Bengali are unidiomatic. For example:

*a.   *keha bahu loak mar-iyache*

Someone many men kill-past

Someone killed many men

*b.   *keha shirt-ta dhu-iyache*

Someone shirt-the wash-past

Someone washed the shirt

The discourse function of passivization in Bengali is that either the subject is withheld by the speaker or it is unknown to him/her. For example, if it is said that *dwitiya bishwa juddhe bahu loak mara haiyache* (Many people were killed in the Second World War), it means that many parties were involved in the killing. The speaker either avoided the naming of the parties, or did not want to take the responsibility for blaming someone, or did not just know who really killed all those people. However, if the parties were known to the speaker and he/she wanted to be specific about the killers, he/she would utter an active construction, not a passive one, because that would sound odd or unidiomatic in Bengali. Take, for example, the following sentences:

(32) a.   *dwitiya bishwa juddhe bahu loak mara ha-iyache*

second world war many men kill be-past

Many men were killed in the Second World War

but

b.   *german-ra dwitiya bishwa juddhe bahu loak   mar-iyache*

german-pl. second   world   war   many men   kill-past

The Germans killed many men in the Second World War

It would be odd to say

*c.   *germander dara dwitiya bishwa juddhe bahu loak*

german-pl. by   second   world   war   many men

mara   ha-iyache

kill   be-past

Many men were killed by the Germans in the Second

World War

Such a sentence cannot occur in Bengali.

So, when the subject or actor is present, passivization does not take place in Bengali. It takes place only when the subject is withdrawn for one reason or another. That's why passive constructions are rarely found in Bengali texts.

5.3.6. Ellipsis

According to Halliday and Hasan (1976), "Ellipsis occurs when something that is structurally necessary is left unsaid" (p. 144). That is why it is also called "substitution by zero" or "zero-anaphora," because most elliptical relations are anaphoric, although there are elliptical structures which can be exophoric. Therefore, in most cases, the presupposed item is present in the preceding text.

In Bengali, there can be five types of ellipsis: nominal, pronominal, verbal, conjunctive, and prepositional. I will discuss each of them below.

5.3.6.1. Nominal Ellipsis

Nominal ellipsis means the deletion of a noun or noun phrase from the text. It can occur in various instances. For example:

(i) Deletion of identical elements can cause ellipsis in Bengali. Note the following examples:

(33) a.   *amar   kalam   tartar   mata*

         my   pen   his   like

         My pen is like his

    b.   *tomake   aaj   gatakaler cheye beshi   roaga*

         you   today   yesterday than   more   sick

         mone ha-iteche

         seem pr.-cont.

         You look sicker today than (you looked) yesterday

In the first example, the word <u>pen</u> is deleted in the second instance. Without the deletion, the sentence would be <u>My pen is like his pen</u>. But <u>pen</u> in the second instance is redundant, that is why it is left out. This kind of ellipsis is also found in English.

However, in the second example, English can leave out <u>you looked</u> or use it, depending on the speaker's wish, which means there can be an ellipsis if the speaker wants it. But in Bengali <u>you looked</u> is always ellipted, otherwise the sentence becomes unidiomatic. For example:

*c.   *tomake gatakal jerakam mone haiyache aaj tar cheye*

you yesterday how seem past-part. today that than

beshi roaga mone haiteche

more sick seem pr.-part.

you look sicker today than you looked yesterday

Such a construction is not possible in Bengali.

(ii) Another case of noun deletion occurs in the passive form. For example:

(34)   *kapar dhoa ha-iyache*

clothes wash be-past-part.

Clothes have been washed

Here, clothes could have been washed by Ali, Fatima, or someone else. But that is deleted. As I have mentioned earlier, if the subject (noun) is named, then the sentence must be active, otherwise it would sound awkward in Bengali. This is something that is unknown in English.

(iii) Nouns are deleted between clauses, after a conjunction. For example:

(35) *ali bari ash-iyache   ebong bhat kha-iyache*

Ali home come-past part. and rice eat- past part.

Ali came home and ate (his) food

This kind of ellipsis, where the noun (Ali) has been deleted in the second clause after and, is also found in English. However, the above structure is not very common in Bengali. The common construction will be

(36) *ali bari ashiya bhat kha-iyache*

Ali home coming rice eat-past part.

Ali came home and ate (his) food

The participle <u>coming</u> functions as a conjunction between the two clauses and thereby makes the repetition of the noun redundant.

5.3.6.2. Pronominal Ellipsis

(1) There are constructions in Bengali where the context makes the pronoun redundant. For example:

(37)   *ekhon   prasang-e   asha   jak*

          now   context-to   come   let

          Now let (us) come to the context

In this example, the context makes the use of the pronoun us redundant. This kind of construction makes the discourse indirect and non-committal. However, if the speaker wants to be direct, he/she can express the same intention, as expressed in the above example, in the following way:

(38)   *ekhon   amara   prasang-e   ashte   pari*

          now   we   context-to come   can

          Now we can come to the context

(ii) Sometimes a particular word makes the use of the pronoun redundant, because it can refer to only one item in the discourse. For example:

(39)   *desh-er   abastha   bhalo   na*

          country-poss. situation   good   not

          (Our) country's situation is not good

Here, the word *desher* (country's) makes the use of the pronoun <u>our</u> redundant, because *desh*, which means "country," can

also mean "our country" in a discourse. It depends on the context. Of course, one could also say

(40)   *amader   desh-er   abastha   bhalo   na*

          our   country-poss.   situation   good   not

          Our country's situation is not good

But this is optional: to use <u>our</u> or not.

(iii) There are cases where the subject in the preceding text makes the use of the pronoun in the following text redundant. For example:

(41)   *jahir   dacca-ay   thake. bhaloi   ache.*

          Jahir   Dacca-in   lives.   well   have.

          Jahir lives in Dacca. He is well.

Here, the use of the pronoun <u>he</u> in the second sentence is optional. That's why it is deleted in many cases, especially in spoken discourse, but also in written discourse.

(iv) There are cases where the pronoun is omitted because the inflected verb indicates the person and number, as in Spanish. For example:

(42)   *bhaloi   ach-i*

          well   have/1sg.

          I am well

In this example, the verb *achi* is the first person singular inflectional form of <u>have</u> verb in Bengali. So the sentence is understood without the pronoun. Of course, the use of the pronoun is optional.

5.3.6.3. Copula

In Bengali, the copula be is never used. For example:

(43)   *she*   *sundar*

          she   beautiful

          She is beautiful

The sentence is understood without the copula. The use of the copula is not optional here. It is not used at all. That's the syntactic rule of the language.

5.3.6.4. Adposition

Sometimes adpositions, which occur as postpositions in Bengali, are deleted. For example:

(44)   *eta*   *soambar*   *ghat-iyache*

          this   Monday   happen-past part.

          This happened (on) Monday

This kind of deletion is common in English too. Of course, one could also say in Bengali

(45)   *eta*   *soambar-e*   *ghat-iyache*

          this   Monday-on   happen-past part.

          This happened on Monday

But the use of postposition in Bengali is optional.

5.3.6.5. Conjunction

Conjunctions are often deleted in Bengali. For example:

(46)   *ami   dokan-e   ja-ibo,   ekta   shirt   kin-ibo*

       I   store-to go-fut.,   one-the shirt   buy- fut.

       I will go to the store, and buy a shirt

Here, the use of <u>and</u> after the comma is redundant in Bengali. The ellipsis is indicated in speech by a pause and in writing by a comma. In English, the use of comma after the first clause is optional, but the sentence will be unidiomatic without the conjunction <u>and</u>.

5.4. Articles

There are two articles in Bengali--*ek* (<u>a</u> or <u>an</u>) and *ta* or *ti* (<u>the</u>). However, the usage of these articles is quite complex and different from English.

In Bengali, the indefinite article *ek* always precedes the singular noun, which means it has a prenominal position as in English; whereas *ta* (or *ti*) is a suffix or morpheme that is attached to the singular noun and is a postnominal marker like Farsi and several Scandinavian languages. For example:

(47) a.   *gotokal   ek loak amar bari   ash-iyachilo*

       yesterday a   man   my   house come-past

       A man came to my house yesterday

   b.   *gotokal   loak-ta   amar bari ash-iyachilo*

       yesterday man-the   my house come-past

       The man came to my house yesterday

But *ta* (or *ti*) is used in many instances in Bengali where <u>the</u> does not occur in English. Notice the following examples:

(48) a.   *shelli   ek-ta   boi   pore*

Shelli   a-the   book   read/3sg.

Shelli reads a book

b.   *shelli   boi-ta   pore*

Shelli   book-the   read/3sg.

Shelli reads the book

c.   *ei-ta   amar   boi*

this-the   my   book

This is my book

d.   *oi   boi-ta   amar*

that   book-the   mine

That book is mine

In example (a) above, the definite article is used as a suffix with the indefinite article, but the meaning is still indefinite. Shelli is not reading a particular book but just one book. The use of *ta* as a suffix does not indicate a particular book. Without *ta* the sentence will be unidiomatic.

In example (b), Shelli is reading a particular book, and the suffix -*ta*, which is used with *boi-* indicates that. Without *ta* the sentence will mean that Shelly reads books, not a particular one.

In example (c), *ta* is used as a suffix with the determiner *ei* (this). Note that *ta* is not used with the <u>book</u> but *ei*. This is done, I believe, in order to emphasize the determiner, which is in the subject position. Without *ta* the sentence will be unidiomatic.

In example (d), *ta* is used with *boi* (book), which is now the subject and the determiner *oi* (that) is a modifier. Without *ta* the sentence is unidiomatic.

So in conclusion it can be said that the definite article is used not only as a marker of definiteness but also with the indefinite article. It is always attached as a suffix to the topic indicated.

These differences in the usage of the definite article in Bengali and English sometimes poses problems for second language learners and translators. A literal translation of a text from English to Bengali (and vice versa) is not possible. If one translates This is my book as *Ei amar boi*, which is the literal translation, it will sound unidiomatic in Bengali.

The discourse function of the definite article in Bengali is, then, to put emphasis on the topic, probably because determiners like this and that are not that powerful in Bengali. I want to hazard an additional argument here. This and that are expressed by vowels--*ei* and *oi* (or *iha* and *uha*), respectively--in Bengali, and vowels are not strong sounds. That could be a good reason why definiteness is reinforced with the suffix *ta*.

5.5. Conclusion

I have shown some aspects in which Bengali and English structures differ. The list is by no means exhaustive. However, I hope that the above differences will help us understand some of the structural features which may help to explain why Bengali and English discourses are arranged in the ways are. At this point, I believe, we are in a position to look at texts in order to investigate the important cohesive devices and paragraph structures.

CHAPTER 6

DISCOURSE FEATURES OF BIOGRAPHIES
IN BENGALI AND ENGLISH

6.1. Introduction

For a discourse to be cohesive, it is essential for a writer to choose the correct referential device. That's why recent studies on reference in discourse (Chafe 1976, Clancy 1980) have focused on two major questions: (a) What kinds of referential devices are available to writers? and (b) What are the principles which determine the choice of one device over others? The respective roles of the characters in a text, "given" and "new" information, change of scene, and change of reference are some of the factors which determine the choice of a referential strategy. In this context, I am going to analyze the referential devices (noun phrases and pronouns) used in my texts. In the previous chapter we have seen that ellipsis is an important cohesive device in Bengali. So I am going to consider that too, along with conjunctive participles, which I will discuss only in relationship with Bengali because such participles do not occur in English. Besides, I am going to look into lexical features and paragraph structure. The referential devices and ellipses create cohesion by showing which clauses and sentences are related and in

which manner. For example, sometimes a pronoun can be used to refer to a preceding noun phrase or an ellipsis can be used in place of a pronoun or an NP (which means the pronoun or the NP is replaced by zero) if the information that is left out can be taken over from the preceding discourse. Thus ellipses create cohesion. And what information can be left out in a discourse varies from language to language, as do lexical features and paragraph structures. My aim is to see how these cohesive devices and paragraph structures differ in Bengali and English discourses. For that reason I will compare the predominant grammatical cohesive features in the two languages and the arrangement of texts. A comparison of the cohesive features can tell us in what respects cohesion in texts in these two languages differ. This difference can be best understood by comparing a Bengali text with its English translation, because that way we can compare, on the grammatical level, whether we can use the same features (e.g., pronouns or ellipses) in the two languages in the same way. (I am not considering coordinating or subordinating conjunctions because such conjunctions in Bengali can be easily translated into English without using any extra referential or cohesive devices, unlike conjunctive participles). But the translation is subjective; so the findings in the translations will be confirmed by studying the original English texts, which can also show us the differences in the content schemata and the cultures (something the translations cannot do). That is why I am going to compare the number of occurrences of the cohesive features in different texts.

6.2. Texts:

The texts that I have selected for my study are expository essays written by professionals. I have chosen two types of texts--biography (Text Type One) and persuasive essay (Text Type Two). From each type I have taken six essays--three in Bengali and three in English. The three Bengali essays I have translated into English, remaining faithful to the original text as much as possible but using idiomatic English (which includes using ellipses where it is usual to use them). For example: in the essay on Rabindranath Thakur (Text Type One, Group A, Text 1, p. 254), the first sentence, if translated word for word, would be "Age-in age-in those wise men birth doing Bengali nation's face brighten did them among Rabindranath Thakur one," which I have translated as "Rabindranath Thakur was one of those wise men who were born in every age and brightened the name of the Bengali nation." In this example, I have translated the original text into English by staying close to the meaning of the sentence, preserving the subject, object, and the complements. I have changed the word order by putting the subject at the beginning of the sentence to make the sentence sound idiomatic in English. Similarly, in the essay on Sherebangla A. K. Fazlul Huq (Text Type Two, Group B, Text 2, p. 271), line 35, if translated word for word, would be "Wife Khurshid Talat Begum two daughters children leaving this world leave did," which I have translated as "His wife, Khurshid Talat Begum, died leaving two daughters." In this example, I have inserted a possessive pronoun "His" at the beginning of the sentence in the English translation, where there is an ellipsis in

Bengali because the sentence would sound unidiomatic in English without the pronoun. I have also used "died" in English for "this world leave did" in Bengali to make the text idiomatic in English. However, I have kept the meaning of the Bengali sentence in English, preserving the subject, object, and complements. This is how I have translated all the Bengali texts, staying close to the meaning, preserving the subject, object, and complements, but changing the word order or a phrase or two wherever necessary to make the text idiomatic in English. Each type of essay has been divided into three groups: Group A--Bengali original; Group B--English translation and Group C--English original. The three essays in Group A in Text Type One (biographies) are as follows:

Text 1: "Rabindranath Tagore"

Text 2: "Sherebangla A. K. Fazlul Huq"

Text 3: "Hazrat Muhammad"

All the three Bengali essays were written by G. Saklain, a retired university professor, and included in *Eker Bhitare Panch*, a book used to teach expository writing to college students. These essays have been selected because they are examples of good writing within the culture. This is evidenced by the fact that they are used as models for teaching writing at the university.

The three essays in Group B in this text type are my translations of the Bengali essays in Group A.

The English essays in Group C in Text Type One are given below:

Text 1: "Rabindranath Tagore"

Text 2: "Justice Joseph P. Bradley"

Text 3: "Alexander Calder"

Text 1 was written by an anonymous author in <u>Nobel Prize Winners</u> (Tagore, Rabindranath, 1987), while Text 2 was contributed by Jonathan Lurie (1993) in <u>The Supreme Court Justices: Illustrated Biographies 1789-1993</u>. Text 3 was written by Harold Calder (1991) and collected in <u>Crafting Prose</u> (Cox & Giddens, 1991), a book used to teach expository writing to college students. These essays have been selected because they have been written by professionals and are examples of good writing, as Cox and Giddens (1991) say about Harold Calder's essay on Alexander Calder, it "constitutes good writing" (p. vi). Besides, they are about famous personalities, as the Bengali essays are, and their contents are similar to those in the Bengali texts.

The three Bengali essays in Group A in Text Type Two (persuasive) are as follows:

Text 1: *"bigyan shikyar prayojaniyata"* (The Need for the Study of Science)

Text 2: *"manab kalyane bigyaner abadan"* (The Contribution of Science to the Well-being of the Humans)

Text 3: *"jiban o sahitya"* (Life and Literature)

Texts 1 and 2 were written by G Saklain (1993) and Text 3 was written by Abul Fazal (1993), an eminent scholar. All of them have been taken from *Eker Bhitare Panch*, a book that has been mentioned above. These essays have been selected because they are examples of good writing within the Bengali culture.

The three essays in Group B in this text type are my translations of the original Bengali essays in Group A.

The English essays in Group C in Text Type Two are given below:

Text 1: "Two Cheers for Technology"

Text 2: "Science, the Destroyer or Creator"

Text 3: "Why Do We Read Fiction?"

Text 1 was written by Stuart Chase (1972), author of numerous books on social topics; Text 2 was written by Jacob Bronowski (1972), a mathematician who was also known for his work in literature; and Text 3 was written by Robert Penn Warren (1972), who was a poet, essayist, and novelist. All these three essays have been collected in Reading and Writing Rhetoric (Hogins & Yarber, 1972), a book to teach expository writing to college students. These essays have been selected because they can teach college students "criteria for good usage" (Hogins & Yarber, 1972, p. vii). Besides, the topics are similar to those in Bengali. However, their contents can differ from those of the Bengali texts because they have been written in a different culture, which will show us how the content schema of a text depends on the culture in which it is set.

6.3. Method

I will analyze the individual essays for the predominant cohesive features and paragraph structures. In my analysis of the arrangement of paragraphs I will show, with the help of tables, the topic of each paragraph in the essay, the overt or rhetorical links between the paragraphs, and the digressions within them, so that we get a picture of the structure of the text. This is the method I will use

to analyze the structures of all the essays (I mean both the text types) in this chapter. In my analysis I will also point out whether there are thematic links between those paragraphs which have no rhetorical links, and digressions between paragraphs, if they exist.

The cohesive devices that will be counted for each text are noun phrases (NPs), pronouns, ellipses, and (in the case of Bengali) conjunctive participles. They will be counted for the following reasons:

1. Noun phrases are used to introduce characters and also in cases of switch references. They perform as cohesive devices when they are repeated, because they refer back to the NP.

2. Pronouns are used in cases of anaphoric reference, and sometimes for switch reference (which can cause ambiguity if the context does not make the antecedent of the pronoun clear). They perform as cohesive devices by referring back to a previously mentioned entity.

3. Ellipses are used by omitting NPs and pronouns in cases of anaphoric reference. In case of Bengali, possessive pronouns are ellipted, something which is unknown in English. Bengali also omits the subject of a sentence sometimes, because the subject can be inferred from the previous text, a discourse characteristic which does not exist in English. In the above mentioned instances, ellipsis creates cohesion by leaving out "what can be taken over from preceding discourse" (Halliday and Hasan, 1976, p. 196).

4. Conjunctive participles are used in Bengali to collapse different clauses when they (these clauses) express a series of actions performed in sequence by the same agent. Thus they do the

same thing as ellipses do by leaving out the NP or pronoun and function as cohesive devices. Instances of such conjunctive participles are not found in English.

I will count synonyms as NPs as long as they perform the function of a subject, object, or possessor, because they form co-referential chains by referring to the NP. For example, in the biography of Rabindranath Thakur (Text Type One, Group A, Text 1), we find synonyms like "immortal poet" (line 4), "great poet" (line 13), and "poet" (line 54). These synonyms replace the NP Rabindranath Thakur in the sentences in which they appear. That is why they will be counted as NPs. However, if the synonym is a part of the predicate, it will not be counted as an NP. For example, in the biography of Sherebangla A. K. Fazlul Huq (Text Type One, Group A, Text 2), we find that Mr. Huq was elected mayor of Calcutta in 1935 (lines 87-88). Here the synonym "mayor" will not be counted as an NP, because it is a part of the predicate and does not function as the subject, object, or possessor.

Similarly, hyponyms will not be counted as NPs because they do not refer specifically to the original NP. For example, in "Two Cheers for Technology" (Text Type Two, Group C, Text 1), there are a few hyponyms of "technology," like electric power, fusion power, combustion engine, etc. These hyponyms will be counted as lexical features but not as co-referential NPs.

For pronouns, five different kinds--demonstrative, personal, possessive, objective, and reflexive--will be counted. For example, *uha* (that) (in line 19) in the Bengali essay "*manab kalyane bigyan shikhyar abadan*" (Contributions of Science to the Well-being of

Humans) (Text Type Two, Group A, Text 2) is an example of a demonstrative pronoun, because it refers to *bigyan* (science) in line 18. Similarly, *tini* (he) in "Rabindranath Thakur" (Text Type One, Group A, Text 1) is counted as a personal pronoun, because it refers to the NP in line 14. In the same text, *tahar* (his) (in line 18), which refers to the NP in line 14 is a possessive pronoun, and *tahaké* (him) (in line 31), which refers to the NP in line 29, is an objective pronoun. An example of a reflexive pronoun is found in "Alexander Calder" (Text Type One, Group C, Text 3), where <u>himself</u> (in line 48) refers to the NP <u>Calder</u> in line 47.

Ellipses of the main discourse entity will be counted in each text. Wherever the original or a co-referential NP or its pronoun is ellipted, it will be counted as an ellipsis. For example, in "Alexander Calder" we have: <u>Alexander Calder, however, studied mechanical engineering from 1915 to 1919 and Ø began to take interest in landscape painting only in 1922 after having tried his hand at a variety of jobs</u> (lines 6-9). In this example, the omission of the pronoun <u>he</u>, which has been shown by <u>Ø</u>, after the conjunction <u>and</u> is an instance of ellipsis.

Participles in the Bengali texts will be counted as conjunctive when they perform the function of a conjunction, wherever they occur. For example, in "Rabindranath Thakur" (Text Type One, Group A, Text 1), we have *atahpar rabindranath inglande gaman kariya tahader university college lord morlir ingrezi sahitya bibhage joagdan karen ebong kayek batsarer madhyei pashchatya sahitye gyan laav karen* (After that Rabindranath went to England and joined the English Department of Lord Morley at University College there,

and in a few years acquired knowledge of the Western literature) (lines 40-43). In this example, *gaman kariya* is an instance of a conjunctive participle because it performs the function of a conjunction (and that's why it has been translated into English as went . . . and).

For links between paragraphs, only overt or rhetorical links will be counted. For example, in "Two Cheers for Technology" (Text Type Two, Group C, Text 1), there is a rhetorical link between paragraphs 1 and 2. The first paragraph is about a negative comment on technology by a theologian Jacques Ellul. The second paragraph is about another negative comment by the physicist Max Born. These two paragraphs are overtly connected rhetorically by the first sentence of the second paragraph, "The Nobel Prize physicist Max Born comes close to agreeing with this view" (lines 13-14), meaning the view of Ellul.

Sometimes, when there are no rhetorical links between paragraphs, there are thematic links. For example, between paragraphs 16 (lines 235-250) and 17 (lines 251-276) in "Science, the Destroyer or Creator" (Text Type Two, Group C, Text 2) there is such a link. In paragraph 17 we can read about the comfort science has created for us, which does not rhetorically follow from the previous paragraph. However, this paragraph is connected to that one (paragraph 16) thematically, because toward the end of this paragraph we find the author mentioning the ideas of science he has already discussed in paragraph 16. This judgment of mine about the thematic links between paragraphs is, of course, subjective. All cases are not as clear as the previous example. For example, in "Two Cheers

for Technology" (Text Type Two, Group C, Text 1, p. 389), there are no overt links between paragraphs 7 and 8. In paragraph 7 (lines 37-44), the author defines the "human condition," and in paragraph 8 (lines 45-51), he defines "technology." These are two discrete paragraphs. However, I have not considered paragraph 8 a digression because in paragraph 6 (lines 34-36), the author says that "two definitions are in order" (line 34). So he gives the two definitons of "human condition" and "technology", and connects them, showing their relationship, in the later part of the essay. That is why, in my opinion, paragraph 8 follows paragraph 7 in an orderly manner (and there is a thematic connection between them in the context of the essay). This is the reason why I have not considered paragraph 8 a digression.

Where there are neither rhetorical nor thematic links between paragraphs, they are considered digressions. For example, there is a digression between paragraphs 13 (lines 112-119) and 14 (lines 120-128) in "Rabindranath Thakur" (Text Type One, Group C, Text 1), because paragraph 13 ends with the information that Tagore was awarded the Nobel Prize for literature, and paragraph 14 begins with his returning from Europe. These two pieces of information have no connection because the author does not tell us whether Tagore went to Europe to receive the Nobel Prize. In fact, we know from history that Tagore did not go to Sweden to receive the prize. Therefore there is no connection between the events in paragraphs 13 and 14. Such cases will be counted as digressions between paragraphs and shown in the tables with asterisks. The kind of digression that will be shown in the tables is the digression within the paragraphs. For

example, in *"bigyan shikhyar prayojaniyata"* ("The Need for the Study of Science") (Text Type Two, Group A, Text 1), we see a digression in paragraph 7 (lines 53-62). This paragraph starts with a general statement about the need for the practice of science. Then it suddenly moves to a statement about Bangladesh. The outlook of a few people in the country, which is mentioned in the third sentence, is explained in the fifth sentence--religious fanaticism (lines 56-57). That's why the fourth sentence about how foreigners do not want Bangladesh to be industrially developed (lines 54-55) is a digression, because the order of sentences in the paragraph is lost. This judgment of mine about digression in a paragraph is, of course, subjective. My criterion for judging digressions in a paragraph is the loss of order in sentences in a paragraph. If two sentences containing the same idea are separated by a sentence (or sentences) which interferes in the continuity of information, because the author has not given us reasons for putting in that intruding sentence (or those sentences) by linking it (or them) with the rest of the surrounding text with transitions, I consider it a digression.

Let us now analyze the important cohesive features and paragraph structures of the texts, beginning with the biographies.

6.4. Analysis

Text Type One: Biographies
(Appear in Appendix B, p. 253)

The six essays (three in Bengali and three in English) I have chosen in this group are biographies of people who have made great contributions to their societies or the world, in art, administration, politics, or religion. Rabindranath Tagore was the greatest poet in the Bengali language. Sherebangla A. K. Fazlul Huq was a leading political figure in British India and then in Pakistan. Hazrat Mohammad was the founder of Islam. They are the subjects of the Bengali essays. The subjects of the English essays are the Bengali poet Rabindranath Tagore; Joseph P. Bradley, a former U. S. Supreme Court justice; and Alexander Calder, an American sculptor. The essays on them inform us about the lives and works of these people and explain why they have become historical figures.

Let us now analyze the essays one by one.

Group A: Bengali Texts

Text 1: Rabindranath Thakur
(Appears in Appendix B, p. 254)

This essay is written in *sadhu bhasha* (formal language). We understand it from the frequent use of the words of Sanskrit root (e.g., *khudra*, small), and the form of the inflected morphemes of

verbs (e.g., *kariyachen*, did). There are 914 words in this essay. The frequencies of occurrence of the predominant features are given in Table 1, followed by an analysis of them.

Table 1

Predominant cohesive features in "Rabindranath Thakur"

Cohesive features	Number	Per 100 words
NPs	38	4.15
pronouns	36	3.90
ellipsis	14	1.50
conjunctive participles	12	1.30

Total number of words: 914

References:

The instances of noun phrases (NPs) and pronouns considered here are in co-referential relationship only with the main character, Rabindranath Tagore. These specific noun phrases occur 36 times, including the possessive and objective cases. In some instances the full name of the character has been used in the text (as in line 3). In other instances only the first name has been used (as in line 8). We do not find any instance of using only the last name, which is not generally done in Bengali, according to convention. So the number of NPs consist of either the first name of the main character or his full name.

There are many instances of synonyms (counted as NPs) for the main discourse entity in the text. For example:

rabindranath   thakur--kaljoyi   kabi--mahakabi--kabi--

Rabindranath   Tagore--immortal   poet--great   poet--poet--

kanishtha   putra--   banir   barputra

youngest   son--blessed   son   of   the   goddess   of   learning

There are 36 instances of pronouns referring to Tagore, including the possessive and objective cases. For example, *tini* (he) in line 16 refers to *rabindranath   thakur* in line 14. And *tahar* (his) in line 18 also refers to the same NP in line 14. An instance of an objective case, *tahaké* (him), we find in line 31, which refers to the NP in line 29.

Ellipsis:

There are 14 instances of ellipsis in the text. These ellipses occur due to two reasons. First, the deletion of the pronoun after coordinating conjunctions. For example: *atahpar rabindranath inlande gaman kariya Ø tahader university collegé lord morlir ingrezi sahitya bibhagé joagdan karen ebong Ø kayek batsarer madhyei pashchatya sahitye gyan laav karen* (After that Rabindranath went to England and Ø joined the English Department of Lord Morley at University College there, and in a few years Ø acquired knowledge of the Western literature) (lines 40-43). In this example, the deletion of the pronoun *shé* (he) after *ebong* (and) is an instance of ellipsis. The second instance of ellipsis occurs in the above example after the participle *gaman kariya*. This has been translated as <u>went</u> . . . <u>and</u>. The pronoun *shé* (he) is deleted after the participle, which has also been done in English after the conjunction.

Lexical and Other Features:

There are twelve instances of conjunctive participles in the text, an example of which I have given in "Ellipsis" above. Conjoined participles are preferred in Bengali to express a series of actions performed in sequence by the same agent. This gives a dynamic dimension to the text, and the text moves faster. It also foregrounds the key information in the sentence. This can be understood from the example I have given above, where the key information in the sentence--Rabindranath's going to England--has been foregrounded by the participle *gaman kariya*.

There is one instance of reduplication--*juge juge* (in line 1). *Jug* means "age," and *jug-e* means "age-in." But the reduplication of the word mean "in every age," which is used as an intensifier.

Paragraph Structure:

There are 16 paragraphs in this essay. Table 2 below gives a summary of the topics of individual paragraphs, the links between them, and the digressions they contain. The table is followed by an analysis of the arrangement of the essay and some of the paragraphs to show links and digressions.

Table 2

Discourse structure in "Rabindranath Thakur"

Paragraph no.	Topic	Linked to the previous paragraph	Digressions in the paragraphs
1	Thakur's greatness	-----	yes
2	Birth and family	no	no
3	Elementary education	no	no
4	College education	yes	no
5	Study of literature	yes	no
6	Early poems	yes	no
7	Love of the world	yes	no
8	Spiritual world	yes	no
9	Return to the material world	yes	no
10	Consciousness of death	yes	yes
11	Thakur's novels	yes	no
12	Thakur's plays	no	no
13	Symbolic plays	yes	yes
14	Honors	no*	yes
15	Thakur's contribution	no*	no
16	Thakur's poetic power	no	yes

The text is about the life of the poet Rabindranath Tagore. Table 2 shows us that 9 of the 16 paragraphs have overt (rhetorical) links between them. For example, between paragraphs 3 (lines 21-29) and 4 (lines 30-43). Paragraph 3 tells us about Tagore's attending the Normal school, and paragraph 4 begins with the

finishing of his education there. For example: *normal schoole pat samapan kariya rabindranath pitar sahit bolpure gaman karen ebong tatha haite dalhousi pahare giya pitrisakashe sanskrit byakaran o jotish-shashtra shikhya karite prabrita hon* (Finishing his education at Normal school, Rabindranath went to Bolpur with his father, and from there went to the Dalhousie Hills and engaged himself in studying Sanskrit grammar and astrology with his father) (lines 30-33). Such overt or rhetorical links exist between other paragraphs, as can be seen in Table 2.

Thematic links exist between most of those paragraphs which have no overt links. For example, between paragraphs 1 and 2 there is no rhetorical link, but the two paragraphs are connected in the sense that after introducing the poet to us, the author gives us information about his (the poet's) birth and family. The content schema is still about the poet, and the author sets up a formal schema of first introducing the poet and then giving us information about the poet's birth. So we see a thematic link here and no digressions. But we see a digression between paragraphs 13 (lines 112-119) and 14 (lines 120-128), because paragraph 13 ends with the information that Tagore was awarded the Nobel prize for literature, and paragraph 14 begins with his returning from Europe. These two pieces of information have no connection because the author does not tell us whether Tagore went to Europe to receive the Nobel Prize. We know from history that Tagore did not go to Sweden to receive the prize. That is why there is a digression between paragraphs 13 and 14.

We also see a digression between paragraph 14 (lines 120-128) and 15 (lines 129-137), because paragraph 14 ends with Tagore's death, and paragraph 15 begins with Tagore's contributions. Here the author breaks the chronological order he has set up for the essay, giving an assessment of the poet's contributions, which he does not link to the previous paragraph with transitions or tell us that he is changing his style. That is why I consider it a digression, for breaking the order which the author has so long maintained.

If we analyze individual paragraphs, we can see digressions in 5 of them (see Table 2). For example, at the beginning of the first paragraph ("Introduction"), the focus is on the greatness of Tagore. However, toward the end, the focus is on the Bengali nation. In lines 10-13, we find *aar bishesh anander katha je, aajkar swadhin o sarbabhouma bangladeshe je sangitti jatiya sangiter marjada laav kariyache tahar srashta ei kaljoyi kabi* (It is a matter of particular happiness that the song which has acquired the prestige of becoming the national anthem of today's independent and sovereign nation of Bangladesh was created by this immortal great poet). I consider this a digression because it is not in conjunction with the rest of the paragraph. Here the focus is on the independent and sovereign nation of Bangladesh while the rest of the paragraph focuses on the greatness of Tagore. Let us take another example. Paragraph 16 (last paragraph) begins with *rabindranather kabityashakti o prativar sambandhe beshi kichu bala nishprayojan* (It is unnecessary to say much about Rabindranath's poetic power and talent). If we take this as the topic sentence (as we do in English), then lines 145-147 are a digression, because here we see the author writing about the poet's

humility in speech and personality, which he (the author) has not mentioned before in the text. This has nothing to do with his poetic power and talent. Such digressions exist also in paragraphs 10, 13, and 14.

So what we see is that an order is maintained in the essay from paragraph 2 (line 14) to the end of paragraph 14 (line 128); in other words, from birth to death. However, paragraph 1 is an introduction about the greatness of Tagore, which is reflected in the last paragraph. So we see that the essay has a linear order in the middle with small digressions, and the conclusion reflects the introduction. In other words, the essay is bound into a whole by the introduction and the conclusion, by stating the greatness of Tagore as a poet.

In sum, this essay on Tagore contains 38 NPs, 36 pronouns, 14 ellipses, and 12 conjunctive participles. As far as paragraph structures are concerned, there are 16 paragraphs in total, with 9 overt and 4 thematic links between them. There are also 2 digressions between and 5 digressions within them.

Text 2: Sherebangla A. K. Fazlul Huq

(Appears in Appendix B, p. 271)

This essay is written in *sadhu bhasha* (formal language). We see it in the frequent use of words of Sanskrit root (e.g., *santaran*, swim), and also in the inflected morphemes for verbs (e.g., *ghatiachila*, happened). There are 1053 words in this essay. The frequencies of occurrence of the predominant cohesive features are given in Table 3, followed by an analysis of them.

Table 3

Predominant cohesive features in "Sherebangla A. K. Fazlul Huq"

Cohesive features	Number	Per 100 words
NPs	9	.85
pronouns	72	6.80
ellipsis	26	2.50
conjunctive participles	12	1.10

Total number of words: 1053

References:

The noun phrases (NPs) and pronouns considered here are in referential relationship with the principal character, Sherebangla A. K. Fazlul Huq. There are nine instances of the NP in the text, including the objective and the possessive cases. His full name--Abul Kashem Fazlul Huq--has been used only in one instance, in lines 1-2 (in the possessive case). In other places, either Fazlul Huq (as in line 5) or Huq Sahib (as in line 82) has been used. These are the names by which the political and social leader was popularly known. His last name is Huq, but as I have said before, it is not usual in the Bengali culture to call a person only by his last name. That is why "Sahib" is used after his name. I have counted the occurrence of these instances as NP.

There are many instances of synonyms (counted as NPs) for the main discourse entity in the text. For example:

fazlul huq--birat purush--atmar atmiya--sher-e-bangla--
Fazlul Huq--great man--soul mate--Tiger of Bengal--

congresser secretary-------leaguer president--
secretary of the Congress--president of the League--
shikhyamantri------advocate general--mayor--
Education Minister--Advocate General--Mayor--
pradhanmantri--prachinatama neta
Prime Minister--oldest leader

There are 72 instances of pronouns, including the objective and possessive cases. This large number of occurrences of pronouns is because of the low number of NPs, I believe. For instance, we do not find a single occurrence of the NP between line 5 and line 49., where we have only pronouns: personal *tini* (he) (in line 12, for example); possessive *tahar* (his) (in line 13, for example); and objective *tahaké* (him) (in line 46, for example).

Ellipsis:

There are 26 instances of ellipsis in the text. These ellipses occur due to three different reasons. First, possessive pronouns have been deleted in most cases. For example: *Ø patni khurshid talat begum duiti kanya santan rakhiya ihaloak tyag karen* ([His] wife, Khurshid Talat Begum, died leaving two daughters) (lines 37-38). Another instance of such pronoun deletion occurs after coordinating conjunctions. For example: *1895 salé tini ankashashtre Ø m.a. pash kariya Ø adhunalupta barisal rajchandra colleger adhyapak pad prapta han o Ø kalikata biswabidyalayer ganitshashtrer f.a. parikhyar parikhyak nijukta han* (In 1895 he passed [his] M.A. in mathematics and Ø became a professor at the recently disbanded

Barisal Rajchandra College, and Ø was employed by Calcutta University as an examiner for the F.A. examination in mathematics) (lines 19-23). Here we find the deletion of the pronoun *tini* (he) after *o* (and). The third type of pronoun deletion also occurs in these lines. It occurs due to the use of the conjunctive participle *kariya*, which can be found after the first instance of <u>and</u> in the English translation. The first type of pronoun deletion (possessive) can be found before *m.a.* in the Bengali text. In the English translation, a pronoun (<u>his</u>) has been inserted to make the text idiomatic.

Lexical and Other Features:

There are 12 instances of conjunctive participles in the text, an example of which I have given above. The participle foregrounds the key information in the sentence (in 1895 Fazlul Huq passed his M.A. in mathematics) and collapses this clause with the second (he became a professor of mathematics at the recently disbanded Barisal Rajchandra College), giving the text a dynamic dimension.

Paragraph Structure:

There are 18 paragraphs in this essay. Table 4 below gives a summary of the topics of individual paragraphs, the links between them, and the digressions they contain. The table is followed by an analysis of the arrangement of the essay and some of the paragraphs to show links and digressions.

Table 4

Discourse structure in "Sherebangla A. K. Fazlul Huq"

Paragraph no.	Topic	Linked to the previous paragraph	Digressions in the paragraphs
1	Fazlul Huq's death	-----	no
2	Birth and family	no	no
3	Education	no	yes
4	Interest in games	no	no
5	Marriage	no	no
6	Practice of law	no	no
7	Publication of papers	no*	no
8	Magistrate	no	no
9	Member of the Bengal Administrative Council	no	no
10	Political positions	no	no
11	Education minister	no	no
12	Prime minister	no	no
13	Mayor	no	no
14	Proposal for Pakistan	no	no
15	Advocate General	no	yes
16	Death	no	no
17	Helping the poor	no*	no
18	Character	no*	no

The text is about the life of Fazlul Huq, a mass-leader. Table 4 shows us that not a single paragraph in the essay is overtly linked to another. But it does not mean that they are not thematically linked.

For example, in the first paragraph the author introduces Fazlul Huq to us as a great mass-leader at whose death the whole country was sunk in shock. Then he informs us about Fazlul Huq's birth. These two paragraphs are connected because their content schemata are about Mr. Huq, and the author sets up a formal schema by first introducing the protagonist to us and then writing about his (the protagonist's) birth. The third paragraph is also thematically linked to the second because it connects the father (toward the end of the second paragraph) and the son (at the beginning of the third paragraph) by saying *tini bittaban pitar ekmatra putrasantan chilen* (He was the only son of a wealthy father) (line 12).

As far as digressions between paragraphs are concerned, we see a digression between paragraphs 6 (lines 44-50) and 7 (lines 51-54). Paragraph 6 is about Huq's practice of law and his fearless character. However, paragraph 7 is about the papers he published while he was a professor in Barisal, something we have seen in paragraph 3 (lines 11-27). So the contents of this paragraph should have been in paragraph 3. By putting this information here, the author has lost the chronological order (which he has so long maintained stating facts year by year). That is why paragraph 7 is a digression.

Another digression we find between paragraphs 16 (lines 113-124) and 17 (lines 125-135). This digression occurs because paragraph 17 is about Huq's contributions, while paragraph 16 is about his death. Here the author breaks the chronological order he has set up for the essay, because he does not link the two paragraphs with some sort of transition or tell us that there is a change in style.

That's why I consider it a digression, for breaking the order the author so long maintained.

The last paragraph is another digression because it is about Huq's character, which the author does not link to the previous paragraph by any transition. There is also no choronological order maintained. This paragraph is a reflection of the first paragraph, where the author explains how and why Huq became a soul mate of the people.

If we analyze the individual paragraphs, we see digressions in two of them. The first part of paragraph 3 (lines 12-29) is about the education of Fazlul Huq, which ends in line 23. And the rest of the paragraph is about Mr. Huq's ability to give speech in different languages. If we consider "education" as the topic of the paragraph, then the second part is a digression, because it is about his talent, not education. Such a digression is also found in paragraph 15 (lines 94-112). The first part of the paragraph (lines 94-97) is about the legal career of the protagonist. In these lines the author tells us about how Mr. Huq left Calcutta and settled in Dacca to practice law and was appointed Advocate General of then East Pakistan. The rest of the paragraph is about the politics of Mr. Huq, which, I feel, should belong to a new paragraph; especially because he could not be Advocate General and a political leader at the same time. This career move from Advocate General to politics should belong to a new paragraph.

So what we see is that a linear order has been maintained in the arrangement of the essay from paragraph 2 (line 5) to the end of paragraph 16 (line 124). After that there is a break in the order. As

in the essay on Tagore, we see here a linear order in the middle, although the paragraphs here are more discrete than those in the essay on Tagore. And this linear order has been bound by an introduction and a conclusion, the latter reflecting the former.

In sum, this essay contains 9 NPs, 72 pronouns, 26 ellipses, and 12 conjunctive participles. As far as the arrangement of paragraphs is concerned, there are 18 paragraphs in total, with no overt links between them. However, there are 14 thematic links between paragraphs. There are also 3 digressions between and 2 digressions within them.

Text 3: Hazrat Muhammad
(Appears in Appendix B, p. 288)

Like the other two essays in the group, this essay is also written in *sadhu bhasha* (formal language). The frequent use of the words of Sanskrit root (e.g., *pitribya*, uncle) and the form of the inflected morpheme of the verb (e.g., *aniache*, brought) indicate that. There are 968 words in this essay. The frequencies of occurrence of the predominant cohesive features are given in Table 5, with an analysis of them following.

Table 5

Predominant cohesive features in "Hazrat Muhammad"

Cohesive features	Number	Per 100 words
NPs	3 3	3 .4
pronouns	4 1	4 .2
ellipsis	3 0	3 .1
conjunctive participles	3 .0	.3

Total number of words: 968

References:

The instances of noun phrases (NPs) and anaphoric pronouns considered here are in referential relationship with Hazrat Muhammad, the principal character. The NP occurs 33 times, including the objective and possessive cases. In some instances the full name of the protagonist has been used (as in lines 6-7); in other instances only the first name has been used (as in line 7). I use Hazrat as the first name because that is how the Prophet has been named in the text, although Hazrat is not the name of Prophet Muhammad. This is a title in Arabic and is used out of respect for Muhammad, his wives (an example of which is found in line 57, where his wife is called Hazrat Khadija) and the four Caliphs of Islam. But if the word Hazrat is used without a name following, it indicates Prophet Muhammad; for others, their names must be used after the title (as in Muhammad's wife's case in the above example). That is why I have considered Hazrat as an NP, not a lexical collocation.

There are quite a few instances of synonyms (counted as NPs) for the main discourse entity in the text. For example:

hazrat muhammad--mahapurush--marur dulal--al-amin--

Hazrat Muhammad--great man--desert son--truthful--

nurnabi--------dut----------dash

Prophet of light--messanger--slave

There are 41 instances of pronouns in the text, including the possessive and the objective cases. For example, the personal pronoun *tini* (he) in line 7 refers to the NP Hazrat Muhammad in lines 5-6. Likewise, the possessive pronoun *tahar* (his) in line 32 refers to Hazrat Muhammad in line 31. The objective pronoun *tahaké* (him) in line 86 refers to the personal pronoun *tini* (he) in line 84, which in turn refers to the NP Hazrat in line 83.

Ellipsis:

There are 30 instances of ellipsis in the text. These ellipses occur due to three reasons. First, in many cases the possessive pronoun (or NP) has been deleted. For example: *Ø bibaher par tini dharmachintay adhikatar akrishta han* (After [his] marriage he was more attracted to religious thoughts) (lines 59-60). In this example, we see that the possessive pronoun *tahar* (his) has been deleted before *bibah* (marriage). Another instance of deletion is found after clause connectors. For example: *hazrater nutan dharma pracharer falé o Ø murti pujar birudhitar darun makkay kuraishgan tahar upar khipta haiya uthila* (As a result of Hazrat's preaching of the new religion and [his] opposition of the worshipping of statues, the

Kuraish of Mecca became angry with him) (lines 80-82). In this example, the deletion of *tahar* (his) after the clausal connector *o* (and) is an instance of ellipsis. The third kind of ellipsis occurs due to the conjunctive participle. For example: *toamra murti puja tyag kariya Ø nirakar allahtalar sejda kara* (You abandon the worshipping of the statues and Ø bow your heads to the Supreme Being) (lines 68-69). In this example, the pronoun *toamra* (you) has been deleted after the conjunctive participle *kariya*. The use of this participle makes use of the pronoun after it redundant.

Lexical and Other Features:

There are only 3 instances of the conjunctive participle, an example of which I have given above. This conjunctive participle *kariya* has foregrounded the key information in the sentence about the worshipping of the statues, and collapsed this clause with the second clause on bowing their heads to the Supreme Being, making the text run faster.

Paragraph Structure:

There are 11 paragraphs in this essay. Table 6 below gives a summary of the topics of individual paragraphs, the links between them, and the digressions they contain. The table is followed by an analysis of the arrangement of the essay and some of the paragraphs to show links and digressions.

Table 6

Discourse structure in "Hazrat Muhammad"

Paragraph no.	Topic	Linked to the previous paragraph	Digressions in the paragraphs
1	Hazrat's greatness	-----	no
2	Condition of Arabia	no	no
3	Birth and family	no	no
4	Childhood	no	no
5	Marriage	no	no
6	Prophethood	no	no
7	Preaching of religion	no	no
8	Hagira	yes	no
9	Conquest of Mecca	no	yes
10	Character	no*	yes
11	God's messenger	no	no

The essay is about the life of Prophet Muhammad. Table 6 shows us that except in one instance, there are no rhetorical or overt links between the paragraphs. This overt link exists between paragraphs 7 (lines 68-80) and 8 (lines 81-94), because paragraph 7 deals with Muhammad's preaching of religion, and paragraph 8 begins with what happened to him as a result of this. For example: *hazrater nutan dharma pracharer fale o murti pujar birudhitar darun makkay kuraishgan tahar upar khipta haiya uthila* (As a result of Hazrat's preaching of the new religion and his opposition of the worshipping of statues, the Kuraish of Mecca became angry with him) (lines 81-83). This sentence links paragraph 8 to paragraph 7.

Other paragraphs have thematic links between them. For example, paragraph 1 is about the greatness of Muhammad, his contributions to the Arabs and the world. And paragraph 2 is about the condition of Arabia at the time of Muhammad's arrival. These two are discrete paragraphs, but connected in the sense that they show the importance of Muhammad in eradicating the inhuman habits of the Arabs; in other words, Muhammad's arrival was a necessary event. That's why these two paragraphs are thematically linked. In the third paragraph the author informs us about Muhammad's birth, which is linked to the second paragraph because it shows under what conditions Muhammad was born. The author sets up a formal schema by telling us first about the conditions of Arabia when Muhammad was born and then giving us information about Muhammad's birth and family.

In this essay, we see a digression between paragraph 9 (lines 95-108) and 10 (lines 109-123). Paragraph 9 ends with the death of Muhammad, and paragraph 10 begins with Muhammad's character. So the order that we have seen from paragraph 3 (Muhammad's birth) to the end of paragraph 9 (Muhammad's death) is not continued. The author breaks the chronological order by not linking paragraphs 9 and 10 with transitions or telling us that there is a change in style here. That's why paragraph 10 is a digression. The last paragraph (paragraph 11) is also about Muhammad's character, which reflects what the author has said in the first paragraph.

As far as digressions within the paragraphs are concerned, we see digressions in two paragraphs. For example, in paragraph 9 (conquest of Mecca), we find a digression in line 106. Before that the

author writes how Muhammad has conquered Mecca, and how the Meccans have accepted Islam. But suddenly in line 106, we find Muhammad's death, which, I think, should belong to another paragraph, because his death is not connected to the conquest. The acceptance of Islam by the Meccans was connected to the conquest, but certainly not the death of Muhammad. That is why I see a digression there.

Another example of digression takes place in paragraph 10 (lines 109-122). Here we see the author writing about the character of Muhammad, which he continues in the next paragraph. But the two paragraphs are not rhetorically connected because paragraph 10 has a digression in the last sentence (lines 121-122), where the author mentions that poverty was Muhammad's pride and his aim was to serve the poor. This does not fit well with his character of forgiving the lethal enemies and truthfulness. This is like a foreign body because it is not linked to the rest of the paragraph with some sort of transition. That's why this last sentence in paragraph 10 has caused a problem in the order of sentences. And for this reason this is a digression.

In the end we can say that there is a linear order in the middle of the essay--Muhammad's birth, childhood, marriage, prophethood, preaching of religion, hagira, conquest of Mecca, and death--with little digressions between and within paragraphs. However, there is an introduction and a conclusion, which have destroyed the linear order of the essay; but the conclusion reflecting the introduction somehow binds the essay together.

In sum, this essay contains 33 NPs, 41 pronouns, 30 ellipses, and 3 conjunctive participles. As far as the arrangement of paragraphs is concerned, there are 11 paragraphs in total, with one overt and 9 thematic links between them. There are also one digression between and two digressions within them.

Summary:

All the three Bengali essays I have analyzed for coherence and paragraph structures are written in *sadhu bhasha* (formal language). This can be understood from the frequent use of words of Sanskrit root and also the form of the inflected morphemes of verbs. We see quite a few instances of the conjunctive participle, which is an important characteristic of Bengali not found in English. There is only one instance of reduplication (*juge juge*, line 1, Text 1). Table 7 gives a summation of the total number of the important cohesive features which I have studied, and their frequencies of occurrence per 100 words for all three Bengali biographical texts.

Table 7

Predominant cohesive features in the three Bengali texts

Cohesive features	Number	Per 100 words
NPs	80	2.7
pronouns	148	5.0
ellipsis	70	2.4
conjunctive participles	27	.9

Total number of words: 2935

In all the three essays, we see a linear order in the middle of the text, with occasional digressions between and within paragraphs. 10 out of 45 paragraphs have overt links between them. There are 9 paragraphs which have digressions within them. There are also 6 digressions between paragraphs. The digressions that are found in these essays are not unrelated elements thrown into a paragraph, but they are facts or incidents related to the other parts of the paragraph in some way or order. What I mean is that digressions are tolerated in Bengali paragraphs as long as they are related to other parts of the paragraphs although they may not belong to the same unit of thought or mentioned in the topic sentence. Furthermore, each text has an introduction and a conclusion, the latter reflecting the former. It seems that the text is held together by the introduction and the conclusion, which close it from two sides.

Group B: English Translation

Text1: Rabindranath Tagore
(Appears in Appendix B, p. 303)

This is a translation of the original Bengali text. The essay contains 1145 words. The frequencies of occurrence of the predominant cohesive features are given in Table 8, followed by an analysis of them.

Table 8

Predominant cohesive features in "Rabindranath Tagore"

Cohesive features	Number	Per 100 words
NPs	3 8	3.3
pronouns	5 2	4.5
ellipsis	6.0	.5

Total number of words: 1145

References:

The instances of noun phrases (NPs) and anaphoric pronouns considered here are in referential relationship with Rabindranath Tagore, the main character. The noun phrase occurs 38 times, including the possessive and the objective cases. The translation being faithful to the original, the NPs have been kept the way they appear in the original text. So we see the full name of the protagonist in some instances (as in line 1). In other instances only the first name appears (as in line 7).

The instances of synonyms (counted as NPs) for the main discourse entity are the same as in Bengali. For example:

Rabindranath Tagore--immortal poet--great poet--poet-- youngest son--blessed son of the goddess of learning

There are 52 instances of pronouns, including the possessive and objective cases. For example, he in line 3 refers to the NP Rabindranath Tagore in line 1. And his in line 9 refers to the NP Rabindranath in line 7. Similarly, him in line 29 refers to the NP in line 27.

In the original text we have seen 36 instances of pronouns. And in the translation there are 52 such instances. This discrepancy lies in the fact that I have supplied pronouns in the English translation where the Bengali text does not have any because it is not needed in Bengali but without it the English text would not sound idiomatic. For example, the <u>he</u> in line 81 does not occur in the Bengali text, where it is understood from the inflection of the verb, but I had to insert it in the English text, otherwise it would sound unidiomatic. That is why we have more instances of pronouns in the English translation than in the original Bengali text.

Ellipsis:

There are 6 instances of ellipsis in the text. These ellipses occur due to the omission of pronouns after the coordinating conjunction. For example: <u>After that Rabindranath went to England and Ø joined the English Department of Lord Morley at University College there, and in a few years Ø acquired knowledge of the Western literature</u> (lines 38-41). In this example, there are two instances of omission of the pronoun which have been shown by <u>Ø</u>. The sentence could be written in another way by using the pronouns. But I have omitted them. So we have two instances of ellipsis here.

There are fewer instances of ellipsis in the English translation than in the original Bengali text, because I supplied pronouns in the translation where we have none in the Bengali text.

Lexical and Other Features:

There are 12 instances of conjunctive participles in the Bengali text, which I have replaced by a finite verb and a conjunction, as I have mentioned in my explanation of the original Bengali text. So we see no instance of this feature in English, because such a construction is typical of Bengali and is not acceptable in English.

The reduplication of *juge juge* in the Bengali text (line 1) has been translated as "in every age." *Jug* means "age," and *jug-e jug-e* literally means "age-in age-in," which can only be translated the way I have done because that is what the reduplication (intensifier) means.

Paragraph structure:

The paragraph structure is the same as in the original Bengali text, because this is a literal translation of the original.

In sum, this English translation contains 38 NPs, 52 pronouns, and 6 ellipses. There are 16 paragraphs, with 9 overt and 4 thematic links between them. There are also 2 digressions between and 5 digressions within them.

Text 2: Sherebangla A. K. Fazlul Huq

(Appears in Appendix B, p. 309)

The total number of words in this translation is 1279. The relative frequencies of the predominant cohesive features are summarized in Table 9, followed by an analysis of them.

Table 9

Predominant cohesive features in "Sherebangla A. K. Fazlul Huq"

Cohesive features	Number	Per 100 words
NPs	9	.70
pronouns	8 7	6.80
ellipsis	1 3	1.00

Total number of words: 1279

References:

The noun phrases (NPs) and pronouns considered here are in referential relationship with Sherebangla Fazlul Huq, the principal character. There are 9 instances of NP in the text, including the possessive and objective cases. This number is the same as in the Bengali text because my translation is close to the original. The full name of the protagonist has been used only once in the text (in line 2). In other cases, either the popular name Huq Sahib (as in line 56) or Mr. Fazlul Huq (as in line 5) has been used.

The instances of synonyms (counted as NPs) are as follows:

Fazlul Huq--great man--soul mate--Tiger of Bengal--secretary of the Congress--president of the League--education minister--advocate general--mayor--prime minister--oldest leader

There are 87 instances of pronouns, including the objective and the possessive cases. For example, <u>his</u> in line 6 refers to the NP Mr. Fazlul Huq in line 5, and <u>him</u> in line 43 refers to the personal pronoun <u>he</u> in line 41.

The number of pronouns in the English translation is more (87) than that in the original Bengali text (72). The reason for this is because I have supplied the pronouns in English to make the text idiomatic where they have been omitted in Bengali. For example, <u>his</u> in the sentence <u>In 1897, he passed his B.L.</u> (line 41) does not exist in Bengali because it is not usually required, but without it (or the definite article) the English sentence would sound unidiomatic. That is why I have supplied the possessive pronoun. Thus the number of pronouns in the English translation is more than that in the original Bengali text.

Ellipsis:

There are 13 cases of ellipsis in the text. These ellipses are due to the omission of the pronoun after the coordinating conjunction. For example: <u>In 1895 he passed his M.A. in mathematics and Ø became a professor at the recently disbanded Barisal Rajchandra College, and Ø was employed by Calcutta University as an examiner for the F.A. examination in mathematics</u> (lines 18-22). In this example we find two instances of the omission of the pronoun he after the

coordinating conjunction and, which have been shown by Ø. These are two instances of ellipsis in the text.

The number of ellipsis in the English translation is fewer (13) compared to that in the original Bengali text (26). This is because, as I have mentioned earlier in "References," I have supplied pronouns in the English translation where they do not occur in the Bengali text to make the English text idiomatic. So, where there is an ellipsis in the Bengali text, there is a pronoun in the English translation (as in the example under "References," line 41)

Lexical and Other Features:

There are 12 instances of conjunctive participles in the Bengali text but none in the English translation, because such participles do not occur in the English language. I have translated them with a finite verb and a coordinating conjunction, as I have mentioned in my explanation of the Bengali text.

Paragraph structure:

The paragraph structure is the same as in the original Bengali text, because this is a translation.

In sum, this translation contains 9 NPs, 87 pronouns, and 13 ellipses. There are 18 paragraphs in total, with no overt links between them. However, there are 14 thematic links between paragraphs. There are also 3 digressions between and 2 digressions within them.

Text 3: Hazrat Muhammad

(Appears in Appendix B, p. 315)

This essay has 1149 words. The relative frequencies of the predominant features of this translated text is given in Table 10 below, with an analysis of them following.

Table 10

Predominant cohesive features in "Hazrat Muhammad"

Cohesive features	Number	Per 100 words
NPs	33	2.87
pronouns	71	6.20
ellipsis	5.0	.40

Total number of words: 1149

References:

The instances of noun phrases (NPs) and anaphoric pronouns considered here are in referential relationship with Hazrat Muhammad. The NP Hazrat Muhammad occurs 33 times, including the objective and possessive cases. In some instances the full name has been used (as in lines 5-6). And in other instances only the first name (the title, actually, which I have mentioned in the explanation of the Bengali text), Hazrat, has been used (as in line 36).

There are a few instances of synonyms (counted as NPs). For example:

Hazrat Muhammad--great man--desert son--truthful--prophet of light--messenger--slave

There are 71 instances of pronouns in this text, including the possessive and objective cases. For example, <u>he</u> in line 6 refers to the NP Hazrat Muhammad in lines 5-6. And <u>his</u> in line 36 refers to the antecedent Hazrat in the same line. Likewise, <u>him</u> in line 50 refers to the pronoun <u>his</u> in the same line, which in turn refers to the NP Hazrat in line 47.

The number of pronouns in the English translation is much higher (71) compared to that in the original Bengali text (41). This is because the pronoun has been ellipted in a great many places in the Bengali text. For example, in one sentence--<u>His father died before his birth and his mother died after his birth</u> (lines 36-38)--in the English translation, where we find the possessive pronouns occurring at four places, they are ellipted in the Bengali text (lines 40-41). The omission of these pronouns in Bengali does not affect the text, and the Bengali discourse makes sense. However, their omission in English would make the English text unidiomatic. And that is why, because I have supplied the ellipted pronouns in the English translation, there are a great deal more pronouns in the English translation than in the original Bengali text.

Ellipsis:

There are only 5 cases of ellipsis in the English translation. These ellipsis occur after the coordinating conjunctions. For example: <u>He was not only a great man who saw the truth, but Ø also an ideal</u>

<u>performer of great deeds</u> (lines 13-14). In this example, the omission of <u>he</u> after the coordinating conjunction <u>but</u> is an instance of ellipsis.

The number of ellipses in the English translation is so low (5) compared to that in the Bengali text (30) is because of my supplying of the pronouns in the English text where they are ellipted in the Bengali text in order to make the English translation idiomatic, examples of which I have given in "References" (lines 36-38 in the translation).

Lexical and Other Features:

The three conjunctive participles that occur in the Bengali text have been replaced by the finite verb and coordinating conjunctions, as I have mentioned while explaining the Bengali text.

There is one instance of reduplication *juge juge* in the Bengali text (in line 1), which has been translated as "in every age." Here the reduplication of *jug* (age) has been used as an intensifier *jug-e jug-e* (literally "age-in age-in").

Paragraph structure:

The paragraph structure is the same as in the original Bengali text, because this is a literal translation of the original.

In sum, this translation contains 33 NPs, 71 pronouns, and 5 ellipses. There are 11 paragraphs in total, with one overt and 9 thematic links between them. There are also one digression between and two digressions within them.

Summary:

The total number of words in the three translated texts are 3573. The occurrences of the predominant cohesive features are given in Table 11, followed by an explanation.

Table 11

Predominant cohesive features in the three English translations

Cohesive features	Number	Per 100 words
NPs	80	2.20
pronouns	210	5.90
ellipsis	24	.67

Total number of words: 3573

In the three English translations, we see that there are 2.2 NPs, 5.90 pronouns, and .67 ellipses per 100 words. In the original Bengali texts we have seen 2.7 NPs, 5 pronouns, and 2.4 ellipses per 100 words (see Table 7). This shows that the number of NPs are higher in Bengali than in the English translations, while the number of pronouns are higher in the translations than in the original texts. The number of ellipsis in Bengali is almost four and a half times higher in Bengali than in English. So comparing the original Bengali texts with the English translations we can say that as a cohesive device ellipses are more favored in Bengali than in English, while pronouns are more favored in English than in Bengali. We can confirm these differences once we analyze the three original English texts, which I am going to do next.

Group C: English Texts

Text 1: Rabindranath Tagore

(Appears in Appendix B, p. 320)

This essay on Rabindranath Tagore has 1241 words. Table 12 shows the frequencies of occurrence of the predominant cohesive features, an analysis of which is given below, along with the paragraph structure.

Table 12

Predominant cohesive features in "Rabindranath Tagore"

Cohesive features	Number	Per 100 words
NPs	34	2.70
pronouns	62	5.00
ellipsis	2.0	.16

Total number of words: 1241

References:

The instances of noun phrases (NPs) and anaphoric pronouns considered here are in referential relationship with Rabindranath Tagore, the main character. The NP occurs 34 times, including the possessive and objective cases. In some instances the full name of the main character has been used (as in line 1). In other instances only his last name has been used (as in line 6), contrary to the Bengali text on the poet, where the first name has been used.

We find only two instances of synonyms (counted as NPs) for the main discourse entity. For example:

Rabindranath Tagore--the youngest of fourteen children--the poet

There are 62 instances of pronouns, including the possessive and objective cases. For example, <u>his</u> in line 3 refers to the NP Rabindranath Tagore in line 1. Similarly <u>he</u> in line 7 refers to the NP Tagore's in line 6. In line 21 we have an instance of <u>him</u> which refers to the pronoun he in line 19.

Ellipsis:

There are only 2 instances of ellipsis in the text. Both of these occur after the coordinating conjunction but. For example: <u>The same year, he embarked for England to study law at University College, London, but Ø left a year later without obtaining a degree</u> (lines 17-19). The omission of <u>he</u> after <u>but</u> in the above example, which has been shown by <u>Ø</u>, is an instance of ellipsis. Another instance of ellipsis occurs in line 89, where the pronoun has been omitted after but.

Paragraph Structure:

There are 13 paragraphs in the essay. Table 13 below gives a summary of the topics of individual paragraphs, the links between them, and the digressions they contain. The table is followed by an

analysis of the arrangement of the essay and some of the paragraphs to show links and digressions.

Table 13

Discourse structure in "Rabindranath Tagore"

Paragraph no.	Topic	Linked to the previous paragraph	Digressions in the paragraphs
1	Tagore's birth	-----	yes
2	Publication of poems	no	yes
3	Poetic career	no	no
4	Interest in education	no	no
5	Death in the family	no	no
6	Publication of his poems in English	yes	no
7	Nobel Prize for literature	no	no
8	Message tot he Nobel Prize Committee	yes	no
9	Renouncement of Knighthood	no	yes
10	Plays	no	no
11	Honors	no	no
12	Tagore's popularity	no*	no
13	Decline of fame	no	no

This essay is about the life and achievements of Tagore. Table 13 shows us that there are only three overt or rhetorical links between the paragraphs. For example, there is a rhetorical link

between paragraphs 5 (lines 49-53) and 6 (lines 54-73). Paragraph 5 writes about the death of Tagore's wife, daughter, and a son. And paragraph 6 begins with the words "While accompanying his remaining son . . . (line 54). The rhetorical connection between the paragraphs is made by "his remaining son." Similarly, there is a rhetorical connection between paragraphs 7 (lines 74-87) and 8 (lines 88-95), because paragraph 7 deals with Tagore's receiving the Nobel Prize and paragraph 8 is about whether Tagore attended the ceremony in Stockholm. The overt connection is made by the first sentence in paragraph 8, "Tagore, who was visiting the United States at the time, did not attend the ceremony but sent a telegram . . ." The third overt connection exists between paragraphs 12 (lines 116-124) and 13 (lines 125-137). This connection is made by Tagore's popularity.

Other paragraphs, which do not have overt links between them are connected thematically or chronologically, because the author writes about Tagore's life year after year. For example, the first paragraph ends in 1873, and the second paragraph begins in 1878. This is how we see that Tagore's death comes at the end of paragraph 11. Thus a chronological order is maintained in the essay from paragraph 1 to paragraph 11 (birth to death). Then the author gives us an evaluation of Tagore's popularity in paragraph 12, which I consider a digression, because now the chronological order which the author has set up for the essay is lost. He does not connect paragraphs 11 and 12 with any transition or tell us that there is change in style here.

There are three digressions within paragraphs. For example, paragraph 1 contains a digression in line 7. The first sentence of the paragraph is about the poet's birth. Then it moves on to his family, and Tagore's place in it. After that (from line 7 on) we are told about his poetry writing and education. This can be considered a digression in the paragraph (compare this part of the essay with that of the Bengali text, where a new paragraph begins Tagore's education). The paragraph really has two parts--the first part (till the middle of line 7) deals with Tagore's birth and family, and the second part (from the middle of line 7) deals with his poetry and education. The second part can be considered a digression. Such digressions exist also in paragraph 2 (lines 16-25). For example, The first sentence of the second paragraph is about the publication of Tagore's poem. The second sentence is about his journey to England. The third is about his returning to India and writing. The fourth is about his marriage and begetting of children. The last is about the publication of his poetry. Here we see a connection between the first, third, and the last sentence, all of which deal with Tagore's poetry. However, the second sentence about his going to England and the fourth about his marriage are digressions. These pieces of information are vital for Tagore's biography, and the writer has given them in order to maintain a chronology of events in the poet's life, but they are digressions nonetheless, because the rest of the paragraph is about Tagore's poetry. Digressions also occur in paragraph 9 (lines 96-103), where we first see Tagore's renouncement of knighthood, and suddenly his visits to foreign countries, which have nothing to do with Tagore's renouncement of his title.

Thus we see that there are digressions between and within paragraphs. So we can say that the essay has basically a linear structure, with digressions toward the end and in individual paragraphs.

In sum, the essay contains 34 NPs, 62 pronouns, and 2 ellipses. As far as paragraph structures are concerned, there are 13 paragraphs in total, with 3 overt and 8 thematic links between them. There are also one digression between and 3 digressions within them.

Text 2: Joseph P. Bradley

(Appears in Appendix B, p. 326)

This essay on Justice Joseph P. Bradley has 1912 words. Table 14 shows the frequencies of occurrence of the predominant cohesive features, an analysis of which is given below, along with the paragraph structure.

Table 14

Predominant cohesive features in "Joseph P. Bradley"

Referential expressions	Number	Per 100 words
NPs	31	1.60
pronouns	89	4.65
ellipsis	5.0	.26

Total number of words: 1912

References:

The instances of noun phrases (NPs) and pronouns considered here are in referential relationship with Joseph P. Bradley, the main character. The NP occurs 30 times, including the objective and possessive cases. The full name has been used only once, at the beginning of the essay (in line 1). And in all other instances, the last name has been used (as in line 9).

There are a few instances of synonyms (counted as NPs) for the main discourse entity. For example:

Joseph P. Bradley--justice--attorney--actuary--railroad

lawyer--a little dried-up anatomy of a man

There are 89 pronouns in the text, including the objective and possessive cases. For example, he in line 2 refers to the NP Joseph P. Bradley in line 1. And his in line 4 refers to he in line 3. Similarly him in line 128 refers to he in line 126.

Ellipsis:

There are 5 instances of ellipsis in the text. These ellipses occur due to the omission of pronouns after the coordinating conjunction. For example: He graduated in two years and Ø was later described by another scholar as "a desperately serious young man" (line 20-22). In this example, the omission of he after the coordinating conjunction and, which is shown by Ø, is an instance of ellipsis.

Paragraph Structure:

There are 16 paragraphs in the essay. Table 15 below gives a summary of the topics of individual paragraphs, the links between them, and the digressions they contain. The table is followed by an analysis of the arrangement of the essay and some of the paragraphs to show links and digressions.

Table 15

Discourse structure in "Joseph P. Bradley"

Paragraph no.	Topic	Linked to the previous paragraph	Digressions in the paragraphs
1	Birth and childhood	-----	no
2	Education	no	no
3	Study of law	yes	no
4	Legal career	yes	yes
5	Conservative viewpoint	no	no
6	Nomination to the Supreme Court	no	no
7	Center of controversy	yes	no
8	Bradwell v. Illinois case	no	no
9	Old fashioned views	yes	no
10	Views on desegregation	no	no
11	Sympathy for the federal authority	yes	no
12	Sensitivity in interpreting Commercial Clause	no	no

13	His interests	no	no
14	Thirst for knowledge	yes	no
15	Behavior	no	no
16	Character	no	no

The essay is about the life of Justice Bradley. Table 15 shows that about a third of the 16 paragraphs have rhetorical connections between them. For example, there is a rhetorical connection between paragraphs 2 (lines 18-26) and 3 (lines 27-35), because paragraph 2 is about Bradley's graduation from Rutgers College, and paragraph 3 is about what happened after his graduation. The rhetorical connection is made by "Shortly after graduation . . . " in the first line of paragraph 3.

Those paragraphs which have no rhetorical connections between them have thematic connections or chronological order. For example, in paragraph 1 we read about Bradley's childhood in New York and how he spent a few days listening to details in the state legislature in Albany. In paragraph 2 we find that a former teacher recognized Bradley's potential and arranged for his education. These two paragraphs are not overtly or rhetorically connected, but there is a thematic connection between them (Bradley's potential). There is also a chronological order--Bradley's childhood in the first paragraph and his education in the second.

We do not see digressions between paragraphs in this essay, but there is a digression within paragraph 4 (lines 36-41). The first part of the fourth paragraph deals with Bradley's career. However, lines 41-44 deal with his personal life--marriage and children, after

which the paragraph comes back to the Justice's career (lines 44-49). The personal life that has been depicted in this paragraph can be considered a digression. I understand that the author has tried to keep a chronological order of events in Bradley's life, but nevertheless, the personal life, which is sandwiched between parts of his legal career is a digression. It may have some connection with his later career because his marriage to the chief justice's daughter may have helped him get to know numerous leaders, but his personal life in this paragraph on his career is a digression.

Thus we see that the essay moves in a chronological order, following Bradley's life, and ends with his death. The sole sentence after his death is the summing up of his character. That's why we can say that the essay has a linear order with digressions in a paragraph.

In sum, this essay contains 31 NPs, 89 pronouns, and 5 ellipses. As far as the arrangement of paragraphs is concerned, there are 16 paragraphs in total, with 6 overt and 6 chronological links between them. There are no digressions between paragraphs. Only one paragraph has digressions within it.

Text 3: Alexander Calder
(Appears in Appendix B, p. 334)

This essay on Alexander Calder has 754 words. Table 16 shows the frequencies of the occurrence of the predominant cohesive features, an analysis of which is given below, along with the paragraph structure.

Table 16

Predominant cohesive features in "Alexander Calder"

Cohesive devices	Number	Per 100 words
NPs	14	1.86
pronouns	34	4.50
ellipsis	4.0	.53

Total number of words: 754

References:

The instances of noun phrases (NPs) and pronouns considered here are in referential relationship with the main character, Alexander Calder. The NP occurs 14 times, including the possessive and objective cases. In some instances, the full name of the main character has been used (as in line 6). In other instances only the last name has been used (as in line 12).

There are 2 instances of synonyms (counted as NPs) for the main discourse entity. For example:

Alexander Calder--sculptor--painter

There are 34 instances of pronouns, including the possessive and objective cases. For example, he in line 10 refers to the NP Alexander Calder in line 6. And his in line 2 refers to Alexander Calder in line 1. Likewise himself in line 48 refers to Calder in line 47.

Ellipsis:

There are 4 instances of ellipsis in the text. These ellipses occur because of the omission of the pronoun after the coordinating conjunction in a clause. For example: <u>Alexander Calder, however, studied mechanical engineering from 1915 to 1919 and Ø began to take an interest in landscape painting only in 1922 after having tried his hand at a variety of jobs</u> (lines 6-9). In this example, the omission of the pronoun <u>he</u>, which has been shown by <u>Ø</u>, after the conjunction <u>and</u> is an instance of ellipsis.

Paragraph Structure:

The essay is composed of only four paragraphs. Table 17 below gives a summary of the topics of individual paragraphs, the links between them, and the digressions they contain. The table is followed by an analysis of the arrangement of the essay and some of the paragraphs to show links and digressions.

Table 17

Discourse structure in "Alexander Calder"

Paragraph no.	Topic	Linked to the previous paragraph	Digressions in the paragraph
1	Birth and family, education and painting	-----	yes
2	Career as a sculptor	no	no
3	Interest in mobiles, stabiles, and animal figures	yes	no
4	Innovations and exhibitions	yes	no

This essay is about the life of the sculptor Alexander Calder. Table 17 shows that out of four paragraphs, there are overt connections in two cases--between paragraphs 2 (lines 130-153) and 3 (lines 154-166), and paragraphs 3 (154-166) and 4 (lines 167-182). Paragraph 2 deals with, among other things, Alexander Calder's mobiles and stabiles, and paragraph 3 begins with his continuation of these mobiles and stabiles. So there is a rhetorical connection here. Paragraph 4 gives us more information about Calder's mobiles. So there is a rhetorical connection here too, between paragraphs 3 and 4. But we do not see such rhetorical connections between paragraphs 1 and 2. However, these paragraphs maintain an order. The first paragraphs ends in 1928, and the second paragraph begins in the 1930s.

There are no examples of digressions between paragraphs in this essay but within them. For example, the first paragraph contains

three different subjects--Calder's birth and family (lines 1 to 6), his education (lines 6 to 17), and the launching of his career (lines 17 to 29). All these subjects have been so neatly knitted that it is hard to say that there are digressions. For example, <u>however</u> in line 7 links Calder's family with his education. Such a shift from family to education in Tagore's case has been considered a digression (compare it with the Bengali essay on Tagore, where a new paragraph begins Tagore's education). However, in the present case, the transition unites the two subjects. Similarly, "From these activities it was but a step to his wire sculptures" links Calder's education with his career. So, although there are two subjects here, we find them knitted together in such a way that it is hard to call it a digression. But if we think of personal life, education, and career as three different units which have been put together in a paragraph, then we should say that there are digressions at two places in the paragraph, although the author has linked them nicely.

So what we see is that the essay as a whole has a linear structure, and the paragraphs have no digressions in them except the first one. However, the digressions in the first paragraph have been linked with smooth transitions.

In sum, this essay contains 14 NPs, 34 pronouns, and 4 ellipses. As far as paragraph arrangement is concerned, there are 4 paragraphs in total, with 2 overt and one chronological links between them. There are no digressions between paragraphs. Only one paragraph has digressions within it.

Summary:

In sum, the three English essays contain 3907 words. A summary of the NPs, pronouns, and ellipses are given in Table 18 below.

Table 18

Predominant cohesive features in the three English texts

Cohesive devices	Number	Per 100 words
NPs	79	2.00
pronouns	185	4.73
ellipsis	11	.28

Total number of words: 3907

From the paragraph structures of the three essays it becomes clear that they are arranged basically in a linear order. Eleven out of 33 paragraphs have overt links between them. There are five digressions within paragraphs and one between them. The digressions are, of course, not foreign or irrelevant elements thrust into the paragraphs, but facts or incidents which are related to the rest of the paragraph and needed for a chronological order.

Difference Between the Bengali and the English Texts

The total number of words in the three Bengali texts is 2935. There are 80 NPs, 148 pronouns, 70 ellipses, and 27 conjunctive participles. The total number of words in the English translations is

3573. There are 80 NPs, 210 pronouns, and 24 ellipses. And the total number of words in the original English texts is 3907. There are 79 NPs, 185 pronouns, and 11 ellipses. X^2 shows that there is a significant difference between the total numbers of cohesive devices (NPs, pronouns, and ellipses) between Bengali and English (X^2=46.23, df=2, p<.05). Table 19 below gives a summation of the number of these cohesive devices (because conjunctive participles do not occur in English) per 100 words in each group.

Table 19

Comparison of the number of the predominant
cohesive features per 100 words in the biographies
in Bengali, English translation, and English

Cohesive devices	Bengali	Translation	English
NPs	2.70	2.20	2.00
pronouns	5.00	5.90	4.73
ellipsis	2.40	.67	.28

From the above figures we can see that Bengali uses more referential expressions (NPs and pronouns) and ellipses than English per 100 words. Although the number of referential expressions Bengali uses is not much higher than that English uses, the number of ellipses is. So ellipsis seems to be a more favored device for cohesion in Bengali compared to English. This is due to the fact that possessive pronouns can be ellipted in Bengali, whereas it is not possible to do so in English. Besides, the use of conjunctive participles eliminates the use of pronouns. One similarity that exists between Bengali and

English in ellipsis is that in both the languages the pronoun is ellipted in a clause after the coordinating conjunction.

The texts show that Bengali uses a slightly higher number of pronouns (5) per hundred words than English does (4.73). However, if we take the English translations of the Bengali texts, we find 5.9 instances of pronouns per 100 words in the translations compared to 5 in the original texts. This is understandable because Bengali has a great number of pronoun ellipses. So English will automatically have a greater number of pronouns. And English uses pronouns for cohesion where Bengali has ellipses. But the English texts show that English uses fewer pronouns (as well as NPs) per 100 words than Bengali does. This can lie in the writing styles in the two languages. Bengali texts focus more on the discourse entity than the English texts do. That can be one good reason why there are more pronouns per 100 words in spite of a great number of ellipsis. The English translations show that for a piece of writing English uses more pronouns than Bengali because Bengali has more ellipses, which is proven by all the three translations. However, original English texts seem to use pronouns and NPs more sparsely than Bengali texts do.

There are also differences in the formal schema (rhetorical organizational structure) of the texts in the two languages. The Bengali texts have a linear structure in the middle, with an introduction and a conclusion binding the essay together. There are digressions now and then between paragraphs and within them. The English texts are arranged basically in a linear order with little digressions between and within individual paragraphs. The

digressions (both in Bengali and English essays) are not irrelevant elements thrust into the paragraphs but related information or facts.

As far as the number of overt links between paragraphs is concerned, 10 out of 45 Bengali paragraphs (22%) contain overt links between them, while 11 out of 33 English paragraphs (33%) contain such links between them. X^2 result shows that there is no significant difference bet2ween Bengali and English in the use of overt links (X^2=1.21, df=1, p>.05). In case of digressions, the Bengali essays contain 6 digressions between paragraphs, while the English essays contain only one digression between paragraphs. X^2 result shows that there is no significant difference between Bengali and English in the use of digressions between paragraphs (X^2=2.41, df=1, p>.05). The Bengali essays also contain 9 digressions within paragraphs, while the English essays contain 5 such digressions within paragraphs. X^2 result shows that there is no significant difference between Bengali and English in the use of digressions within paragraphs (X^2=.30, df=1, p>.05). So, overall it seems that although there appear to be differences between Bengali and English in the use of overt links and digressions, these differences are not significant.

The synonyms show us one important thing: Bengali discourse is more ornamental than English discourse. This we can infer from the lexical substitutions for Tagore, for example--great poet, poet, blessed son of the goddess of learning, etc. All these synonyms have been used in the Bengali texts, while in the English text we find him only as a "poet." This also holds true for Prophet Muhammad and

Sherebangla Fazlul Huq in Bengali, and Justice Bradley and Alexander Calder in English.

If we look at the content schema (knowledge relative to the content domain of the text), we find interesting sociocultural facts. Take, for example, the texts on Tagore. In the Bengali essay, we find a lot more information on Tagore than in the English text. This is because Tagore means a lot to the Bengali people. In fact, he embodies Bengali literature. That is why we see an elaborate introduction and an elaborate conclusion about his importance to the Bengali people. However, such information is missing in the English text, because the interest of the English readers in Tagore is not the same as the interest of the Bengali people in him. While to the English reader he is merely a poet, to the Bengali reader he is a poet, dramatist, essayist, novelist, short story writer, songwriter, painter, and social reformer. And he wrote various types of plays-- melodrama, poetic drama, seasonal drama, symbolic drama, social drama, and comedy--some of which are not even known in English; for example, poetic drama, in which the actions take place through songs. Even Shakespeare does not enwrap English culture the way Tagore enwraps Bengali culture. A Bengali child grows up listening to Tagore songs, reads his poems in elementary schools, his short stories in secondary schools, and writes a thesis or dissertation on one of his works in the university. That is why we find so much more cultural information in the Bengali text than in the English. We need this background or cultural knowledge to understand the content of the essay. Similarly, in order to understand the essay on Fazlul Huq we need to have a clear knowledge of the political and social situations

in undivided India during the fag end of the British rule there. There are political and social reasons why Fazlul Huq was called the Tiger of Bengal and why he demanded 33 percent of the positions for Muslims in the administrative councils of India. Without a knowledge of the culture, the importance of the man cannot be understood, the same way that without a knowledge of the slavery in America, the essay on Justice Bradley cannot be understood fully. A man of that mentality or with such views as Bradley's could not be a judge nowadays in the United States. Not only that, we need to know other social situations in America in the 19th century in order to grasp why a woman (Myra Bradwell) could not gain attendance to the Illinois bar.

These informative essays show us that a background knowledge of the culture in which a text is set is important to understand the content of a text.

Now let us look at the persuasive essays.

CHAPTER 7

DISCOURSE FEATURES OF PERSUASIVE ESSAYS IN BENGALI AND ENGLISH

7.1. Introduction

In this chapter I will analyze the six persuasive essays (three in Bengali and three in English) I have chosen for my study. Four of them--two in each language--are on the need for science, and the advantages and disadvantages of science or technology. The other two--one in each language--are on literature. The Bengali essay "*jibon o sahittya*" (Life and literature) explains the relation between life and literature, while the English essay "Why Do We Read Fiction?" tries to give an answer to the question posed in the title. I will analyze these essays to study the dominant cohesive features in the Bengali texts, their English translations, and the English texts. I will also study the paragraph arrangement in the original Bengali and English texts. In the end, I will show the similarities and differences between Bengali and English discourses, taking into consideration both the genres together.

Let us now analyze the essays one by one.

7.2. Analysis

Text Type Two (Persuasive)
(Appears in Appendix C, p. 338)

Group A: Bengali Texts

Text 1: *bigyan shikhyar prayojaniyata*
The Need for the Study of Science
(Appears in Appendix B, p. 339)

This essay is written in *kathya bhasha* (informal language). We understand it from the spelling of the inflected morpheme of the verb (e.g., *ghateche*, happened). The morpheme *-eche* is informal, whose formal version is *-iyache*. There are a total of 683 words in the essay. The frequencies of occurrence of the predominant cohesive features are given in Table 20 below, with an analysis of them following.

Table 20

Predominant cohesive features in *"bigyan shikyar prayojaniyata"*

Cohesive devices	Number	Per 100 words
NPs	34	4.97
pronouns	2.0	.30
ellipsis	4.0	.58
conjunctive participles	2.0	.30

Total number of words: 683

References:

The instances of noun phrases (NPs) and pronouns considered here are in referential relationship with the main discourse entity, science. The noun phrase occurs 34 times, including the possessive and the objective cases. For example, *bigyan* (science) in line 4 is in the nominative case, while *bigyaner* (of science) in line 1 is in the possessive case. *bigyanké* in line 14 is in the objective case.

No synonyms occur in this text.

There are only two instances of pronouns. For example: *iha* (it) in line 26 refers to the NP science in line 25; and *er* (of this) in line 47 refers to *bigyan* (science) in line 45.

Ellipsis:

There are four instances of ellipsis in the text. These ellipses occur after the coordinating conjunction or after a comma. For example: *abar eibhabe je gyan aharita hoi Ø ta bastaba jibane prayoag karé Ø manusher dukhya kashta o roag dur karé Ø sahitya o shilper bikash ghatay ebong Ø nanarup bastu utpadan karé manusher jubane sukh o aram anayan karé* (And Ø uses the knowledge thus obtained in practical life and Ø removes human misery and diseases, Ø expands literature and science, and Ø brings happiness and comfort to human life by producing different things) (lines 27-30). In the above example, the deletion of pronoun *iha* (it) at four different places, which is shown by Ø, are instances of ellipsis. One of these occurs after the conjunctive participle *prayoag karé*,

which has been translated as <u>uses</u> . . . <u>and</u>. The other three occurs at the beginning of the clauses, two after the coordinating conjunction <u>and</u> and one after a comma.

Lexical and Other Features:

There are two instances of a conjunctive participle in the text, which I have mentioned under "Ellipsis."

There are four instances of reduplication. For example: *bara bara* (big big) in line 22; *birat birat* (big big) in line 23; *bar bar* (again again) in line 57; and *natun natun* (new new) in line 65. All these have been used as intensifiers. Only one of them *bar bar* has an equivalent in English "again and again." Others do not have any equivalent in English.

Lexical cohesion is found in lexical relationships between science and engineering and science and agriculture. <u>Engineering</u> is a hyponym of *bigyan* (science); and *krishi* (agriculture) is also a hyponym of *bigyan* (science). So hyponymy is a lexical feature here. We do not find any instance of lexical collocation.

Paragraph Structure:

The essay has 10 paragraphs. Table 21 below gives a summary of the topics of individual paragraphs, the links between them, and the digressions they contain. The table is followed by an analysis of the arrangement of the essay as a whole and some of the paragraphs to show links and digressions.

Table 21

Discourse structure in "*bigyan shikhyar payojaniyata*"

Paragraph no.	Topic	Linked to the previous paragraph	Digressions in the paragraphs
1	Contributions of science	-----	no
2	Development of man from the primitive to the modern state	no	no
3	Aim of science	no	no
4	Dual roles of science	no*	no
5	The need for science in industry and agriculture	no	no
6	The need for the study of science in Bangladesh	no	no
7	Outlook of some Bengalis	no	yes
8	Benefit of the study of science in Bangladesh	no	no
9	Increase the study of science in Bangladesh	yes	no
10	The study of science is a must for the Bengalis	no	no

The essay is about the need for the study of science, for which the author tries to persuade his reader. Table 21 shows that most of the paragraphs do not have overt (or rhetorical) links between them. There is only one rhetorical link between paragraphs 8 and 9. These two paragraphs have been linked by <u>therefore</u>.

If we investigate the individual paragraphs for digressions in them, we see that there are no digressions in the first paragraph, which is straightforward. It describes the present age as the age of science, the contributions of science, and the need for the study of it. There are no digressions here.

Table 21 also shows us that there are no digressions in the other paragraphs except paragraph number 7 (lines 53-62). This paragraph starts with a general statement about the need for the practice of science. Then it suddenly moves to a statement about Bangladesh. The outlook of a few people in the country, which is mentioned in the third sentence, is explained in the fifth sentence-- religious fanaticism (lines 56-57). That's why the fourth sentence about how foreigners do not want Bangladesh to be industrially developed (lines 54-55) is a digression, because the order of sentences in the paragraph is lost.

Let us now examine the arrangement of the essay to see whether the paragraphs are thematically linked or there are digressions between them.

The first paragraph starts with the contributions of science to mankind. The second paragraph goes back in time when people lived in caves, and tells us about how science has satisfied our needs, and why we cannot deny science. This paragraph is thematically linked (although not overtly) to the first in the sense that it shows how people have developed from a primitive state to the modern state. The third paragraph is linked to the second, because it describes how a country can develop by the expansion of science, building new industries, about which we can read again in the fifth paragraph (line

35). That's why the fourth paragraph is a digression. Here we read about the dual role of science--to develop both material and mental spheres, and nothing about industry. So the fourth paragraph seems to be an intrusion of some sort. There are no digressions between other paragraphs.

The essay ends with a statement similar to the one with which it has begun. It says in the concluding sentence that we will recognize the need for the study of science, which is similar to the first sentence of the introductory paragraph--there is no way to deny the need for the study of science.

So we see that the essay contains paragraphs which are not overtly (or rhetorically) linked but are thematically linked. There are digressions between paragraphs and also within them. For that reason the essay seems to have a linear order of arrangement with digressions in it, and the conclusion reflecting the introduction.

In sum, the essay contains 34 NPs, 2 pronouns, 4 ellipses, and 2 conjunctive participles. As far as the paragraph arrangement is concerned, there are 10 paragraphs, with one overt and 7 thematic links between them. There are also one digression between and one digression within them.

Text 2: *manab kalyane bigyan shikhyar abadan*

Contributions of Science to the Well-being of Humans

(Appears in Appendix C, p. 350)

This essay is written in *sadhu bhasha* (formal language). We understand it from the frequent use of words of Sanskrit root (e.g., *biswabramanda*, world) and the inflected morpheme *-iteche* of the verb (e.g., *chaliteche*, happening). There are 740 words in the text. The frequencies of occurrence of the predominant cohesive features are summarized in Table 22, followed by an analysis of these features.

Table 22

Predominant cohesive features in

"*manab kalyane bigyan shihkyar abadan*"

Cohesive features	Number	Per 100 words
NPs	36	4.86
pronouns	2.0	.27
ellipsis	1.0	.10
conjunctive participles	1.0	.10

Total number of words: 740

References:

The instances of noun phrases (NPs) and pronouns considered here are in referential relationship with the main discourse entity, *bigyan* (science). The NP occurs 36 times, including the possessive

and objective cases. For example: *bigyan* (science) in line 4 is in the nominative case, while *bigyaner* (of science) in line 1 is in the possessive case. *bigyanké* in ine 102 is in the objective case.

There are no instances of synonyms in this text.

There are only two instances of pronouns in the text. *uha* (that) in line 19 refers to the NP *bigyan* (science) in line 18; and *uhar* (of that) in line 20 refers to the same NP *bigyan* (science) in line 18. *uha* (that) is a synonym for *oi* (that). Here *uha* is a demonstrative pronoun referring to an NP.

Ellipsis:

There is one instance of the ellipsis of the NP or its pronoun, which occurs after a comma. For example: *kintu bigyan manusheri kalyaner janya, Ø dhangsher janya nahé* (But science is for the welfare of humans, Ø not for their destruction) (lines 4-5). In this example, the omission of the pronoun *iha* (it) after the comma, which has been shown by Ø, is an instance of ellipsis.

Lexical and Other Features:

There is only one instance of a conjunctive participle. For example: *khataiya* (in line 24), which has been translated as <u>utilizing</u> . . . <u>and</u>. This participle foregrounds the information that the scientists are utilizing their intelligence, and collapses it with the later clause about their (scientists') flying like birds in the sky.

There are two instances of reduplication. For example: *nutan nutan* (new new) in line 12; and *koti koti* (millions millions) in line 43. Both of these have been used as intensifiers. *nutan nutan* has been translated as "many new" and *koti koti* as "millions."

There is one instance of a parallel construction. For example: *alo jwalila, tram chalila, pakha ghurila* (lights burned, trams ran, fans moved) (line 28).

We do not see lexical collocation but do see hyponymy. For example: *anabic shakti* (atomic power) is a hyponym for *bigyan* (science). Similarly, *chikitasa bigyan* (medical science) is a hyponym of *bigyan* (science).

Paragraph Structure:

There are 8 paragraphs in the essay. Table 23 below gives a summary of the topics of individual paragraphs, the links between them, and the digressions they contain. The table is followed by an analysis of the arrangement of the essay and some of the paragraphs to show links and digressions.

Table 23

Discourse structure in "*manab kalyane bigyan shikhyar abadan*"

Paragraph no.	Topic	Linked to the previous paragraph	Digressions in the paragraph
1	Evidence of science everywhere	-----	yes
2	Contributions of		

	modern science	no	no
3	Inventions of science	no	no
4	Medical science	no	no
5	Atomic power	no	no
6	Many-faceted contributions of science	no*	no
7	Victory over nature	no	no
8	Contributions of science to the well-being of humans	no	no

The essay is about the victory of science. Table 23 shows that there are no rhetorical or overt links between the paragraphs. The paragraphs are discrete, written under different subheadings. The first paragraph, Introduction, is about how science has helped people to develop. The second paragraph is about modern science--how science has come with new force from the beginning of the 19th century. The third paragraph is about the wonderful inventions of science--steam engine, railway, electricity, telephone, radio, television, etc. The fourth paragraph is about medical science-- inventions of X-Ray, radium, penicillin, etc. The next, fifth, paragraph is about the atomic power.

Thus far (till line 64) we see how different branches of science have helped and developed us with new inventions. These are independent paragraphs which do not have links with each other. Then we see a subheading about the multi-faceted contributions of science, the first paragraph (lines 65-77) of which is nothing but mostly repetitions of what has been said earlier about, radio,

television, etc. Then we have a paragraph about airplanes and space exploration. If this paragraph on the exploration of space came after the paragraph on the atomic power, an order could be maintained. However, the paragraph (lines 65-77) that repeats old information can be considered a digression. There are no other digressions between paragraphs in this essay. However there is a digression within the first paragraph. The first sentence of the first paragraph is about the evidence of science everywhere. The next three sentences are also about how science rules the world, which is connected to the last, sixth, sentence of the paragraph--about how science has helped human beings to develop. However, the fifth sentence (lines 4-5), which starts with *kintu* (but) is a sudden intrusion into the paragraph because it is about well-being and destruction, which logically cannot belong here because throughout the paragraph the author shows how humans have subdued nature with the help of science. So the statement that science is not for the destruction of human beings, and starting it with a but is uncalled for. The author has given us no reason for that up to this point. That is why this is a digression.

Other paragraphs do not contain digressions in them.

The last paragraph is a conclusion that says why we as human beings are indebted to science. In this paragraph we find statements similar to those in the first paragraph. For example, here the author says that man has conquered the world with the help of science (line 95), which is similar to the statement that people have subdued nature with the help of science (line 3). So we see that the essay in the end tries to justify what it has claimed at the beginning. And this

is what the text tries to prove through different examples. The conclusion is not a summation of the content of the essay, but a restatement of the introduction. For that reason we can say that the essay has basically a linear order of arrangement which is broken by digressions, and the conclusion reflects the introduction.

In sum, the essay contains 36 NPs, 2 pronouns, 1 ellipsis, and 1 conjunctive participles. As far as the paragraph arrangement is concerned, there are 8 paragraphs, with no rhetorical links between them. However, there are 6 thematic links between them. There are also one digression between and one digression within them.

Text 3: *jiban o sahitya*
Life and Literature
(Appears in Appendix C, p. 363)

This essay is written in *sadhu bhasha* (formal language). We understand it from the form of the inflected morpheme of the verb (e.g., *gariya othé*, grow). Also, from the form of the pronoun *tahar* (his). There are 830 words in the text. The frequencies of occurrence of the predominant cohesive devices are given in Table 24 below, followed by an analysis of the features.

Table 24

Predominant features in *"jiban o sahitya"*

Cohesive devices	Number	Per 100 words
NPs	33	3.97
pronouns	1.0	.12
ellipsis	4.0	.48
conjunctive participles	1.0	.12

Total number of words: 830

Reference:

The instances of noun phrases (NPs) and pronouns considered here are in referential relationship with the main discourse entity, *sahitya* (literature). The NP occurs 33 times, including the objective and possessive cases. For example: *sahitya* (literature) in line 14 is in the nominative case, while *sahityer* (of literature) in line 23 is in the possessive case. *sahityaké* in line 62 is in instance of the objective case.

There are no synonyms in this essay.

There is just one instance of occurrence of pronouns. For example: *tahaké* (it) in line 21 refers to the NP *kabya sahitya* (poetic literature) in line 20.

Ellipsis:

There are five instances of ellipsis in the text. These ellipses occur after commas, adjectives, and conjunctive participles. For

example: *sahitya takhan shudhu jibaner parichoy bahan kare na, Ø jibaner niyamako hoiya thaké* (Literature then not only reveals life, Ø also becomes the guide of life) (lines 52-53). In the above example, the omission of the pronoun *taha* (it) after the comma between the clause boundaries is an instance of an ellipsis. We also see ellipses after the adjectives "Realistic" and "Idealistic" (in line 65), where the NPs have been omitted. The ellipsis after the conjunctive participle occurs in the following sentence: *je sahitye ei chirantan manusher rup phutiya uthé tahai mahat sahityer marjada lav karé ebong sahityer itihashé taha classic abhihita hoiya Ø amar hoiya biraj karé* (The literature in which this time-honored humanity is reflected acquires the prestige of great literature, and that is called classic in the history of literature and becomes immortal) (lines 37-39). In this example, the omission of *taha* (it) after the conjunctive participle *abhihita hoiya* (which has been translated as <u>is called</u> . . . <u>and</u>) is an instance of ellipsis.

Lexical and Other Features:

There is one instance of conjunctive participles, which I have explained under "Ellipsis."

There is one instance of reduplication. For example: *pad-e pad-e* (foot-at foot-at) (line 21), which has been translated as "at every step." This has been used as an intensifier.

There are a few instances of hyponymy. For example: *Ramayan, Mahabharat,* <u>Iliad</u>, <u>Odyssey</u>, Realistic literature, Idealistic literature, poetry are all hyponyms of *sahitya* (literature).

Paragraph   Structure:

There are 8 paragraphs in the essay. Table 25 below gives a summary of individual paragraphs, the links between them, and the digressions they contain. The table is followed by an analysis of the arrangement of the essay and some of the paragraphs to show links and digressions.

Table 25

Discourse structure in *"jiban o sahitya"*

Paragraph no.	Topic	Linked to the previous paragraph	Digressions in the paragraphs
1	Literature--a reflection of life	-----	no
2	Literature is not a copy of real life	yes	no
3	Difference between the truth in literature and that in real life	yes	no
4	Classic literature	yes	no
5	Life and literature are complementary	no*	no
6	Types of literature	no	no
7	Elements of literature	yes	no
8	Contents of literature	no	no

This essay is about the relation of life to literature. Table 25 shows us that there are many overt connections between paragraphs, which means we can know from one paragraph what the next paragraph is going to deal with or what the previous paragraph has dealt with. For example, the first paragraph tells us about what constitutes literature--social elements. And that is why, the author argues, literature is bound to reflect life. The second paragraph says that although literature reflects life, it is not a copy of real life. The artist adds his or her imagination to it. This paragraph is rhetorically connected to the first. The third paragraph gives a few examples of how the truth in literature is not the same as the truth in reality. The next paragraph, fourth, follows from the third. It shows how great literature reflects humanity and surpasses national and cultural borders.

The fifth paragraph, however, is a digression. Here the author gives an explanation (lines 55-56) of why he has said in the first paragraph (line 8) that life and literature are complementary. And in the rest of the paragraph he gives examples of that. This paragraph actually returns to the elements of life that constitute literature, and that's why it can be considered a digression. It is neither rhetorically nor thematically connected to the fourth paragraph. It goes back to the first paragraph, and tries to justify the point the author has made in the second part of that paragraph.

There are no other digressions between paragraphs. We do not also see any digressions within paragraphs.

The last paragraph, which is not overtly but thematically linked to the previous paragraph, tries to make a point about how

"art for art's sake" is not valid nowadays (except in some circles), and "literature for life" is the main slogan. This is because, the author explains, the lives of artists and the lives of ordinary people have become one; and the everyday problems and needs of ordinary people have become the ingredients of literature. This is similar to what the author has said in the first paragraph--literature reflects life. So we see that the conclusion of the essay reflects the introduction.

From the above discussion it is clear, I hope, that the individual paragraphs do not contain any digressions. The individual paragraphs are well-knit. One sentence follows another in a reasonable way.

So in the end we can say that the essay has a linear arrangement with a digression in the fifth paragraph, and the conclusion reflects the introduction.

In sum, the essay contains 33 NPs, 1 pronoun, 4 ellipses, and 1 conjunctive participle. As far as the paragraph arrangement is concerened, there are 8 paragraphs in total, with 4 overt and 2 thematic links between them. There is also one digression between them, but no digression within any paragraph.

Summary:

In the three Bengali essays I have considered, we find a total number of 2253 words. The number of occurrences of the main cohesive features are given in Table 26 below.

Table 26

Predominant features in the three Bengali texts

Cohesive devices	Number	Per 100 words
NPs	103	4.57
pronouns	6.0	.27
ellipsis	10.0	.40
conjunctive participles	5.0	.20

Total number of words: 2253

We have not seen instances of lexical collocation but have seen hyponymy. One of the essays is written in *kathya bhasha* (informal language), while the other two are written in *sadhu bhasha* (formal language).

As far as the arrangement of these essays are concerned, they have basically a linear order which is often broken by digressions between and within paragraphs. Five out of 26 paragraphs have overt links between them. There are two digressions within paragraphs and three between them. Every essay has an introduction and a conclusion, the latter reflecting the former. The introduction and the conclusion seem to bind the essay together.

Next I will consider the English translations of these Bengali texts, and see how the use of cohesive features in the translations differ from that in the original texts.

Group B: English Translation

Text 1: The Need for the Study of Science

(Appears in Appendix C, p. 376)

The essay contains 936 words. The number of occurrences of
the predominant cohesive features is shown in Table 27 below,
followed by an analysis of them.

Table 27

Predominant cohesive features in "The Need for the Study of Science"

Cohesive devices	Number	Per 100 words
NPs	34	3.63
pronouns	3.0	.30
ellipsis	3.0	.30

Total number of words: 936

References:

The instances of noun phrases (NPs) and pronouns considered
here are in referential relationship with the main discourse entity,
science. The NP occurs 40 times, including the possessive and
objective cases. For example, <u>science</u> in line 20 is in the nominative
case, while <u>science</u> in line 1 (which occurs in the phrase <u>age of</u>
<u>science</u>) is in the possessive case. <u>Science</u> in line 15 is in the objective
case.

There are no synonyms in this essay.

There are only three instances of pronouns in the text. For example: <u>it</u> (which occurs at the beginning of line 28) refers to the NP <u>science</u> in line 27. Another instance of the pronoun <u>it</u> occurs at the end of line 28, and it also refers to the same NP in line 27. A third instance of the pronoun occurs in line 49 in the clause <u>it must be used in our daily life</u>, where <u>it</u> refers to the NP <u>science</u> in line 48.

The number of NPs in the translations are the same as in the original Bengali texts. However, there is one pronoun more in the English translation than in the Bengali text because of the use of that pronoun in English (<u>it</u> in line 29) where the Bengali text has an ellipsis.

Ellipsis:

The number of ellipses (for the NPs and their pronouns) is 3, one less than that in the original Bengali text. All these ellipses occur at the beginning of clauses, after coordinating conjunctions or commas. For example: <u>And it uses the knowledge thus obtained in practical life and Ø removes human misery and diseases, Ø expands literature and science, Ø brings happiness and comfort to human life by producing different things</u> (lines 29-33). In this example, the pronouns have been omitted at three different places, shown by <u>Ø</u>, which are instances of ellipsis.

Lexical and Other Features:

The two conjunctive participles which occur in the Bengali text do not occur in the English translation, because such participial constructions are not allowed in English. They have been translated as <u>uses</u> . . . <u>and</u> (line 29) and <u>recognize</u> . . . <u>and</u> (lines 93-94).

Out of the four reduplications in Bengali, only one occurs in English: <u>again and again</u> (in lines 59-60). The others are lost in the translations because such expressions do not occur in English.

There are instances of hyponymy. For example: <u>engineering</u> and <u>agriculture</u> are both hyponyms of <u>science</u>.

Paragraph Structure:

The paragraph structure is the same as in the original Bengali text, because this is a translation.

In sum, this translation contains 34 NPs, 3 pronouns, and 3 ellipses. There are 10 paragraphs in total, with one overt and 7 thematic links between them. There are also one digression between paragraphs and one digression within them.

Text 2: Contributions of Science to the Well-being of Humans

(Appears in Appendix C, p. 380)

The essay contains 1032 words. A summary of the predominant cohesive features of the text is given in Table 28 below, which is followed by an analysis of them.

Table 28

Predominant cohesive features in "Contributions of Science to the Well-being of Humans"

Cohesive devices	Number	Per 100 words
NPs	36	3.5
pronouns	2.0	.2
ellipsis	1.0	.1

Total number of words: 1032

References:

The instances of noun phrases (NPs) and pronouns considered here are in referential relationship with the main discourse entity, science. The NP occurs 36 times, including the possessive case. For example: <u>science</u> in line 1 is in the nominative case, while <u>science</u> in line 6 is in the possessive case. The instance of the objective case in Bengali (which was in line 102) is lost in the English translation, because it has become a nominative (in line 102).

There are only two instances of pronouns in the text. For example: <u>it</u> in line 20 refers to the NP <u>science</u> in line 19; and <u>its</u> in line 21 refers to the same NP in line 19.

The numbers of NPs and pronouns are found to be the same in the Bengali text and its English translation.

Ellipsis:

There is one instance of ellipsis in the text, the same as in the original Bengali text. For example: the omission of the pronoun it in the sentence <u>But science is for the welfare of human beings, Ø not for their destruction</u> (lines 4-5). The omission of it after the comma, which is shown by <u>Ø</u>, is an instance of ellipsis.

Lexical and Other Features:

The conjunctive participle in the Bengali text (in line 19) is not found in the English translation, because it has been replaced by a participle (<u>utilizing</u>) and a coordinating conjunction (<u>and</u>) (line 25) in the translation.

The two instances of reduplication are lost in the English translation. An explanation for that was given in the analysis of the Bengali text.

The parallel constructions are the same as in the Bengali text (line 29 in the English translation).

We can see instances of hyponymy in the text. For example: <u>atomic power</u> and <u>medical science</u> are hyponyms of <u>science</u>.

Paragraph Structure:

The paragraph structure is the same as in the Bengali text, because this is a translation.

In sum, this translation contains 36 NPs, 2 pronouns, and 1 ellipsis. There are 8 paragraphs in total, with no rhetorical links between them. However, there are 6 thematic links between paragraphs. There are also one digression between and one digression within them.

Text 3: Life and Literature

(Appears in Appendix C, p. 385)

There are 1040 words in the essay. A summation of the predominant cohesive devices are shown in Table 29 below, followed by an analysis of them.

Table 29

Predominant cohesive features in "Life and Literature"

Cohesive devices	Number	Per 100 words
NPs	35	3.37
pronouns	4.0	.38
ellipsis	3.0	.29

Total number of words: 1040

References:

The instances of noun phrases (NPs) and pronouns considered here are in referential relationship with the main discourse entity, literature. The NP occurs 35 times, including the possessive case. For example: <u>literature</u> in line 12 is in the nominative case, while <u>literature</u> in line 7 (in the clause <u>The relation of literature to life is very close</u>) is in the possessive case. The objective case in the Bengali text (in line 62) is lost in the English translation, in which it has become possessive (line 65).

There are no synonyms in this text.

There are four instances of pronouns in the English translation, compared to just one in the Bengali text. For example: <u>it</u> in line 21 refers to the NP <u>poetic literature</u> in the same line. Similarly, <u>that</u> (as as demonstrative pronoun in line 40) refers to the NP <u>literature</u> in the same line.

The number of pronouns is more in the English translation compared to that in the Bengali text, because pronouns had to be inserted in the translation in place of ellipsis in Bengali in order to make the English text idiomatic. For example: <u>Literature then not only reveals life, it also becomes the guide of life</u> (lines 55-56). Here, the pronoun <u>it</u> does not exist in the Bengali text. It had to be supplied in the translation to make the sentence idiomatic. Thus the number of pronouns in the English translation is higher than that in the Bengali text.

Ellipsis:

There are three instances of ellipsis in the English translation, compared to five such instances in the Bengali text. These ellipses occur at the beginning of a clause after a coordinating conjunction and after adjectives. For example: <u>Literature in which this time-honored humanity is reflected acquires the prestige of great literature, and that is called classic in the history of literature and Ø becomes immortal</u> (lines 39-41). In this example, the omission of the pronoun after the second occurrence of the coordinating conjunction and, which is shown by <u>Ø</u>, is an instance of ellipsis. Other examples occur after "realistic" (line 66) and "idealistic" (line 67).

Lexical and Other Features:

There are no instances of conjunctive participles in the English translation because such participle do not occur in English. The conjunctive participle in Bengali has been translated as called . . . and (line 41), which I explained in my analysis of the Bengali text.

The instance of reduplication in Bengali--*pade pade*--is lost in the translation because it has been translated as "at every step" (line 21).

There are a few instances of hyponymy in the text. For example: *Ramayan*, *Mahabharat*, <u>Iliad</u>, <u>Odyssey</u>, Realistic literature, Idealistic literature are all hyponyms of <u>literature</u>.

Paragraph Structure:

The paragraph structure in the text is the same as in the Bengali original, because it is a translation of that.

In sum, this translation contains 35 NPs, 4 pronouns, and 3 ellipses. There are 8 paragraphs in total, with 4 overt and 2 thematic links between paragraphs. There is also one digression between paragraphs, but no digression within any paragraph.

Summary:

The total number of cohesive features in the three English translations are shown in Table 30 below, followed by a short discussion.

Table 30

Predominant cohesive features in the three English translations

Cohesive devices	Number	Per 100 words
NPs	103	3.4
pronouns	9.0	.3
ellipsis	7.0	.2

Total number of words: 3008

In the three English translations we see that out of 100 words there 3.4 NPs, .3 pronouns, and .2 ellipses. In the original Bengali texts we have seen 4.57 NPs, .27 pronouns, and .40 ellipses (see Table 26). This shows that the number of NPs and ellipses are higher

in the Bengali texts, while the number of pronouns are higher in the English translations. So comparing the original Bengali texts with their translations we can say that Bengali seems to favor ellipsis as a cohesive device more than English does, while English favors pronouns as a cohesive device more than Bengali does.

The conjunctive participles that occur in the Bengali texts are lost in the English translations, as are the reduplications (except one). The difference between *sadhu bhasha* (formal language) and *kathya bhasha* (informal language) that exists in Bengali is also lost in the English translations.

Group C: English Texts

Text 1: Two Cheers for Technology
(Appears in Appendix C, p. 389)

This essay by Stuart Chase first appeared in <u>The Saturday Review</u> on February 20, 1971. It has 2695 words. The frequencies of occurrence of the predominant features are summarized in Table 31 below, followed by an analysis of them.

Table 31

Predominant cohesive features in "Two Cheers for Technology"

Cohesive devices	Number	Per 100 words
NPs	28	1.00
pronouns	9.0	.30
ellipsis	7.0	.26

Total number of words: 2695

Reference:

The instances of noun phrases (NPs) and pronouns considered here are in referential relationship with the main discourse entity, technology. The NP occurs 28 times. For example: technology in line 9.

There is one example of synonyms (counted as an NP) in the text. For example: applied science is a synonym of technology.

There are 10 instances of pronouns in the text. For example: it in line 25 (in the objective case) refers to the NP technology in line 24; while its in line 25 (in the possessive case) refers to the same NP technology in line 24. It in line 111 (personal pronoun) refers to the NP in line 110. The relative pronoun which is found in line 88, which refers tot he NP technology in the same line.

Ellipsis:

There are 7 instances of ellipsis in the text. It occurs due to the omission of the NP or its pronoun after the coordinating conjunction

and or at the beginning of a sentence. For example: <u>Technology is now making it possible to mine the ocean and Ø is thus opening a vast treasure chest</u> (lines 272-273). Here, the omission of the pronoun <u>it</u> after the coordinating conjunction <u>and</u>, which is shown by <u>Ø</u>, is an instance of ellipsis. Similarly, the omission of the pronoun <u>it</u> before the preposition <u>for</u> in the construction <u>For manufacturing a jumbo jet</u>? (line 49) is an instance of ellipsis. An alternative construction would be <u>Is it for manufacturing a jumbo jet</u>? where the pronoun it would refer to the NP <u>technology</u> in the previous sentence <u>Technology for what</u>? (lines 48-49). But the omission of the pronoun in the example I have given (in line 49) is an instance of ellipsis.

Lexical and Other Features:

There are many instances of hyponymy. For example: <u>combustion engine</u>, <u>fusion power</u>, <u>electric power</u>, <u>railroads</u>, <u>airplanes</u>, <u>telephones</u>, <u>television</u>, <u>elevators</u>, <u>flush toilets</u>, <u>central heating</u>, <u>air conditioning</u> are all hyponys of <u>technology</u>.

Paragraph arrangement:

The essay has 35 paragraphs. Table 32 below gives a summary of the topics of individual paragraphs, the links between them, and the digressions they contain. The table is followed by an analysis of the arrangement of the essay and some of the paragraphs to show links and digressions.

Table 32

Discourse structure in "Two cheers for Technology"

Paragraph no.	Topic	Linked to the previous paragraph	Digressions in the paragraphs
1	Technology has caused troubles for us	-----	no
2	Technology has done irreparable damage	yes	no
3	Technology has changed the world	yes	no
4	Coming to terms with technology	yes	no
5	Products of technology	yes	no
6	Definitions	no	no
7	Human condition	yes	no
8	Definition of technology	no	no
9	Confusion about technology	no	no
10	Science	yes	no
11	Technology	no	no
12	Transformation of pure science into applied	no	no
13	Some modern technologies	no	no
14	Effects of technology	no	no
15	Balance of technology	no	no
16	Threats to mankind	no*	no
17	Nuclear weapons	no	no
18	Destruction of environment	no	no

19	Noise pollution	no	no
20	Workers fleeing to the city	no	no
21	Middle class moving out of the city	yes	no
22	Trade in weapons	no	no
23	Crimes	no*	no
24	Liabilities and assets	yes	no
25	Improvement of the human condition	yes	yes
26	Standard of living	yes	no
27	Dark spots	yes	no
28	Negligence of the old	no*	no
29	Shaky foundation	yes	no
30	Decreasing the consumption of raw materials	no	no
31	Perpetual yield	no	no
32	Fusion power	yes	no
33	Labor-saving devices	no	no
34	Exploitation of the ocean	no	no
35	Nothing can be gained following the prophets of doom	no	no

The essay is about the advantages and disadvantages of technology. Table 32 shows us that 13 of the 35 paragraphs are overtly (rhetorically) linked with each other. For example, between paragraphs 1 and 2 we see a rhetorical link. The first paragraph is

about a negative comment on technology by a theologian Jacques Ellul. The second paragraph is about another negative comment by the physicist Max Born. These two paragraphs are rhetorically connected by the first sentence of the second paragraph, "The Nobel Prize physicist Max Born comes close to agreeing with this view" (lines 13-14), meaning the view of Ellul.

Those paragraphs which are not rhetorically connected are sometimes thematically connected or arranged in order. For example, paragraphs 7 (lines 37-44) and 8 (45-51). In paragraph 7 we see the author giving a definition of "human condition." And in paragraph 8 he is giving a definition of "technology," which he said in paragraph 5 (lines 30-33) that he would do. And later in the essay he connects these two concepts. That's why paragraph 8 follows paragraph 7 in an orderly manner although they have no rhetorical link. They are discrete paragraphs, each dealing with an independent concept.

Digressions are found between paragraphs 15 (lines 110-115) and 16 (lines 116-133). In paragraph 15 the writer is telling us about the shifting balance of technology from area to area. However, in paragraph 16 we find him writing about the major threats to mankind. This is a digression because paragraph 16 does not follow from paragraph 15.

There is another digression between paragraphs 22 (lines 79-84) and 23 (85-91). In paragraph 22, the author writes about the weapon trade; while in paragraph 23 he talks about the crime rate. That's why these two paragraphs are not linked, neither rhetorically nor thematically.

A third digression we find between paragraphs 27 (lines 113-114) and 28 (lines 115-119). In paragraph 27 the author writes about two dark spots, but the dark spot he talks about in paragraph 28 is connected to technology. Here he talks about the negligence of the old people, which has nothing to do with technology. That's why, I think, it is a digression.

As far as digressions within a paragraph is concerned, we see a digression in paragraph 25 (lines 96-102). In this paragraph we see the author writing about better health care in high-energy societies. But in line 100 he moves from health care and nourishment to the percentage of people in college, and compares it to that of his own time. This seems to be a digression within the paragraph.

So, in the end, what we see is that in this essay some paragraphs are rhetorically linked, others thematically linked. But there are also digressions between paragraphs and within them. The essay has a linear order, we can say, but the order is broken by digressions.

In sum, the essay contains 28 NPs, 9 pronouns, and 7 ellipses. As far as the paragraph arragement is concerned, there are 35 paragraphs in total, with 13 overt and 18 thematic links between them. There are also 3 digressions between and one digression within them.

Text 2: Science, the Destroyer or Creator

(Appears in Appendix C, p. 401)

This essay by Jacob Bronowski first appeared in his book <u>The common sense of science</u> (1953). The essay has 4090 words. The frequencies of occurrence of the predominant grammatical cohesive devices are given in Table 33, followed by an analysis of them.

Table 33

Predominant cohesive features in "Science, the Destroyer or Creator"

Cohesive devices	Number	Per 100 words
NPs	5 5	1.30
pronouns	2 8	.68
ellipsis	4.0	.09

Total number of words: 4090

Reference:

The instances of noun phrases (NPs) and pronouns considered here are in referential relationship with the main discourse entity, <u>science</u>. The NP occurs 55 times. For example: <u>science</u> in line 41.

There are no synonyms in this essay.

There are 28 instances of pronouns. For example: <u>it</u> in line 60 (personal pronoun) refers to the NP <u>science</u> in the same line. <u>Its</u> in line 244 (possessive case) refers to the personal pronoun <u>it</u> in the same line. And <u>it</u> in line 242 (objective case) refers to the personal pronoun <u>it</u> in line 241.

Ellipsis:

There are four instances of ellipsis in the text. All these ellipses occur after the coordinating conjunction and. For example: I believe that science can create values: and Ø will create them precisely as literature does . . . (lines 347-349). In this example, the omission of the pronoun it after the coordinating conjunction and, which is shown by Ø, is an instance of ellipsis.

Lexical and Other Features:

There are examples of cohesion by associated relation. For example: science, scientific, scientist.

Paragraph Structure:

There are 23 paragraphs in this essay. Table 34 below gives a summary of the topics of individual paragraphs, the links between them, and the digressions they contain. The table is followed by an analysis of the arrangement of the essay and some of the paragraphs to show links and digressions.

Table 34

Discourse structure in "Science, the Destroyer or Creator"

Paragraph no.	Topic	Linked to the previous paragraph	Digressions in the paragraphs
1	Macabre stories about how the creator is overwhelmed by the created being	-----	no
2	Our fears	yes	yes
3	Adaptation to changes	yes	no
4	Science is not responsible for war	no	no
5	Science is not responsible for competition	yes	no
6	Causes of war	yes	no
7	Power of warmakers	yes	no
8	Surplus in the society	yes	no
9	Science has created war nerves and nerves of war	yes	no
10	Science and society are out of joint	yes	no
11	Treating the topic in paragraph 10 as a scientific question	yes	no
12	Cannot get rid of scientists	yes	no
13	Realistic attitude	yes	no
14	Try to understand science		

		yes	no
	and society	yes	no
15	Science shares the aims of our society	yes	no
16	Application of science	yes	no
17	Contribution of science	no	no
18	Idea of chance	yes	no
19	How society has lost touch with science	yes	no
20	Message of science	yes	no
21	Spiritual cleft	yes	no
22	Healing of the neurotic flaw	yes	no
23	Marks of science	yes	no

This essay is about the advantages and disadvantages of science. Table 34 shows that 20 out of 23 paragraphs in this essay are overtly (rhetorically) linked. For example, the first paragraph in section one is about the stories which portray how the creator is overwhelmed by the created being. The second paragraph is about how these stories have become the epitome of our fears, and we have adapted ourselves to the changes in nature, which is continued in the third paragraph. So we see that the paragraphs are well-knit.

One example of a paragraph which is not rhetorically connected to the previous one is paragraph 4 (lines 35-51). This paragraph talks about how everyone likes to blame others for his sense of defeat, which is indirectly mentioned toward the end of the previous paragraph (paragraph 3); so we see a thematic connection between the two paragraphs, although not a rhetorical one.

Another example of rhetorically missing connection we find between paragraphs 16 (lines 235-250) and 17 (lines 251-276). In paragraph 17 we can read about the comfort science has created for us, which does not rhetorically follow from the previous paragraph. However, this paragraph is connected to that one (paragraph 16) thematically, because toward the end of this paragraph we find the writer mentioning the ideas of science which he has already discussed in paragraph 16.

We do not see any digressions within any paragraph, except in the second (lines 11-25). It begins with how the macabre stories which the author has mentioned in the first paragraph have become the epitome of our fears, and then (from the second sentence) moves on to the invention of machines. Here, in the second sentence, I see a digression, because it is not well-connected with the first. The writer does not say in the first sentence our fear of what? If he mentioned it is our fear of machines or science, the second sentence would not seem to be a digression. But, as I have said before, this digression is not a foreign body thrust into the paragraph. The ideas are related but the move from one sentence to another is made without any transition. In fact, we see the writer coming back to the question of fear toward the end of the third paragraph--how we are afraid of our own shadow. So all the ideas are related. Thus we see that every paragraph is not well-knit, although the ideas in the paragraphs are related.

One peculiarity of this essay is that it is divided into sections. Let us see if all the seven sections are well connected.

The first section is a general introduction about the fear of science that exists in human beings. This section does not seem to be well linked with the second because of the lack of transition that exists between the other sections. For example, this section ends with the fear of people, and the second section begins with the sense of defeat. Of course, they are linked intuitively because the fear is a sense of defeat. But the rhetorical link, which exists between other sections is not there. For example, the second section ends with "two ways," which have been explained in the third section. And the third section ends with indictments of scientists, which the fourth section takes up. The fourth section ends with science and social habits, which the fifth section deals with. The fifth section deals with the ideas of science which the sixth section picks up. And the sixth section ends with the creativity of these scientific ideas, which the seventh section picks up.

Thus we see that all the sections are well-connected except the first two.

In the end we can say that the essay has a linear structure with few digressions between and within paragraphs.

In sum, this essay contains 55 NPs, 28 pronouns, and 4 ellipses. As far as the paragraph arrangement is concerned, there are 23 paragraphs in total, with 20 overt and 2 thematic links between them. There are no digressions between but one digression within them.

Text 3: Why Do We Read Fiction?

(Appears in Appendix C, p. 416)

This essay by Robert Penn Warren first appeared in <u>The Saturday Evening Post</u> on October 20, 1962. It has 4707 words. The number of occurrences of the predominant grammatical cohesive features is shown in Table 35 below, followed by an analysis of them.

Table 35

Predominant cohesive features in "Why Do We Read Fiction?"

Cohesive devices	Number	Per 100 words
NPs	56	1.19
pronouns	32	.68
ellipsis	4.0	.08

Total number of words: 4707

Reference:

The instances of noun phrases (NPs) and pronouns considered here are in referential relationship with the main discourse entity, fiction. The NP occurs 56 times, in nominative, objective, and possessive cases. For example, fiction in line 1 (in the nominative case).

There are no synonyms in this essay.

There are 32 instances of pronouns. For example: it, which occurs three times in line 2 (in the objective case) refers to the NP fiction in line 1. It in line 74 (personal pronoun) refers to the NP

fiction in line 73. And its in line 288 (possessive case) refers to the NP fiction in line 287. In line 17 we have an instance of a relative pronoun which, which refers to the NP fiction in the same line.

Ellipsis:

There are four instances of ellipsis. All of them occur after the coordinating conjunction <u>and</u>. For example: The fiction is a "telling" in which we as readers participate and Ø is, therefore, an image of the process by which experience is made manageable (lines 264-266). In this example, the omission of the pronoun it after and, which is shown by Ø, is an instance of ellipsis. Other instances occur in lines 98, 181, and 274.

Lexical and Other Features:

As far as lexical features are concerned, we see many examples of hyponymy. <u>Milesian Tales</u>, <u>Forever Amber</u>, <u>For Whom the Bell Tolls</u>, <u>Vanity Fair</u>, <u>Cather in the Rye</u>, <u>Light in August</u>, <u>An American Tragedy</u>, <u>Madame Bovary</u>, <u>War and Peace</u>, "The Killers," and <u>You Know Me, Al</u> are all hyponyms of <u>fiction</u>.

There are also examples of lexical collocation. For example: Fiction--story--novel--fantasy--daydream.

Paragraph Structure:

There are 39 paragraphs in the essay. Table 36 below gives a summary of the topics of individual paragraphs, the links between them, and the digressions they contain. The table is followed by an analysis of the arrangement of the essay and some of the paragraphs to show links and digressions.

Table 36

Discourse structure in "Why Do We Read Fiction?"

Paragraph no.	Topic	Linked to the previous paragraph	Digressions in the paragraphs
1	The reason for reading fiction	-----	no
2	What a story contains	yes	no
3	Fiction and life	yes	no
4	Our yearning for the problematic	yes	no
5	Suspense in fiction	yes	no
6	Escape by reading fiction	yes	no
7	Fiction-a daydream	yes	no
8	Fiction makes up for the defects of reality	yes	no
9	Fiction is not only flight from reality	yes	no
10	Fiction differs from ordinary daydream	yes	no

11	Fiction is role-taking	yes		no
12	Role-taking is a part of growth	yes		no
13	Role-taking develops human sympathy	yes		no
14	Role-taking leads to an awareness of others	yes		no
15	Fiction reenacts inner conflict	yes		no
16	Fiction gives an airing in our deprived selves	yes		no
17	Awareness of the complexity of self	yes		no
18	Knowledge coming as an imaginative enactment	yes		no
19	Sense of freedom	yes		no
20	Fictional image versus versus real life facts	yes		no
21	Intellectual manageability	yes		no
22	Fiction is movement toward the imaginatively knowable	yes		no
23	Prophetic fiction	yes		no
24	Prophesy of fiction	yes		no
25	Inner logic	yes		no
26	Moral freedom	yes		no
27	Conflict in stories	yes		no
28	Old values newly			

	experienced	yes		no
29	Sense of reconciliation	yes		no
30	Reconciliation with reality	yes		no
31	What fiction is not	yes		no
32	Fiction is an illusion of life	yes		no
33	Fiction created from real materials	yes		no
34	Human significance	yes		no
35	Style revealing author's view of the world	yes		no
36	Style representing author's stance	yes		no
37	Patterns as rhythm of life	yes		no
38	Shape of experience	yes		no
39	Difference between children and adults in the shaping of experience	yes		no

This essay is about the reason why we read fiction. Table 36 shows us that in this text all the paragraphs are overtly (rhetorically) connected. For example, the first paragraph begins with a question-- why we read fiction. It also gives the answer--because of our interest in a story. The second paragraph explains what a story is-- an image of life, a conflict. The third paragraph deals with that conflict in fiction, and our interest in it. Thus we find that the author moves from paragraph to paragraph giving us indication about what he is going to deal with in the next paragraph or how the paragraph

at hand is connected to the previous one. We do not find digressions of any sort either between paragraphs or within them. The paragraphs are both rhetorically and thematically connected. They are structured in an orderly pattern. That's why we can say that the essay is arranged in a linear order without digressions of any sort.

In sum, the essay contains 56 NPs, 32 pronouns, and 4 ellipses. As far as the paragraph arrangement is concerned, there are 39 paragraphs in total, with 38 overt links between them, which means all the paragraphs are rhetorically linked, without any digressions of any sort.

Summary:

The three English essays I have analyzed in this group contain a total number of 11492 words. A summary of the predominant grammatical cohesive features is given in Table 37 below.

Table 37

Predominant cohesive features in the three English texts

Cohesive features	Number	Per 100 words
NPs	139	1.20
pronouns	69	.60
ellipsis	15	.13

Total number of words: 11492

In these essays we have many examples of hyponymy and a few instances of lexical collocation. There are also synonyms or

words formed on the same root, which perform cohesive function by associated relationship.

All the essays have a linear order. Seventy-one out of 97 paragraphs have overt links between them. There are two digressions within paragraphs and three between them. All these digressions occur in one essay "Two Cheers for Technology," while the two other essays have no digressions of any sort.

Difference Between the Bengali and the English Texts

The total number of words in the three Bengali texts in this group is 2253. There are 103 NPs, 6 pronouns, 10 ellipses, and 5 conjunctive participles. The total number of words in the English translations of the Bengali texts are 3008. There are 103 NPs, 9 pronouns, and 7 ellipses. And the total number of words in the three English (original) texts is 11492. There are 139 NPs, 69 pronouns, and 15 ellipses. X^2 shows that there is a significant difference between the numbers of cohesive devices (NPs, pronouns, and ellipses) in Bengali and English (X^2=30.77, df=2, p<.05). Table 38 below gives a summation of NPs, pronouns, and ellipses per 100 words in each group.

Table 38

Comparison of the number of the predominant
cohesive features per100 words in the persuasive
essays in Bengali, English translation, and English

Cohesive devices	Bengali	Translation	English
NPs	4.57	3.42	1.20
pronouns	.27	.30	.60
ellipsis	.48	.20	.13

From the above figures we can see that Bengali uses more
referential expressions (NPs and pronouns) and ellipses than English
per 100 words. The number of NPs Bengali uses is almost four times
higher than that English uses, while the number of pronouns English
uses is a little more than double of that Bengali uses. The number of
ellipsis Bengali uses is more than three times that English uses. So it
seems that ellipses are more favored in Bengali while pronouns are
more favored in English.

If we compare the number of pronouns and ellipsis in the
original Bengali texts and their English translations we find that the
translations have more pronouns than the original Bengali texts (.30
compared to .27 in 100 words) while Bengali texts have more ellipses
than the English translations (.48 compared to .20 in 100 words) (see
Table 38). So we see that this corresponds to our findings in the
original English texts.

The high number of noun phrases in the Bengali texts show
that the Bengali texts are more centered around the main discourse

entity than the English texts, which we also saw in the case of biographies in group A.

The texts in the two languages differ in their formal schema (rhetorical organizational structure). The Bengali texts have a linear order in the middle with digressions between and within individual paragraphs. Five out of 26 (19%) paragraphs have overt links between them. There are two digressions within paragraphs and three between them. Furthermore, every Bengali text has an introduction and a conclusion, the latter reflecting the former, trying to bind all the parts of the essay together. The English texts are arranged in a linear order with little digressions between and within individual paragraphs. 71 out of 97 paragraphs (73%) have overt links between them. There are two digressions within paragraphs and three between them. X^2 result shows that there is a significant difference between Bengali and English in the use of overt links between paragraphs ($X^2=25.32$, df=1, p<.05). However, there are no significant differences in Bengali and English in the use of digressions between paragraphs ($X^2=3.13$, df=1, p>.05) or within paragraphs ($X^2=2.03$, df=1, p>.05). The analysis also shows that the Bengali paragraphs are often discrete, which means they are not rhetorically (or overtly) connected, while the English paragraphs are generally rhetorically connected.

Overall Differences between the Bengali and the English Texts

If we consider all the essays in the two genres I have analyzed in this study, we find more similarities between the Bengali and

English texts in the biographies (informative essays) (Text Type One). The biographies in both the languages follow a chronological order (year by year). Ten out of 45 (22%) of the Bengali paragraphs have overt links between them, while 11 out of 33 (33%) of the English paragraphs have such links between them. There is no significant difference between Bengali and English in this respect (X^2=1.21, df=1, p>.05). However, while the Bengali biographies start with an introduction about the protagonist (discourse entity), the English biographies start with his birth. In the conclusion of the Bengali biographies we see the introduction reflected or restated, while the English biographies conclude either with the death of the protagonist or his most recent activities. That is the main difference between the biographies in Bengali and English: while in Bengali the beginning and the ending are the same, in English they are different. English biographies begin with the birth and end with the death or some other conclusion that does not reflect the beginning. Otherwise the essays in both the languages follow an order. Bengali seems to bind the essay with the introduction and the conclusion, for which reason, I believe, scholars like Kachru (1982) and Pandharipande (1982) call such arrangement circular for Hindi and Marathi texts respectively. In the English essays the endings are different from the beginnings in the sense that they do not reflect the beginnings like the Bengali essays do. The conclusion is not a mirror reflection of the introduction in English biographies. That's why, I believe, Kaplan (1966) and others think that English essays have a linear arrangement.

In the arrangement of the persuasive essays (Text Type Two), Bengali seems to differ in many respects from English. Five out of 26 (19%) Bengali paragraphs have overt links between them, while 71 out of 97 (73%) of the English paragraphs have such links between them. There is a significant difference between Bengali and English in this respect (X^2=25.32, df=1, p<.05). Besides, Bengali essays conclude restating the introduction, while English essays conclude refuting the introductory statement through arguments and examples. While the Bengali essays seem to try to prove the introductory statements through arguments and examples, English essays try to disprove the introductory statements through arguments and illustrations. The analysis also shows that paragraphs in Bengali essays are often discrete, and do not have overt links between them, while those in English essays are mostly linked to each other rhetorically. From the overt connections we can understand how one paragraph follows the previous one or what the next paragraph will deal with. The digressions that occur between paragraphs and within them in the Bengali essays are generally due to the lack of transitions.

Now, if we look at the paragraph arragements between Bengali and English in both the genres together (all the six essays), we find that a total of 15 out of 71 Bengali paragraphs (21%) have overt links between them, while a total of 82 out of 130 English paragraphs (63%) have such links between them. The Bengali essays contain 9 digressions between paragraphs, while the English essays contain 4 such digressions. There are also 11 digressions within the Bengali paragraphs and 7 digressions within the English paragraphs. X^2 results show that there are significant differences between Bengali

and English in the use of over links (X^2=32.36, df=1, p<.05), digressions between paragraphs (X^2=7.00, df=1, p<.05), and digressions within paragraphs (X^2=5.75, df=1, p<.05). So we see that overall, there are significant differences between Bengali and English in the arrangement of paragraphs.

As far as the paragraph structure in individual genres in each language is concerned, we see a linear arrangement in both the genres in English. In the biographies, a chronological order is maintained; and in the persuasive essays, paragraphs are linked rhetorically (with a few exceptions). The difference between the arrangements of the biographies and the persuasive essays lies in the fact that only 11 out of 33 paragraphs (33%) in the biographies have overt links between them, while 71 out of 97 paragraphs (73%) in the persuasive essays have such links between them (which is a significant difference, because X^2=16.82, df=1, p<.05). This difference occurs, I believe, because a chronological order is maintained in the biographies. In contrast to the English, the Bengali biographies are opened and closed with an introduction and a conclusion, with a linear (chronological) order in the middle. The introduction reflects the conclusion. This is also true for the persuasive texts in Bengali. There is not much difference between the arrangements of the biographies and the persuasive essays in Bengali. Ten out of 45 paragraphs (22%) in the biographies have overt links between them, while 5 out of 26 paragraphs (19%) in the persuasive essays have such links between them (which is not significant, because X^2=.09, df=1, p>.05). This shows that the paragraphs in the Bengali texts are mostly discrete (except the essay on "Life and literature"). One

reason for this could be the subheadings. If such subheadings are supplied by the examination authorities (which was done, because the texts I have chosen were written on topics included in examination questions), it is hard to link them overtly. The writer has to write whatever he/she knows about a particular subheading, without thinking of the links between them. (And I believe the examination authorities also expect no links, because these essays were written by a former university professor, one of those who grade such essays.) That's why the paragraphs in the persuasive essays on science with subheading are more discrete than those in the essay without subheadings (on life and literature). But one thing is clear: the Bengali essays conclude restating the introduction. Thus in the arrangement of the paragraphs, Bengali follows the Sanskrit tradition of tying together of diverse threads (but not the pattern of *tarka*, which Marathi does), while English follows the Greek tradition of untying the knots (Wells, 1963).

If we look at the content schema (knowledge relative to the content domain of the text), we find interesting sociocultural facts. Take, for example, the texts on science. In the Bengali texts we find the writer stressing the point that the Bengalis should study science and Bangladesh should develop technology. We do not hear anything about the bad effects of science or the fear of science among people. But in the English texts we see a comparison of the good and bad effects of science. These texts are so culture specific that anyone could understand the difference between them only after the first reading, even if the names of countries were not mentioned in the texts.

The texts on literature are also very culture specific. In the Bengali texts, we find quotations from Tagore, while in the English texts we see examples from European and American literature. Unlike the texts on science and technology, however, there are some similarities between the English and Bengali texts on literature. Both the texts show us the relationship between fiction and reality.

Let us now compare the six Bengali texts with their translations and the six English texts. The Bengali texts have a total of 5188 words. There are 183 NPs, 154 pronouns, 80 ellipses, and 32 conjunctive participles. The translations have a total of 6581 words. There are 183 NPs, 219 pronouns, and 31 ellipses. The English texts have a total of 15399 words. There are 218 NPs, 254 pronouns, and 26 ellipses. X^2 shows that there is a significant difference between English and Bengali in the number of cohesive devices (NPs, pronouns, and ellipses) they use ($X^2=48.27$, df=2, p<.05). Table 39 gives a summation of the number of NPs, pronouns, and ellipses per 100 words in each language.

Table 39

Comparison of the number of the predominant cohesive features per 100 words in both the genres in Bengali, English translation, and English

Cohesive devices	Bengali	Translation	English
NPs	3.50	2.78	1.42
pronouns	2.97	3.30	1.64
ellipsis	1.54	.47	.17

The above table shows that Bengali uses more NPs, pronouns, and ellipses than English does per 100 words. The number of NPs is lower in English because the English essays use a good deal of hyponyms, breaking up the main discourse entity. For example, in "Two Cheers for Technology," we find paragraphs devoted to combustion engine, fusion power, nuclear weapons, which are the products of technology. We can also read about smog, selective cutting, perpetual yield, and people running away from fields to towns. These are culturally relevant facts which the author uses, and that's why the word technology is not used as much as science, for example, is used in Bengali. As I have mentioned before, Bangladesh has not experienced the blessings and curses of science and technology on the scale America has done. So the Bengali essays on science concentrate on the NP because the products and effects of science and technology have not affected the society. These essays have clear single discourse compared to the English essays on science and technology, which describe the effects in a far greater detail than the Bengali essays do. Even if the Bengali author were aware of the effects of science and technology, he would not write them because in that case he would not be able to communicate well with his audience. The Bengali audience probably knows nothing about smog, perpetual yield, fusion power, selective cutting, etc. That's why the Bengali author concentrates on the main discourse entity so that he and his readers can have a shared background knowledge. This is the reason why Bengali essays have more NPs than the English essays do. And because the Bengali essays have clear single discourse, there is a lack of switch reference in them. When this happens (I mean there is

a lack of switch reference), we expect more pronouns. So we are not surprised that the Bengali essays have more pronouns.

The number of ellipses in Bengali is higher than that in English because possessive pronouns are almost always ellipted in Bengali, which is not done in English.

Thus we see that the formal schema of a piece of discourse depends on its content schema. And the content schema of a text depends on the culture in which it is set. In other words, the formal schema of a discourse, its content schema, and the culture in which it is set are inextricably linked.

Now, if we compare the Bengali texts with their English translations, we can find that the number of pronouns in the translated version is higher than that in the original Bengali version (3.30 compared to 2.97), while the numbers of ellipses are higher for the Bengali texts than their English translations (1.54 compared to .47). This happens mainly because possessive pronouns are ellipted in Bengali, which is not done in English. So, naturally, Bengali will have more ellipses, while English will have more pronouns.

As far as the paragraph arrangements are concerned, 15 out 71 (21%) Bengali paragraphs have overt links between them. whereas 82 out of 130 (63%) English paragraphs have such links between them. This shows that English paragraphs use more clear transitions between them than Bengali paragraphs do. Bengali paragraphs are discrete, and are not linked by transitions.

There are 11 digressions within and 9 digressions between paragraphs in Bengali compared to 7 digressions within and 4

digressions between paragraphs in English. This shows that Bengali discourse tolerates digressions more than English discourse does.

Overall, we see that the structures of expository discourse in Bengali and in English are different in the sense that while English paragraphs are rhetorically linked by transitions, Bengali paragraphs are discrete. Bengali essays tolerate more digressions within and between paragraphs than English essays do. Of course, these digressions are not foreign bodies thrust into the discourse but are related to the subject matter. However, they are digressions because they either do not follow the sentence order or have no transitions.

CHAPTER 8

CONCLUSIONS AND IMPLICATIONS

8.1. Conclusions

The analyses in the previous chapter show that there are quite a few differences in the devices used in Bengali and English discourses. Ellipsis seems to be favored for anaphora in Bengali, while pronominalization is favored in English (if we consider the translations). Bengali allows subjectless sentences (low subject number compared to English), because the subject is either understood from the context or the inflection of the main verb indicates the subject. There are two reasons for ellipsis in Bengali: omission of the possessive pronoun and the use of conjunctive participle which makes the pronoun redundant after it. Overall, there is a significant difference between English and Bengali in their use of the predominant cohesive devices--NPs, pronouns, and ellipses (X^2=48.16, df=2, p<.05). There are also differences between Bengali and English discourses in the arrangement of paragraphs. Bengali paragraphs are mostly discrete while English paragraphs are mostly rhetorically linked to each other, especially in the persuasive essays, where 19% of the Bengali paragraphs have overt links between them compared to 73% of the English paragraphs with such links between

them. Bengali essays seem to have a linear order in the middle (which is broken by digressions between and within paragraphs), with an introduction and a conclusion, the latter reflecting the former. It seems that the introduction and the conclusion bind the essay together. The digressions in the Bengali essays occur primarily due to the lack of transitions. The English essays are generally arranged in a linear order, although digressions are found between and within paragraphs, which, as I have mentioned above, normally seem to have more rhetorical connections between them than Bengali paragraphs do. These connections occur due to the transitions that English authors use. However, there are some similarities between English and Bengali in the structures of the biographies. Both the languages follow a chronological order, and there is not much difference between the numbers of overt links the paragraphs have in them. 22% of the Bengali paragraphs have overt links, while 33% of the English paragraphs have such links between them. So there is a greater difference in the structures of the texts in the persuasive essays in these two languages. I want to make a point here, though, that the English essays I have chosen are not arranged the way the writing of expository text is taught in composition classes. We do not see any thesis statement toward the end of the first paragraph in these essays. We do not also see the restatement of the thesis in the conclusion. Nevertheless, differences between the structures of Bengali and English essays exist, less in the biographies and more in the persuasive essays. The Bengali essays may not follow the Sanskrit pattern of *tarka* in individual paragraphs, but they follow the Sanskrit tradition of arrangement of texts, where the conclusion

of the essay binds together diverse threads, reflecting the introduction. This order of arrangement we find in both the informative and persuasive texts. This tradition, I believe, has remained in Bengali without the knowledge of teachers, most of whom being Muslims, never read Sanskrit, which is not included in the school syllabus in Bangladesh. But the tradition has remained. It has been passed on from one generation of teachers to the next. What is expected of students by these teachers is both general and particular knowledge. That is why we find in the Bengali essays general information on the subject and also particular examples. In the case of Rabindranath, we see a picture of his whole life, from birth to death. And within this overview we find particular examples of his education and works.

From the biographies and also from the persuasive essays we can infer important sociocultural elements. From the large number of synonyms in the Bengali biographies we can understand that hero-worship is very strong in the Bengali culture compared to the Anglo-Saxon culture.

The essay on Justice Bradley shows us how we interpret a text depends on our world (cultural) knowledge. Some may consider him racist and sexist because of his anti-black, anti-woman stand. Others may consider him a good man who was the product of his time. Similarly, some (especially Muslims) may consider Sherebangla A. K. Fazlul Huq a great leader for demanding 33 percent the administrative positions in India be reserved for Muslims or proposing a homeland for them (proposal for Pakistan) while others (especially Hindus) may consider him a separatist and one of those

who were at the root of the division of India. Thus we see that our interpretation of a text depends on our world view.

The essays on science and technology give us important information about the cultures in which they are set. We need to have a knowledge of those cultures if we want to understand why those essays were written that way, I mean, why the contents differ. Bengali essays are set in a culture which is not technologically developed (low-energy culture). That's why we see throughout "The Need for the Study of Science" a reiteration that Bengalis should study science and develop themselves technologically if they want to be at par with the technologically developed world, whereas in the English essay "Two Cheers for Technology" we see the advantages and disadvantages of technological development. In this essay we can read about the enrichment of food, lengthening of human life, and other contributions of science in the American society, and at the same time air pollution, noise pollution, the threat of the atomic bomb, and the third World War. These we do not find in the Bengali essay because the Bengali society has not experienced either the advantages or the disadvantages of science on the scale that the U.S. has done. This cultural knowledge we need to have if we want to understand the content schema of the two essays, why they contain what they contain. And once we understand the content schema, we can also understand the formal schema, because, as we have seen in our discussions in the previous chapter, the formal schema of a text depends on its content schema (which in turn depends on the culture in which an essay is set).

The English translations are important in the fact that they can give us a good deal of information about the structure of Bengali, and thereby about the people. It is said that Bengalis speak very fast. That's true, but they speak fast not because they are industrious but because the structure of the language makes them do it. One evidence of this is found in participialization, which collapses two clauses and gives them a dynamic dimension. Another evidence we can find comparing the number of words in the Bengali texts and their translations. For example: in the Bengali biographies there are 2935 words, whereas the translations have 3573 words. In the persuasive essays, Bengali texts have 2253 words, whereas the translations have 3008 words. These differences occur because Bengali uses fewer function words than English does, and also a good deal of postpositions which are bound morphemes. That is why Bengalis speak fast. This cultural knowledge we can get from the English translations.

Thus a contrastive discourse analysis can not only help us comprehend the formal and the content schema of particular texts, but also give us knowledge about the linguistic and cultural traits of particular peoples.

The limitations of the study lie in the fact that my conclusions are based on a small number of texts. Although the English biographies I have chosen have been taken from different sources, it is possible that one could find biographies in English written differently from the ones I have analyzed. In that case the structure of the essay would be different. Besides, my own translation of the Bengali texts might have affected the study. Although I translated

the texts scholarly and honestly, some other translators might have translated them differently, in which case the number of words and/or cohesive features might be different from what I have in my translations.

8.2. Implications

From the contrastive study we see that there are certain categories in Bengali which are lacking in English. For example, participialization and reduplication. Participialization has the function of collapsing two clauses with the help of a conjunctive participle and thereby giving the text a dynamic dimension, which I have mentioned before. It also foregrounds information, which becomes "given," followed by the new information after the participle. Only one function of reduplication we have seen in the texts I have analyzed, and that is the function of an intensifier. Such reduplications have no equivalent in English (except in one case-- "again and again"--in our texts).

We have also seen that Bengali uses ellipses where English has pronouns. It is the possessive pronoun that is mostly ellipted in Bengali.

Thus we see from the contrastive study that there are categories which are language specific. By finding such categories through discourse analysis in various languages we can develop typologies of languages across cultures.

Such a study can also help to develop a theory of translation, because individual words are characteristics of particular languages.

For example, in one of our texts-- "Sherebangla A. K. Fazlul Huq"--we have come across a reduplication *sange sange*, which means "immediately" or "at the same time." However, *sange* means "with." One could not translate it as "with with." There are many occurrences of such examples in our texts, including participles and ellipsis. These are lexical problems which can be solved by a theory of translation.

From the structures of the essays we learn that texts are arranged differently in different cultures. The knowledge of how these texts are arranged can have implications for the foreign language learner, because such arrangements are institutionalized, which means they are taught in schools. As Bassetti (1990) notes, French students are taught textual style which is different from English patterns. They learn to write literary textual studies called explications de textes, and rely on school sponsored writing on a tripartite text structure of thesis-antithesis-synthesis. Similarly, Bengali students learn to write expository texts in schools, and they learn what they are taught. They are expected to show, as the two texts I have selected prove, general knowledge and also particular knowledge on a subject, which I have mentioned earlier. So when they write English texts, they will naturally follow the methods they have learned, and that may seems winding and redundant to an English teacher, who may doubt the intellectual capacity or logical ability of the student. That is why contrastive rhetoric is important. If the English teacher knows the differences between the ways English and Bengali expository texts are taught to be arranged in their native cultures, he/she can point out the differences to the ESL students, who can learn the new way of arranging their texts the

way they had learned to arrange texts in their native language. It is not a matter of logic, as I see it, but a matter of form. And anyone from any culture can learn it, if he/she is shown the differences. Contrastive rhetoric can point out such differences and help the English teacher to guide ESL students according to their needs. He/she can teach the expectations of the English reader. Once the students are aware of the audience, the same way native speakers in English composition classes learn to be aware of their audience, they will be able to communicate better.

If the differences are shown to the students, they will not take the blame on themselves and feel inferior or stupid for not being able to communicate effectively in the second language, but realize that the differences lie in the rhetorical traditions in the school systems of different societies. And that will encourage them to use new strategies of writing and enhance their learning of the second language.

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Appendix   A

List   of   Abbreviations

cont. = continuous (progressive)

dem. =demonstrative

1sg. =1st person singular noun

1poss. = 1st person possessive

fut. = future tense

obj. = objective case

par. = particle

part. = participle

pl. = plural number

pr. = present tense

2sg. = 2nd person singular noun

3sg. = 3rd person singular noun

Appendix   B

Biographies

Group A: Bengali

Text 1: Rabindranath Thakur
Rabindranath Tagore

1   ***bhumika:*** *juge juge je sakal manishi janmagrahan kariya*
Introduction: age-in age-in those wise men birth doing

bangali jatir mukhojjal kariachen tahader madhye
Bengali nation's face-brighten did them   among

rabindranath thakur anyatama. tini shudhu banglar
Rabindranath Tagore one   He only Bengal's

non, bishyeo ekjan kaljoyi kabi. ki kabya, ki chotogalpa,
not world-in one immortal poet What poetry what story

5   *ki prabandha, ki bhashatatya, ki sangit, bangalsahityer*
what essay   what linguistics what music Bengali lierature's

sarbabibhage tini tahar jadukari sparsha bulaiya uhar
all branches-in he his   magical   touch   giving   its

oisharja-bhandar paripurna kariyachen. bastuta, rabindranath
treasure-box   full   did   In fact Rabindranath

jeno ekai ekti jug,   *tai*   *tahar afuranta dane*

as if   alone one age that's why his unlimited gift-in

bangladesh o bangali jati samridha haiyache; bangali
Bangladesh and Bengali nation wealthy became Bengali

10   *jati jagater   buke   sradhar   patra hoiyache. aar*
nation world's breast-at respect-of object became And

bishesh anader katha je, aajker   swadhin o sarbabhouma
particular happy word that today's independent and sovereign

bangladeshe je sangitit jatiya sangiter marjada laav kariyache
Bangladeshe-in that song national song prestige gain did

tahar srashta ei kaljoyi mahakabi.
its creator   this   immortal great poet

janma o bangsha porichay: *ranibdranath thakur aadi*
Birth and family introduction   Rabindranath Tagore aadi

15   *brahma samajer prathishthata dharmapran maharsi*
Brahma society's founder   religious-minded sage

debendranath thkurer kanishtha putra. tini 1268
Debendranath Tagore's youngest son   He 1268

bangabder 25she baishakh (1861) kalikatar mahanagarite

Bengali year 25th Baishakh (1861) Calcutta's metropolis-in

janmagrahan karen. tahar pitamaha prince darakanath thakur
born   did   His grandfather Prince Darakanath Tagore

kalikatar tadanintan sambhranta byaktider agraganya chilen.
Calcutta's then   aristocratic persons   leading   was

20   **balyajoban o shikhya:** *char batsar bayashe*
        Childhood and education Four year   age-in

rabindranather shikhya arambha hoi. pancham barsha
Rabindranath's education begin is   Five   year

bayashei tini shur kariya mahabharat pat kariya srotibargake
age-in   he   melody doing   Mahabharat read doing listeners

chamatkrita kariten. ati shoihsabei tahar shutikhna budhi o
surprise did   Very childhood his sharp intelligence and

medha shaktir parichay paoa jai. ashtam barsha
brain power introduction find go Eight year

25 *bayahkramakale tini kalikata nomal schoole prabishta hon.*
    age-in   he Calcutta Normal school-in sit   is

normal schoole adhayankale nabam barsha bayaska balak

Normal school-in study-time nine   year   aged   boy

rabindranath kabita rachana kariya shikhakmandalike
Rabindranath poem compose doing   teachers

chamatkrita kariachilen, tahar shikhakgano kabita rachanai
surprise   did   his   teachers-too poem write-in

tahake utshahita kariten.
him   encourage did

30   *normal schoole pat samapan kariya rabindranath pitar*
           Normal school-in study finish doing Rabindranath father

sahit bolpure gaman karen ebong tatha haite dalhousi
with Bolpur go   do   and   there from Dalhousie

pahare giya pitrisakashe sanskrit byakaran o jotish-shashtra
Hills going   father-with   Sanskrit grammar and astronomy

shikhya karite prabrita hon. shorosh barsha bayashe tini
learn   do-to   begin   is   Sixteen year age-in   he

madhyam agraja satyandranath thakurer karmasthal
middle   elder   Satyandranath Tagore's   workplace

35   *ahmedabad gaman karen. ei samay tini bhratar pustakagare*

Ahmedabad   go   do   This time-in he brother's library-in

basiya abhinibesh sahakare ingrezi kabita adhayan karen
sitting   dictionary   help-with English poetry read   do

ebong alpakaler madhyei ingrezi bhashai sabishesh
and   little time-in inside   English   language-in extensive

butpatti laav karen. atahpar rabindranath inglande gaman
proficiency gain do   Then   Rabindranath England-to go

kariya tathakar university college lord morlir ingrezi
doing   there   University College Lord Morley's English

40 *sahitya bibhage jogdan karen ebong kayek batsarer*
   Literature faculty join   do   and   few   year's

madhyei pashchatya sahitye gyan laav karen. atahpar
inside   Western   literature knowledge gain do   Then

europer bibhinya desh bhraman karia shwadeshe
Europe's several   country travel doing homeland-to

pratyabartan karen. tahar "europe prabashir patra" ei
return   do   His "Europe expatriate's letter" this

samai rachita.

time-in   written

45   *sahitya charcha: europe haite pratyabartan kariya*
    Literature study   Europe from   return   doing

rabindranath bangla-sahityer anushilane jatnaban hon.
Rabindranath Bangali-literature-in study careful   is

alpadiner madye tahar prativar katha desher sarbatra
Few days-in inside his   talent's   word   contry's everywhere

chharaiya pare. ki upanash, ki giti kabita, ki uchchabhabapanna
spread   do   What novels what song poetry what philosophical

kabita, ki natak, ki samajik o rajnaitik prabandha   sarbabishoei
poetry what drama what social and political essays all-areas-in

50   *rabindranather ashcharja dakhyata prakash pai.*
Rabindranath's surprising ability   introduce   get

    tahar kabita o ganguli suruchipurna, uchcha bhabbenjak
    His   poetry and songs   refined   noble   ideas

o ridoisparshi. rabindranather romantic kabisatya kakhano
and heart-touching Rabindranath's romantic poetry never

bhababeger nishchal sthitir madhye thamia thake nai.

bhababeger   nishchal   sthitir   madhye   thamia   thake   nai.
emotional   silent   static   inside   stop   do   not

kabi   adarsha,   saundarja   o   bishudhya   premer   anusandhane
Poet ideal,   beautiful and pure   love's   search-in

55   *sab   samai   atripti   anubhab   kariyachilen.   kabi-maner   ei*
all   time   unsatisfaction   feel   did   Poet-heart's   this

atriptitei   tahake   ek   bhabbritya   haite   anya   bhabbitye
unsatisfaction   him   one   idea-circle   from   another   idea-circle

laiya   giyache.   rabindrakabyer   suchanaparbe   "sandhasangit,"
take   went   Rabindranath's   beginning   "Sandhasangit,"

"prabhat   sangit,"   "chhabi   o   gaan,"   "kari   o   komal"   ebong
"Prabhatsangit,"   "Chhabi o gaan,"   "Kari o komal"   and

"manashi"   kabya   rachita   haiyache.   bastuta,   iha   tahar
"Manashi"   poetry   write   was   In fact   it   his

60   *parikhya-nirikhyar   parba.*
test-test   period

kintu   parabarti   parbe   arthat   "sonar   tari"   o   "chitra"
But   next   period   means   "Sonar tari" and "Chitra"

write   age-in poet world's beauty

abagahan kariyachen ebong soundarjarash sambhoager
sing   did   and   beauty-juice enjoy

parichoy ei dui kabyer kabitay diyachen. bisheshata
introduction this two poems   gave   Particularly

65   *"chitrangada" kabbyanatye kabir nibir soundarja*
     "Chitrangada" poetry-play-in poet's deep beauty

upalabdhi prabalatar. prithibir prem, priti, bhalobasha,
realization greater   World's love   love   love

snehamamata sabkichutei kabir tiibra akarshan
affection   everywhere poet's deep attraction

lakhyaniya. Dharanir manusher janya tini sargake
evident   Earth's   people's for   tini   heaven

parjantya pariteg kariyachen.
even   leave did

70   *tarpar "kheya" kabbo haite kabir jibaner parabarti*
       Then "Kheya" poem   from poet's life's next

parba shuru hai. kabi dhire dhire rup o premer jagat

period begin is   Poet slowly slowly beauty and love world

haite adhyattaloaker dike jatra arambha karen. parabarti
from   spiritual-world toward travel begin do   Next

parba "gitanjali" o "gitimala" dara chinhita. adhyatta
period "Gitanjali" and "Gitimala" by marked Spiritual

sadhana o bhagabat premmayata ei kabitagulir madhye
study and godly love   this poems inside

75 *abhibekta haiyache. ei samaye tini dinhin daridrer*
express   did   This time-in he very poor

madhye bishyadebatake pratyakhya kariachen.
in   worldly-angel see   did

parabarti parbe balaka kabbya birachita. adhyattyajagat
Next   period-in Balaka Poetry written Spiritual-world

haite kabi firiya ashiya punaray manusher jaygan gahiya
from   poet returni coming again human victory-song singing

utiyachen; etatsange kabi jibaner gati o chhanda samparke
burst-out With-this poet life's speed and rhythm about

80 *abahita haiyachen. kabi hatath attashachetan haiya gahiya*

acquainted was   Poet   suddenly self-conscious being sing

uthiachen:
burst-out

> *ore   nabin,   ore   amar   kancha*
> O   young   o   my inexperienced

> *ore   sabuj,   ore   abujh*
> O green   o naive

> *adhmarader   gha   mere   tui   bancha.*
> half-dead   strike give you save

85   *shesh   parbe   likhiyachen,   "parishesh,"   "punashcha,"*
Last   period-in   wrote   "Parishesh,"   "Punashcha,"

"sanai,"   "nabajatak,"   "roagshajjay,"   "aroaggya,"   "janmadin,"
"Sanai,"   "Nabajatak,"   "Roagshajjay,"   "Aroaggya,"   "Janmadin,"

"sheshlekha"   ittyadi.   ei   kabbyagulir   madhye   kabir   mrittu-
"Sheshlekha" etc. These poems   in   poet's death-

chetana   spashta   haiyache.   rabindranather   kabi-manash   o
consciousness   clear became   Rabindranath's poet-soul and

kabbya   samparke   sangkhipta   parichay   deoya   gelo.   ebar

poetry   about   short   introduction give was   Now

90   *prasangantare jaoa jak.*
context-to   go   let

katha sahitta ba upannash rachanar khetreo tini
word literature or novel composition field   he

tullarupe krititter adhikari. pratham jibane rabindranath
comparatively credit owner First   life-in Rabindranath

bankimchandrer anusarane romansa kahini rachana kariachen
Bankimchandra's following   romace story   compose did

kintu pare tini samajik upannash rachana karen
but later   he   social   novel   compose   did

95   *ebong ekhetre tahar rachana-koushal shreshthatar. "Goara"*
and   this-field his composition-technique greatest "Goara"

tahar shreshtha upannash; goara'r par tini rachana karen
his greatest novel   Goara's after he compose did

"char adhay," "ghare baire," "joagajoag," "shesher kabita,"
"Char adhay," "Gare baire," "Joagajoag," "Shesher kabita,"

"malancha," "dui boan," "chaturanga" prabhriti upannash.

"Malancha," "Dui boan," "Chaturanga" etc. novels

ei upannashguli bangla sahittyer amulla sampad. upannash
These novels Bengali literature-in precious wealth Novels

100 *betita kabi kayek sata choatagalpa rachana kariyachen.*
besides poet some hundreds short stories write did

galpagulir bhashar chamatkaritta o barnanakjoushal
Stories-of language-of beauty and description-style

pashangshaniya.
praiseworthy

rabindranather nattabalir bishay-boichitra abhinaba.
Rabindranath's plays-of subjects-variety novel

tahar natakguli padhanata gitinattya, kabbyanattya,
His plays primarily melodrama, poetic-drama

105 *ritunattya, sangketik natak, samajik natak ebong*
seasonal-drama, symbolic-drama, social drama and

prahasan pradhan. "balmiki pratibha," "mayar khela"
comedy main "Balmiki pratibha," "Mayar khela,"

prabhriti gitinattya; "chitrangada," "natir puja," "chandalika"

etc. melodrama   "Chitrangada," "Natir puja," "Chandalika,"

prabhriti nrittanattya; "sheshbarshan," "basanta," "sraban
etc. dance-drama; "Sheshbarshan," "Basanta," "Sraban

dhara," :nataraj," "riturangashala" prabhriti ritunattya
dhara," "Nataraj," "Riturangashala" etc. seasonal-drama

110 *ebong "chirakumar sabha," "shesh rakhya" prabhriti prahasan*
     and "Chirakumar sabha," "Shesh rakhya" etc. comedy

rabindranather rachana boishishthe ujjal.
Rabindranath's composition characteristic-in bright

　　bangla sahitte rabindranathi rupak sangketdharmi natak
　　Bengali literature-in Rabindranath symbolic-sign drama

rachana karen. tahar sangketik nataker antarale je gura
composition do His   symbolic drama-of inside what deep

sattya lukkayita thake taha bangla sahitte sampurna
truth hidden is that Bengali literature-in totally

115 *nutan ebong abhinaba. jaha houk, rabindranather loakattar*
     new and novel   Anyhow, Rabindranath's extraordinary

kabi-pratibhar parichay paiya abasheshe pashchatta jagat

poet-talent's introduction get finally Western world

1913 khrishtabde tahar "gitanjali" kabbagranther jannyo
1913 A.D.　　　　his　"Gitanjali" poetry-book　　for

bishyabisruta "nobel prize" purashakrsarup pradan kariya
world-famous Nobel Prize presentation　　　give　　do

tahake sammanita karen.
him　　honor　　do

120　　*europe haite prattabartan kariya rabindranath america*
　　　　Europe from return　　　　doing Rabindranath America

gaman karen. sekhan haite bipul samman laav kariya
go　　do　　There　from a-lot respect gain doing

shadeshe prattabartan karile kalikata bishyabidhyalay
homeland　return　　doing Calcutta University

tahake "doctor of literature" upadhite bhushita karen.
him "Doctor of Literature"　title-with honor　do

1915 khrishtabde ingrez government tahake "knight"
1915 A.D.-in　　English government him "Knight"

125 *upadhite bhushita karen. 1940 khrishtabde oxford*

title-with honor do   1940 A.D.-in Oxford

bishyabidhyalay haite tahake "d-litt" upadhi pradan kara
University   from   him   "D. Lit" title   give   do

hai. 1941 saler 7i august 81 batsar bayashe kabi
is   1941 year-in 7th August 81 year age-in poet

paraloakgaman karen.
die   do

tahar abadan: *diina bangla sahityo aaj bishya-*
His contribution Poor Bengali literature today world-

130 *sahitter rajsabhay ashan paiyache. ihar mule rahiyache*
literature-of royal-court seat got   Its behind has

rabindranather   sahittik abadan. banir barputra
Rabindranath's literary contribution Bani's blessed-son

Rabindranath sara jiabn eknistha sadhanay lekhani chalana
Rabindranath all life single-minded study write   continue

kariya bangla bhasha o sahitter marjada baraiya diyachen.
doing Bengali language and literature-of prestige raise gave

tahar afuranta daner katha bakhyaman khudra prabandhe

His unlimited gift-of word small small essay

135 *baliya shesh jaibe na. shudhu ekti katha balile jathshsta haibe*
telling finish go not Only one word tell enough will

je, rabindranather abirbhab na ghatile bangla-sahitya
that, Rabindranath's appearance not happen Bengali-literature

aaj gourabmoy oitijjer adhikari haita na.
today proud hereditary-of claim be not

upasanghar: *rabindranather kabittashakti o prativa*
Conclusion Rabindranath's poetic-power and talent

sambandhe beshi kichu bala nishprayojan. bangla
about   much something tell unnecessary Bengali

140 *sahitter sakal bibhage tahar dan atulaniya.*
literature-of all branches-in his gift uncomparable

Rabindranath shudhu sahityasebak chilen na, tini chilen
Rabindranath only literature-server was not, hje was

bishyamanabatar sebak. karje, kathay o
world-humanity's server Work-in, speech-in and

bektittye rabindranather ekti shalinataboadh chila. tai

personality-in Rabindranath's one humility had   That's-why

jini ekbar tahar sannidhye ashiachen tini sarajiban kichutei
one once his in-touch   came   he all-life anyway

145 *kabike bhulite paren nai.* (Saklain, 1993, pp. 69-73)
poet   forget do not

Text 2:   Sherebangla Fazlul Huq

1   *ei upamahadesher prachinatam neta janab abul kashem*
         This subcontinent's oldest   leader Mr. Abul Kashem

         fazlul huq saheber mahaproyane samagra desh shoake
         Fazlul Huq Sahib's   death-at   whole   country morning-in

         mujjaman haichila. ei bektittyasampanna birat purush ei
         sink   was   This personality-full great man this

         desher ganamanaber atmar atmiya chilen.
         country's people's soul   relative   was

5   *janab fazlul huq 1873 saler 26she october bartaman*
         Mr. Fazlul Huq   1873 year's 26th October present

         piroajpur jelar antargata "chakhar" grame janmagrahan karen.
         Piroajpur district's belonging "chakhar" village-in born did

         tahar pita moulvi muhammad wajed ali chilen bhutapurba
         His father Moulvi Muhammad Wajed Ali was former

         barishaler khyatanama ainjibider anyatama. tini prathame
         Barisal's famous   lawyers   one-of   He first

         kalikata haikoarte oakalati armbha karen, pare barishale

Calcutta High-Court-in law-practice begin do, later Barishal-to

10 *ashiya sunam arjan o bipul artha uparjan karen. diirghakal tini*
coming good-name earn and much money earn do long-time he

barishaler sarkari ukiler padeo nijukta chilen.
Barisal's government lawyer's position-in employed was

tini bittaban pitar ekmatra putrasantan chilen. oisharjer
He rich father's only son was Wealth-of

kroare lalita-palita haileo biddyacharchay tahar ashesh anurag
lap-in brought-up being study his unlimited interest

chilo. grihei tahar arbi, farsi o urdu shikhyar suchana hoi. 14
had. Home-at his Arabic, Farsi and Urdu learning-of begin is 14

15 *batsar bayase tini barisal jela school haite pratham srenir britti*
year age-at he Barisal Jela School from first class's scholarship

o paaritoshiksaha prabeshika prikkhay uttirna han. atahpar
and reward-with secondary exam pass is Then

tini kalikata presidency college haite krititter sahit f. a.
he Calcutta Presidency College from excellence with F.A.

parikkhay uttirna han ebong pare rashayanshasta,

exam-in pass   is   and   then chemistry,

padarthabiddya o ganite anarssaha b. a. pash karen. 1895 sale
physics and math-in   honors-with B.A. pass do   1895 year-in

20   *tini ankashastre m. a. pash kariya adhunalupta barishal*
     he mathematics-in M.A. pass doing recently-disbanded Barisal

rajchandra colleger addhyapak pad prapta han o kalikata
Rajchandra College-in professor position get is and Calcutta

bishyabidyalayer ganitshastrer f. a. parikhkar parikkhak
University's Mathematics-of F.A. exam's examiner

nijukta han. tini bigyan bibhager chatra haiyao ingrezi bhasha
appointed is He science field-of student being English language

o sahitte agadh gyanlav karen. tini ingrezi
and literature-in unlimited knowledge gain do He English

25   *baktritay sahitya srishti kariten. bangla bhashayo tini*
     speech-in literature create did Bengali language-in-too he

abegmoyi baktrita dite pariten. etadbetita urdu o farsi
emotional speech give could Besides-this Urdu and Farsi

bhashayo anrgal baktrita dite pariten. tahar kanthashshar chilo

language-in-too fluent speech give could His voice   was

bajranadi, chittakarshak ebong tahar bhasha alangkare
thunderous, charming and his language adornment

samriddha.
wealthy

30   *ballyakal haitei kheladhular prati tahar attanta anurag*
Childhood from games   toward his very-much devotion

chilo. football o cricketer prati tahar sabishesh anurag chilo. tini
had   Football and cricket toward his particular interest had   He

dabakhela o santarane nitantoi patu chilen. nadipathe
chess and swimming-in very expert was   River-way

bhramankale dui duibar andhakar ratrite tahar noukadubi hoi.
traveling   two twice   dark   night-at his boat-sink is

tini santaran kariya nirapade kule uttirna han ebong sange
He swim   doing safely   bank-to reach is and with

35 *sange kayekjan jatrike baahu prasarita kariya tiire laiya asen.*
with some passengers arm stretch   doing   bank take come

m. a. pash kariyai tini uchcha paribare bibah karen. patni

M.A. pass doing he high family-in   marriage do   Wife

khurshid talat begum duiti kannya santan rakhiya
Khurshid Talat Begum two daughters children leaving

ihaloak tyag karen. tahar pratham kanyar bibah hoi apan
this-world leave do   His first daughter's marriage is own

bhagne deputy magistrate khan bahadur ujir alir sahit ebong
nephew Deputy Magistrate Khan Bahadur Ujir Ali's with and

40   *dwitiya kanyar bibah hoi ulaniyar jamidar putra fazlur*
second daughter's marriage is Ulaniya's zamindar son Fazlur

rahim choudhuri m. a.-er sahit. 1943 sale tini miirater ek
Rahim Choudhury M.A.'s with   1943 year-in he Miirat's one

mahilar sahit parinaysutre abaddha han. ei bibahe tahader ekti
woman with marriage   bond   is This marriage they one

putra santaner janma hoi.
son child's birth   is

     1897 sale tini b.l. parikkhay uttirna han. tini
1   897 year-in he B.L. exam-in pass is   He

45   *shwanamkhyata sir asutush mukhopadhayer sahakarirupe*

45 *shwanamkhyata sir asutush mukhopadhayer sahakarirupe*
famous   Sir Ashutosh Mukherjee's assistant-as

highcourte joagdan karen. sir ashutosh tahake attanta pritir
High-Court-at join do   Sir Ashutosh him   very   love's

chokhe dekhiten. tahar sahcharje tini tahar charitrer udarata o
eye-in saw   His contact-in tini his character's nobility and

tejashwita dara prabhabita han. sir ashutoshke bala haita "tiger
fearlessness by influence is   Sir Ashutosh   call was "Tiger

of bengal" aar uttarkale fazlul huq akkhya paiachilen "sher-e-
of Bengal" and later-time Fazlul Huq title got   "Sher-e-

50 *bangla."*
Bangla."

       tini barishale addhyapanakale "balak" name chotader ekti
       He Barisal-in teaching-time "Balak" titled youth-for one

patrika sampadana o prakash karen. anek kal pare tini kalikata
paper   edit   and publish do   Much time later he Calcutta

haite "nabajug" namak doinik patrika prakash karen. bidroahi
from "Nabajug" titled   daily paper   publish do Revolutionary

poet Kazi Nazrul Islam was its editor

55 *1906 khrishtabde tini ain byabsa parityag kariya deputy*
    1906 A.D.-in   he law business leave doing Deputy

magistrater pad grahan karen. sarkarer sahit
Magistrate's position accept do Goverment with

matanoikyahetu tini 1911 sale chakri istafa diya
opinion-difference-due-to he 1911 year-in job resign giving

punaray kalikata highcourte joagdan karen.
again Clacutta High-Court-in join do

   1913 sale tini sarbaprdtham dhaka bibhag haite bangiya
   1913 year-in he first-time Dacca division from Bengal

60 *byabasthapak parishader sadasya nirbachita han. tadabadhi*
Administrative Council's member appointed is After-that

bangalir priyatam janananeta "huq saheb" prati
Bengalis' most-favorite mass-leader "Huq Sahib" every

nirbachane bipul votadhikke joilav karen.
election-in large vote-difference win do

   1916 sale tini luchnow nagare league-congresser

1916 year-in he Lucknow city-in League-Congress's

jukta adhibeshane joagdan purbak ek prastab utthapan karen
united convention join   before one proposal present do

65   *je, bharater sakal byabasthapak parishade shatkara tetrishti*
     that, India's all Administrative Council-in percent thirty-three

ashan muslimgan lav karibe. ei prastab grihita haile iha
seats Muslims gain do   This proposal accepted being it

"luchnow chukti" name abhihita hoi. 1918 sale tini bharatiya
"Lucknow Agreement" titled known is 1918-year-in he Indian

congresser genral secretary nirbachita han. ei batsari tini nikhil
Congress's General Secretary appointed is This year-in he All

bharat muslim leaguero president pade brita han.
India Muslim League's-too President position nominated is

70   *congresser sectretary hisabe tini je report prastut karen ebong*
     Congress's secretary   as   he   what report prepare do and

1909 sale leaguer president hisabe je bhashan den, taha
1909 year-in League's president as what speech give, that

ihihasher prishthay sarnakkhare likhita thakibe. tini ubhay

history's page-in golden-letter-in written will-be He both

khetre british shashaner noirajjyajanak abasthar katha
times-in British administration's disappointing situation word

barnana karen. 1920 sale tini medinipur pradeshik congress
describe do 1920 year-in he Medinipur Provincial Congress

75   *adhibeshaner sabhapatir ashan alankrita karen ebong ek*
Convention's chairman's position grace do and one

ridhaygrahi o uddipanamoi bhashan paradan karen.
heart-felt and encouraging speech give do

    1924 sale dweita shashankale tini shikkhya-
    1924 year-in dual administration-time-in he education

mantri hisabe katipoi school-college sthapan kariya desher
minister as   a-few school college build   doing country's

shikhyar path sugam karen. Kalikata islamia college, lady
education-of road ease do   Calcutta Islamia College, Lady

80   *brabourn college, dhakar eden colleger chatrinibash tahari*
Brabourn College, Dacca-of Eden College-of girl-hall his

biddoatsahitar parichoi bahan kare.

education-interest proof carry do

1935 saler sadharan nirbachaner par huq saheb league-
1935 year-in general election-of after Huq Sahib League-

praja sammilita mantrisabha gathan karen. chhoi batsar kal
Praja coalition ministry   form   do   Six years time

abadhe uhar karjya chale. tadanintan banglar governor sir
unhindred that's work go   Then   Bengal's governor Sir

85 *herberter sange tahar nitigata matabhed ghatile 1943*
Herbert's with his principle-on disagreements happen 1943

sale pradhanmantrir pad parityag karen.
year-in prime-minister's position leave do

1935 sale tini kalikata corporationer councilorder
1935 year-in he Calcutta Corporation-of Councillors

vote mayor han. tini tathakar pratham muslim mayor.
vote-with mayor is He there first Muslim mayor

1940 sale lahore je nikhil bharat muslim leaguer
1940 year-in Lahore-in what All India Muslim League's

90 *adhibeshan hoi tahate tini pakistan prastaber bekkhya kariya*

convention is it-in he Pakistan proposal-of explain doing

jwalamayi baktrita den ebong uha pesh karen. punjaber
burning speech give and that present do Punjab's

musalmanerai tahake "sher-e-bangla" upadhi dane sammanita
Muslims   him   "Sher-e-Bangla" title giving honor

karen. tadabadhi ei namei tini suparichita.
do   After-that this name-in he well-known

1948 sale tini kalikata parityag kariya sthayibhabe
1948 year-in he Calcutta leave doing permanently

9 5 *dhakay basabash karite thaken ebong dhaka highcourte ain*
Dacca-in live   doing is   and Dacca High-Court-in law

b*yabashye byaprita han. 1952 sale tini tadanintan purba*
business-in enwrapped in 1952 year-in he then East

pakistaner advocate general pad prapta han. 1952 saler
Pakistan-of Advocate General posiotion get is 1952 year-in

nirbachaner purbe huq saheb "krishak-sramik dal" gathan
election-of before Huq Sahib "Krishi-Sramik Party" found

karen. tahar ei daler sange "awami league," "nejame islam"

do His this party's with "Awami League, "Nejame Islam"

100 *daler sangjoag sadhan kariya tini "juktafront" gathan karen*
Parties connection complete doing he "United Front" found do

ebong nirbachani sangrame abatirna han. ei nirbachane
and election struggle-in land is   This election-in

juktafronter nikat muislim league shoachaniyarupe parajita
United-Front near Muslim Leagiue badly   defeated

hoi. atahpar tahar adhinayakatte tadanintan purba pakistaner
is Then his   captaincy   then   East Pakistan-of

juktafront mantrisabha gathita hoi. kintu kayek saptah gata
United-Front ministry form is   But few weeks go

105 *haite na haite tahar mantrisabha batil haiya jai ebong edheshe*
be not be his   ministry   cancel is go and this-land-in

92 (ka) dhara prabartita hoi. ei dhara koydin par prattarita
92 (A) Section introduced is This Section few-days after lift

hoile punaray parlamentary sarkar pratishthita hoi. kintu tini
is again Parliamentary government found   is   But he

ei samay nabagathita mantrishabhay joagdane birata thaken.

this time-in newly-formed ministry-in join   refrain   is

parabartikale tini kendriya mantrisabhay swarashtra mantrir
Later   he central ministry-in   home   minister

110   *pad lav karen. tatpar shashantantra pranayaner par 1956*
position gain do Then constitution preparation-of after 1956

sale tini tadanintan purba pakistaner governor nijukta haiya
year-in he then East Pakistan-of governor appointed being

ukta pade 1958 sal parjanta samasin thaken.
that position 1958 year till   stay   is

1962 sale eureshiya roage akranta haiya tini dhaka
1962 year-in eureshia disease-by attack being he Dacca

medical college haspatale bharti han. chikitshai swasther
Medical College Hospital-in admitted is Treatment-by health-of

115   *kinchit unnati haileo pare abanati ghate. 1962 saler 27she*
little improve being later deteriorate happen1962 year-in 27th

april shukrabar madhyanhakale ei janapriya jananayaker
April Friday noon-time-at   this popular mass-leader's

jibanabsan ghate. sedin prabhate tini tandrachhanna abasthay

death		happen That-day morning-in he trance-in consition

monajat karen, "allah, aar kasta soite pari na, tomar nikat laiya
pray		do, "God, more pains tolerate do not, Your near take

cholo." samagra banglay shoak prakasher janya samudoi
go." Whole Bangal-in mourning express		for		all

120	*sarkari o besarkari bhabane jatiya pataka ardhanamita kara*
goverment and private buldings-in national flag half-mast do

hoi. pardin purbhanhe sare dashtar samay dhakar bahirastha
is Next-day morning half ten		time		Dacca's outer

krirabhumite (outer stadium) lakkhyadhik loaker samabeshe
Stadium-in				lakh-more people attendence

mahamanya netar janaja anushthan sampanna hoi ebong dhaka
great		leader's janaja meeting occur		is and Dacca

highcourter elakay tahar maradeha samahita hoi.
High-Court-of area-in his dead-body buried is

125		*tini chilen daridrer bandhab. tini bina fise nipirita*
		he was poor-of friend		He without fees oppressed

daridra makkeler makaddama kariya diten. emano haiache je,

daridra makkeler makaddama kariya diten. emano haiache je,
poor clients-of court-case doing did This-too was that,

tahake makaddamar sheshe dhar kariya mafashwal haite firite
him court-case-of end borrow doing court from return

haiyache. tini daridra chhatrader jathasaddhya sahajya kariten.
was He poor students great help did .

shuna giyache praojanbaodhe tini swiya patnir alankaro
Heard went need-if he own wife's jewelry

130 *bandhak rakhiya chilen. tini banglar pradhanmantrirupe*
pawn give did He Bengal's prime-minister-as

"mahamjan ain," "krishikhatak ain" prabhriti pranayane
"Mahanjan law," "Krishikhatak law" etc. establishing

hinipirita janaganer ashesh kallyan shadhan karen. "rinshalis
poor people unlimited good complete do "Rinshalishi

board" prithistha kariya tini banglar garib prajader ashesh
Board" establish doing he Begal's poor subjects unlimited

upakar karen. nyayer prtishthai chhila tahar ain byabasayer
help do Justic establish was his law business-of

only   aim

upamahadesher ei prachinatama netar bidyabuddhi,
Subcontinent-of this oldest   leader's   intelligence,

gyan o pragya je-koana desher jananetar gouraber
knowledge and wisdom any country's meass-leader's pride-of

samagri. manisha tahar netritter mulibhuta karan chhila na.
thing   Genius   his leadership-of main   reason was not

akasher mata udar ridoi chhila tahar janapriyatar mul hetu.
Sky-of   like generous heart was his popularity-of main reason

140 shishur mata naram chhila tahar antar. swabhabe, chinta-
Child's like soft   was his heart Character-in, thought-

bhabanai, chal-chalane tini chilen akapat. nijer swabhab
process-in, habits-in   he was candid   Own character

dharma haite tini kadapio bichchuta han nai. eijanyei a
religion from he never betray   is not   This-for this

desher matir manusher narir sahit aamrittu tahar nibir
country's earth-of people-of naval with immortal his deep

sangjoag   ghatiyachila. (Saklain, 1993, pp. 65-69)
connection   happened

Text 3: Hazrat Muhammad

1   *bhumika: juge juge prithibir manusher mon*
      Introduction: Age-in age-in world's man's hearts

      bhul-bhranti, agyata o kusangskare jakhan purna hoi, sanatan
      errors, ignorance and superstitions when filled are, eternal

      adarsha o satyasundar bhulia she jakhan paper kalimar
      ideal and truth   forgetting he when   sin's darkness's

      maddhe achhanna hoi, takhani ekjan mahapurush abirbhuta
      in   enveloped is, then   one   great-man appearing

5   *hoiya pathbhrashta manushke satyer pathe, neyer pathe*
      being mislead   man   truth-of path-in, justice-of path-in

      chalibar janya path nirdesh karen. marur dulal hazrat
      live-to for   path direct   do   Desert's son Hazrat

      muhammad emon ekjan mahapurush. tini arab jatir maddhe
      Muhammad such   a   great-man   He Arab nation's in

      emon ek samaye abirbhuta han, jakhan tahader jatiya adarsha
      such   a time-in appear   is   when   their national ideal

ekebare nashta hoiya giyachila. tai baliya tini shudhu araber
completely ruin being went   So saying   he only Arab's

10   *non, samagra prithibir manusher kachhe islamer adarsha*
not, whole world's   people's   to Islam's ideal

ebong mahima prachar kariyachilen, tahar purta sparshe
and glory preach did,   hispublic-work's touch

bishwa dhanya haiyache. samya, moitri, swadhinatar bani
world blessed was   Unity, friendship, freedom's message

bishwer dware bahan kariya musalman tahar priya nabir
world's door-at carry doing Muslim his dear prophet's

jibansadhanake sarthak kariya tuliyache. tini satya drashta
lifework   successful doing raised   He truth seeing

15   *mahamanabi shudhu non, tini adarsha karmabiir. jagater*
great-prophet only not, he ideal   work-hero   World's

itihashe tini atulania o aprtidwandwi.
history-in he unequaled and unique

hazrater abirbhabkale araber abastha: *hazrat*
Hazrat's appearance-time-at Arab's situation: Hazrat

Muhammad's appearance-time-at Arab's all-over anarchy

bisringkhala o agyanata birajman chilo. arabera asangkha
disorder and ignorance exist was   Arabs   innumerable

20   *goatre bibhakta chilao. goatre goatre raktakkhayi sangram*
     tribe-in divided were Tribe-in tribe-in bloody fights

sarbada lagiya thakita. samaje narir sthan chilo ati nimne.
always   exist were Society-in woman's position was very low

asthabar sampttir ney araber narira hastantarita haita, purush
Movable goods   like Arab's women hands-change were, man

o narir maddhe koana pabitra bandhan chilo na. bebhichar,
and woman in   any   holy   connection was not Adultery,

madyapaan, juya khela, dashyubritti, narahatya prabhriti
drinking,   gambling,   robbery,   homicide etc.

25   *amanushik achar-anushthani arabder maddhe prachalita chilo.*
     inhuman   habits   Arab's in   prevalent were

ekeshwarbader adi upashanar griha kaabay 360ti deb-
Monotheistic's original worship-of house Kaaba-in 360the god-

debir murti chilo. pratyek goatreri ek ba ekadhik murti o

goddess's statues were Every tribe one or more statue and

debi nirdishta chilo. tahara chandra, surja, nakhyatridiro puja
goddess reserve was They moon, sun, stars-also worship

karita. tahara parakal bishyash karita na.
did They after-life believe did not

30   *janma o bangsha parichoi: arab desher makka*
       Birth and family introeduction: Arab country's Mecca

nagarite 570 khrishtabde maru dulal hazrat muhammad
city-in 570 A.D.-in desert son Hazrat Muhammad

kuraish bangshe janmagrahan karen. tahar purba purush
Kuraish family-in birth do His fore-father

hazrat ibrahim. hazrater pitar naam abdullah, matar
Hazrat Abraham Hazrat's father's name Abdullah, mother's

naam amena khatun. hazrater janmer choi maash purbe tahar
name Amena Khatun Hazrat's birth's six month before his

35 *pita paraloak gaman karen and janmer choi batsar par tahar*
father next-world go do and birth's six year's after his

matar mrittu hoi. prathame briddha pitamaha abdul muttaliber

mother's death is First   old   grandfather Abdul Muttalib's

snehachayay o tahar mrittur pare prittibya abutaliber jatne
affection-in and his death's after uncle Abutalib's affection-in

tini lalita-palita han.
he brought   is

balyajiban: *dukkhyer bhitar diya hazrater balyajiban*
Childhhod: Poverty-in   in   through Hazrat's childhood

40 *atibahita hoi. janmer purbe pita o janmer pare mata*
pass   is Birth's before father and birth's afer mother

mrittumukhe patita han. kajei tini balyakal haitei matapitar
death   fall are Therefore he childhood from parents'

sneha-jatna haite banchita haiyachilen. alpa bayash haitei
affection   from betrayed was   Early age   from

hazratke kathoar parisram karite haiyache. tahar pitribya
Hazrat hard   labor   do   was   His uncle

abutalib banijya kariten, kintu tahar abastha sachchal chilo na,
Abutalib business did, but   his situation affluent was not,

45 *fale hazrat tahake byabsa karje sahajya kariten. tini nije*

result-in Hazrat him business work-in help did   He himself

balyakale dukhya paiya manush haiyachilen baliyai
childhood-in sorrow getting man became   saying

parabartikale samagra manusher dukhya jathajathabhabe
later   whole   human's sorrow   appropriately

upalabdhi karite pariyachilen. balyakal haitei hazrat chintashil,
realize   do   did   Childhood from Hazrat thoughtful,

paroapkari o satyabadi chilen. tahar satyabaditar janya loake
benevolent and truthful was   His   truthfulness for people

50   *tahake "al-amin" ba "bishwashi" baliya upadhi pradan*
him   "Al-Amin" or "Truthful" saying title give

kariyachila.
did

       darparigraha: *hazrater bayash jakhan 25 batsar, takhan*
       Marriage: Hazrat's age   when   25 years, then

bibi khadija namni makkar ek dhanabati mahilar pratinidhi
Bibi Khadija called Mecca's one rich   woman's representative

hisabe siriya prabhriti deshe banijye gaman karen. ei bidhaba

as   Syria etc.   country-to business-in go do   This widowed

55   *mahila hazrater gun o satyabaditay mugdha haiya*
woman Hazrat's qualities and truthfulness-in fascinated being

tahake bibaha karibar prastab dile hazrat tahake bibaha karen.
him marriage doing proposal give Hazrat her marry do

ei samay hazrater bayas chilo matra 25 batsar ebong hazrat
This time-in Hazrat's age was only 25 years and Hazrat

khadijar 40 bachhar.
Khadija's 40 years

nabuyat prapti: *balyakal haitei hazrat atishay*
Prophethood gotten: Childhood from Hazrat very

60   *chintashil chilen. bibaher par tini dharmachilntay adhikatar*
thoughful was   Marriage's after he religious-thought-in more

akrishta han. charidiker papachar o nastikata dur karai tahar
attracted is All-around's sins   and infidelity remove do his

chintar bishaybastu haiya parila. makkar adurabarti hera
thought's subject   become did Mecca's near   Hera

parbater nirjan guhay tini diirgha panera batsar kal

Mountain's secluded cave-in he long fifteen years time

bishwasrashtar dhyane nimagna thaken. 611 khristabde 40
world-creator's meditation-in engaged is   611 A.D.-in   40

65 *batsar bayase tini dhyanmagna abasthay swargiya dut*
year age-in   he   meditative   state-in heavenly messenger

jibrailer nikat haite oishi bani lav kariyachilen. eirupe pabitra
Gabriel's near from divine message gain did   Thus holy

koran sharif prithibite abatirna hoi.
Koran Sharif world-in came   is

dharma prachar: *nurbarti hazrat muhammad*
Religion Preaching: Light-prophet Hazrat Muhammad

allahtalar bani pracharer janya prerita haiyachilen. "toamra
Allah's message preach's for   sent   was   "You

70 *murti puja tyag kariya nirakar allahtalake sejda kara. la-ilaha*
statue worship leave doing invisible Allah worship do *La-ilaha*

illallahu muhammadur rasulullah--'ek allah bhinna aar koana
illallahu Muhammadur rasulullah-- 'One Allah except more any

upasya nai, muhammad allahar prerita purush.'" ei mahasatya

adorable not, Muhammad Allah's sent man.'" This great-truth

pracharer janya tahar upar simahin nirjatan chalite lagila.
preach's   for   his upon limitless oppression going was

kintu tini dukhya kashta o badha-bighner nikat koana nati
But he   sorrow   pain and hindrance-of near   any bow

75 *swikar karen nai. allahar upar sampurna bharasa kariya tini*
accept do not   Allah's on total   dependence doing he

samasta bipader madhye nirvikchitte daraiyachilen. tini
all   troubles-of in fearless-heart-wtih stood   He

balilen, 'kuraishgan jadi amar dan hate surja aar bam hate
said, "Kuraish   if   my   right hand-in sun and left hand-in

chandra aniya dey tabuo ami satya prachare birata haibo na.
moon   bringing give even-then I truth preaching stop will not

hoi satyer pratishtha karibo, na hoi pran dibo." ei chilo hazrater
Be truth found do-will, not be life give-will." This was Hazrat's

80 *sankalpa.*
promise

hizrat: hazrater nutan dharma pracharer fale o

Hagira: Hazrat's new religion preaching result-in and

murti pujar birudhitar darun makkay kuraishgan tahar upar
statue worship's opposition for Mecca-in Kuraish him on

khipta haiya uthila. tahara hazratke prane badh karibar sujoag
angry being raise They Hazrat soul-in kill doing opportunity

khujite lagila, hazrat takhan makkay abasthan kara nirapad
find-to began, Hazrat then Mecca-in stay   do   unsafe

85 *baliya mane karilen na. tini swiya sahachar hazrat abubakar*
saying think do   not He own companion Hazrat Abubakar

saha 622 khristabde madinay prasthan karen. madinar
with 622 A.D>-in Medina-to leave   do   Medina's

adhibashigan tahake sadare abhyarthana janiya grahan karilen.
citizens   him   affection-with welcome doing accept did

tathakar pray sakal loaki islame dikhyita haila. chaturdike
there almost all people Islam-in coverted were All-around

bishwashi o bhakta muslamander maddhe thakiya hazrat
believers and devout Muslims in   staying Hazrat

90 *dharma prachar o gathanmulak karja arambha karen.*

religion preaching and constructive work begin do

musalmander prarthanar janya madinay kacha iter gathuni
Muslims prayer for Medina-in clay brick's foundation

o khejur patar chauni diya masjid nirmita haila. ei masjide
and palm leaves' roof with mosque built was This mosque-in

basiya hazrat pratham muslim rajyer shashankarja sampanna
sitting Hazrat first Muslim kingdom's administration fulfill

kariten ebong ihake kendra kariyai islam jagat gariya uthila.
did and it centered doing Islam world grow raise

95   *makka bijay: 628 khrishtabder sheshbhage hazrat*
        Mecca conquest: 628 A.D.-of end-part-in Hazrat

makkay haj karite gaman karile kuraishganer sange
Mecca-in Haj doing go doing Kuraish with

"hodaibiya" namak sthane sandhi hoi. kintu tahara ei
"Hodaibiya" named place-at agreement is But they this

sandhisharta bhangga karile 630 khrishtabde hazrat dash
agreement-consition break doing 630 A.D.-in Hazrat ten

hazar mujahidsaha makka jayer janya agrasar hailen.

thousand Mujahid-with Mecca conquer-to for advance was

100 *makkar biir joadhyagan eke eke islam dharma grahan karay*
Mecca's valiant fighters one one Islam religion accept doing

kuraishgan takhan hinabal haiya pariyachila. hazratke badha
Kuraish then discourage being did Hazrat hinder

deoyar koana shaktii tahader chila na. hazrat tahar apurba
give-to any courage they had not Hazrat his unprecedented

dhoirja, durdarshita, bichakhanata o biswasher fale
patience, foresightedness, prudence and trust's result-in

bina raktapate makka joi karen. dale dale loak
without bloddshed Mecca conquer do Group-in group-in people

105 *islamer sushital chayay asray grahan karila. samagra arab*
Islam's amiable shade shelter take do Whole Arab

islamer bhatritta bandhane abaddha haila. 632 khrishabde
Islam's brotherhood connection bound was 632 A.D.-in

hazrat muhammad ihaloak tyag karen. mrittukale tahar bayas
Hazrat Muhammad this-world leave do Death-time-at his age

63 batsar haiyachila.

63 years   was

hazrater   charitra: *"hazrater   maddhe   toamra*
Hazrat's character: "Hazrat's   in   you

110 *(jibanjatrar   adarsher)   ekti   sundar   udahran   paibe."* pabitra
(livelihood's ideal's) one beautiful example get-will." Holy

koraner   ei   banir   maddhei   hazrater   charita   madhurjer
Koran's this message's in Hazrat's character sweetness

marmakatha   nihita   ache.   bishwastata,   nyaparayanata,
gist   hidden is   Trustworthiness, justice,

sahisnuta,   dhoirjashilata   o   satyapriyata   prabhriti   mahat
tolerance, patience and truthfulness etc. great

gunabali   tahar   charitrake   madhurjamandita   kariyache.   ei
qualities his   character beautiful   did   This

115 *satyer   prati   abichal   nishthai   tahar   jibanke   sarthak   o   sundar*
truth   to   unswerving devotion his life succesful and beautiful

kariyache.   tini   chilen   snehamoi   pita,   premamoi   swami,   sadashoi
did   He was affectionate father, loving husband, noble

prabhu   o   asim   dayar   adhar.   apan-par,   shatru-

master and unlimited kindness-of source Near-far-ones, foe-

mitra sakaler janyai tahar abarita karuna samabhabe barsita
friends all   for   his   unimpeded kindness equally shower

haita. pranghati shatrukeo tini hate paiya khama kariyachen,
did   Lethal enemies   he hand-in getting forgive did,

120 *tahar mahatta, charitrabal o udar byabahar*
his   greatness,   Character-strength and generous behavior

shatrudighake parjanta mugdha karita. daridrai tahar gourab
enemies   even   happy   did   Poverty his pride

ebong daridrer sebai tahar jibaner brata chila.
and   poor   serve his   life's   object was

Hazrater charitrer mahatta, udarata ebong paribarik,
Hazrat's character's greatness, generosity and family

samajik o rajnoitik jibane sangjam o karmanipunata dekhiya
social and political life-in self-discipline and adroitness seeing

125 *loake tahake feresta baliya dharana karile tini balilen, "ami*
people him angel   saying   think   doing   he said, "I

toamader matai manush, ami allahatalar dut o dash, ami debata

you   like human, I Allah's messenger and slave, I angel

ba abatar noi." ei bani manusher sarbashreshtha joi ghoashana
or deity not." This message man's greatest victory declare

kariyache. iha dharmer itihashe abhinaba ebong manabatar
did   It religion-of history-in novel and humanity-of

itihashe jugantar aniyache.
history-in revolution brought

Group B: English Translation

Text 1: Rabindranath Tagore

1   **Introduction**: Rabindranath Tagore was one of those wise men who were born in every age and brightened the name of the Bengali nation. Not only in Bengal, he is also an immortal poet in the world. Whether it is poetry, short

5   story, essay, linguistics, music, in every field of Bengali literature he gave his magical touch and filled its treasure-box. In fact, Rabindranath seems to be an age by himself; that's why Bangladesh and the Bengali nation have been enriched by his unlimited gift; the

10   Bengali nation has become respected in the world. And it is a matter of particular happiness that this immortal great poet is the creator of the song that has acquired the prestige of being the national anthem of the independent and sovereign nation of Bangladesh.

15   **Birth and Family**: Rabindranath Tagor was the youngest son of the religious-minded sage Debendranath Tagore, who was the founder of Adi Brahama Samaj. He was born on 25 Baishakh, 1268 (1861) in the metropolis of Calcutta. His grandfather Prince Darakanath Tagore was one of

20   leading figures in then aristocratic circle of Calcutta.

    Childhood and Education: Rabindranath's education started when he was four. Even at the age of five he read Mahabharat melodiously and surprised his listeners.

The power of his sharp intelligence and brain was
25 evidenced in early childhood. At the age of eight he
attended the Normal school of Calcutta. While studying
at the Normal school, nine-year-old boy Rabindranath
composed poems and surprised his teachers, his teachers
also encouraged him in composing poems.

30 Finishing his education at Normal school, Rabindranath
went to Bolpur with his father, and from there went to the
Dalhousie Hills and engaged himself in studying Sanskrit
grammar and astrology with his father. At the age of
sixteen he went to Ahmedabad, the workplace of his
35 elder brother Satyandranath Tagore. At this time, sitting
in the library of his brother, he studied Englsih poetry
with the help of a dictionary and in a short time acquired
proficiency in the English language. After that Rabindranath
went to England and joined the English Department of
40 Lord Morley at University College there, and in a few years
acquired knowledge of the Western literature. Then he visited
different countries of Europe and returned home. His "Letters
of an Expatriate in Europe" was written at that time.

Study of Literature: Returning from Europe,
45 Rabindranath set his mind to the study of Bengali literature.
In a few days the word of his talent spread everywhere in
the country. Whether novel, lyric poem, philosophical poem,
drama, social and political essay, in every field Rabindranath's
surprising talent is manifested.

50 His poems and songs are refined, express noble ideas,

and touch the heart. Rabindranath's romantic poetic soul
never stayed at rest in emotional stillness. The poet
was always dissatisfied in the search of moral, beauty,
and pure love. This dissatisfaction of the poetic soul had
55   taken him from one state to another. In Rabindranath's
beginning period, *Sandhasangit, Pravatsangit, Chhabi*
o Gaan, Kari o Kamal, and *Manashi* were composed.
In fact, this was his trial period.

But in the next period, or in the period when he
60   composed *Sonar Tari* and *Chitra*, the poet sang about the
beauty of the world and gave evidence of the enjoyment of
beauty in these two poems. Especially, in the poetic drama
Chitrangada, the poet's deep realization of beauty is more
poweful. The poet's great attraction can be seen in the
65   world's love and affection. He even abandoned the heaven
for the people of this world.

Then the next period of the poet starts from the poem
Kheya. The poet moves slowly into the spiritual world
from the world of beauty and love. The next period is
70   marked by *Gitanjali* and *Gitimallya*. Spiritual quest and godly
love were expressed in these poems. At this time
he witnessed the worldly angel in the very poor.
Balaka was composed in the next period. The poet
returned from the spiritual world and again sang the
75   victory of the people; along with it the poet became
acquainted with the speed and rhythm of life. The
poet suddenly became self conscious and sang out:

O young, o my inexperienced ones

O green, o naive ones

80 Save us by striking the half-deads.

In the last period he wrote *"Parishesh," "Punashcha,"* *"Sanai," "Nabajatak," "Roagshajya," "Aroagya," "Shesh Din," "Shesh Lekha,"* etc. In these poems the poet's consciousness of death is visible. The poet's poetic soul

85 and poems have been introduced in short. Now let us come to the context.

He possessed similar ability also in the composition of belles-lettres and novels. In the first period of his life he composed romances following Bankimchandra and

90 later he wrote social novels and in this field his style of composition is great. *Gora* is his greatest novel; after *Gora* he wrote *Chaar Adhay, Ghore Baire, Joagajoag,* *Shesher Kabita, Malancha, Dui Boan, Charuranga,* etc. These novels are the precious wealth of Bengali literature.

95 Besides novels, the poet also wrote some hundreds of short stories. The beauty of the language and the style of description of these stories are praiseworthy.

The variety of subjects of Rabindrnath's plays are novel. His plays are primarily melodrama, poetic drama,

100 seasonal drama, symbolic drama, social drama, and comedy. *Balmiki Prativa, Mayar Khela,* etc. are melodrama; *Chitrangada, Natir Puja, Chandalika,* etc. are dance drama; *Shesh Barshan, Basanta, Sraban Dhara, Nataraj, Riturangashala,* etc. are seasonal drama; and *Chirakumar Shava, Shesh Rakhya,*

105   etc. are comedy. Rabindranath's composition is bright.

In the Bengali literature, Rabindranath wrote symbolic drama. The deep truth hidden behind his symbolic drama was completely new and novel in Bengali literature. Anyhow, learning about the extraordinary poetic genius

110   of Rabindranath, the Western world in the end gave him the world famous Nobel Prize for his poem *Gitanjoli*. Returning from Europe, Rabindranath went to America. Receiving great respect there, when he returned home, Calcutta University gave him "Doctor of Literature" title.

115   The English government gave him the "knight" title in 1915. He was awarded D.Lit. from Oxford in 1940. On 7 August 1941, at the age of 81, the poet passed away.

His Contribution: Poor Bengali literature is now placed in the world literature. Rabindranath's contribution is

120   behind this. Rabindranath, the blessed son of the goddess of learning, wrote with single-minded determination all his life and raised the prestige of the Bengali literature. His unlimited contribution cannot be written in full in a short essay. Only one word will suffice, if Rabindranath was

125   not born, Bengali literature would not be the inheritor of a proud heritage.

Conclusion: It is unnecessary to say much about Rabindranath's poetic power and talent. In every field of Bengali literature his gift is uncomparable. Rabindranath

130   was not only a litterateur, he was also a servant of humanity. In work, speech and personality Rabindranath

had a certain decency. That's why anyone who once came in touch with him could never forget him in his whole life.

(Translated by M. N. Islam)

Text 2: Sherebangla A. K. Fazlul Huq

1   The whole country was sunk in shock at the death of Mr. Abul Kashem Fazlul Huq, the oldest leader of this subcontinent. This great man of personality was the soul mate of the people of this country.

5   Mr. Fazlul Huq was born in Chakhar, in the district of Piroajpur, on 26 October, 1873. His father, Moulvi Mohammad Wajed Ali, was one of the famous lawyers of then Barisal. He first began to practice law in the Calcutta High Court, then came to Barisal and earned fame and wealth. For a long time he was

10   employed as the Attorney General of Barisal.

      He was the only son of a wealthy father. Although he was brought up in the lap of luxury, he was devoted to studies. His learning of Arabic, Farsi and Urdu started at home. At the age of 14, he passed the matriculation examination with

15   scholarship and reward from Barisal District School. Then he passed the F.A. examination with excellence from Calcutta Presidency College, and later he passed his B.A. with honors in chemistry, physics, and mathematics. In 1895 he passed his M.A. in mathematics and became a professor at the recently

20   disbanded Barisal Rajchandra College, and was employed by Calcutta University as an examiner for the F.A. examination in mathematics. Although he was a student of science, he acquired vast knowledge in English language and literature. He created literature out of speech in English. In Bengali, too, he could give

25   emotional speech. Besides, he could give fluent speech in Urdu

and Farsi. His voice was thunderous, charming, and his language was flowery.

Since his childhood, he was devoted to games. He loved particularly football and cricket. He was an expert in chess and 30 swimming. While going by river, his boat sank twice in the dark night. He swam and reached the bank safely, and at the same time brought a few passengers to the bank by extending his hands.

Just after passing his M.A., he married into a high family. 35 His wife, Khurshid Talat Begum, died leaving two daughters. His first daughter was married to his own nephew Deputy Magistrate Khan Bahadur Ujir Ali and second daughter was married to Rahim Chowdhury, M.A., a son of the zamindar of Ulania. In 1943, he married a woman from Mirat. They had a 40 son from this marriage.

In 1897, he passed his B.L. He joined the high court as the assistant of the famous Sir Ashutosh Mukherjee. Sir Ashutosh looked at him very favoribly. Coming in contact with him, he (Ashutosh) was influenced by the nobility and fearlessness of 45 his character. Sir Ashutosh was called the "Tiger of Bengal," and later Fazlul Huq received the title "Sher-e-Bangla."

While he was teaching in Barisal, he edited and published a paper called Balak for the children. After a long time he published in Calcutta a daily paper called _Nabajug_. 50 Revolutionary poet Kazi Nazrul Islam was its editor.

In 1906 he left law and accepted a position as a deputy magistrate. Due to a difference of opinions, he resigned in 1911 and joined the Calcutta High Court.

In 1913, for the first time he was elected from Dacca 55 division as a member of the administrative council of Bengal. After that, "Huq Sahib," the dearest leader of the Bengalis, won every election with a large margin.

In 1916, before attending the united conference of League-Congress in Lucknow, he raised a proposal that 60 Muslims would get 33 percent of the seats in every administrative council of India. When the proposal was passed, it was called Lucknow Agreement. In 1918, he was elected generral secretary of the Indian Congress. In the same year he was nominated president of the All India Muslim League. The 65 report that he prepared as secretary of the Congress and the speech that he gave in 1909 as president of the League will be written in golden letters in history. In both cases he described the despairing system of the British administration. In 1920, he took the presidential seat at the conference of the Medinipur 70 provincial Congress, and gave an impressive and encouraging speech.

In 1924, as the education minister during the dual administration, he built a few schools and colleges, and made education more accessible. Calcutta Islamia College, Lady 75 Brabourne College, the female residence hall of Eden College in Dacca bear the proof of his interest in education.

After the general election in 1935, Huq Sahib formed the united League-Praja ministry. Its work continued unhindered for six years. He resigned from the post of prime minister in 1943, when he had disagreements on principle with Sir Herbert, then governor of Bengal.

In 1935, he became mayor by the votes of the councillors of Calcutta Corporation. He was the first Muslim mayor there.

At the conference of the All India Muslim League, which took place in 1940 at Lahore, he gave a burning speech explaining the proposal of Pakistan and presented it. It was the Muslims of Punjab who honored him with the title "Sher-e-Bangla." After that he was popularly known by that title.

In 1948 he left Calcutta and began to live in Dacca permanently, and engaged himself in law at the Dacca High Court. In 1952 he became Advotcate General of erstwhile East Pakistan. Huq Sahib formed the "Krishak-Sramik Dal" before the election in 1952. He linked Awami League and Nizam-i-Islam with his party and formed the United Front, and started election campaign. In this election, the Muslim League lost badly to the United Front. After that, the United Front ministry of then East Pakistan was formed under his leadership. But only a few weeks later his ministry was disbanded and Section 92(A) was introduced. When this section was lifted after a few days, parliamentary government was again established. But he stayed away from joining the newly formed ministry. Later he became the home minister in the federal ministry. After the

preparation of the constitution, he was appointed governor of then East Pakistan in 1956, and stayed in that position till

105 1958.

In 1962, when he was attacked by a disease called eureshia, he entered the Dacca Medical College Hospital for treatment. Although his health improved a little due to treatment, later it deteriorated. On Friday noon, April 27, 1962,

110 this popular leader died. On the morning of that day he prayed in a trance, "Allah, I can't tolerate this pain any longer. Take me to you." For the mourning of his death in the whole of Bengal, the national flag was at half mast in all the government and private buildings. At 10:30 a.m. the next day, a janaja of

115 this great leader was held in the outer stadium, where over a hundred thousand people had gathered. He was buried in the compound of the Dacca High Court.

He was a friend of the poor. He took court cases of the oppressed poor without remuneration. It also happened that he

120 borrowed money after the case was over and returned home. He helped the poor students. Rumor had it that when needed he pawned the jewelry of his wife. as prime minister of Bengal, he prepared the *Mahajaran* Rule, *Krikhatak* Rule, and accomplished infinite well-being of the oppressed poor.

125 Establishing the *Rinshalishi* Board, he helped the poor people of Bengal boundlessly. The only aim of his practicing of law was the establishment of justice.

The intelligence, knowledge, and wisdom of this oldest leader of the subcontinent is the pride of any mass-leader of

130   any country. Genius was not the main reason behind his leadership. The main reason behind his popularity was the sky-high generosity and greatness of his heart. His heart was as soft as a child's. In character, thoughts, and habits, he was candid. He never strayed from his natural character. For that

135   reason, he was forever united with the hearts of the simple 1 people of this country. (Translated by M. N. Islam)

Text 3: Hazrat Muhammad

1   **Introduction:** In every age, when the hearts of people are filled with errors, ignorance and superstitions, when they forget eternal ideal and truth and are enveloped with sins, then a great man appears and shows the lost people the direction of

5   truth and justice. The desert son Hazrat Muhammad was such a great man. He appeared among the Arabs at such a time, when their national ideal was fully destroyed. But that does not mean that he spread the ideal and glory only to the Arabs, he did it to the people of the whole world. The world was blessed with

10   the touch of his public works. Carrying the message of unity, friendship, freedom to the world, Muslims have made the lifework of their dear prophet successful. He was not only a great man who saw the truth, but also an ideal performer of great deeds. In the history of the world he is unequaled and

15   unique.

    Condition of Arabia at the Time of His Arrival: At the time of Hazrat Muhammad's arrival, there were anarchy, disorder, and ignorance everywhere in Arabia. The arabs were divided in countless tribes. There were always bloody

20   fights between different tribes. The place of woman was very low in the society. Arab women changed hands like movable property. There was no holy connection between man and woman. Inhuman habits like adultery, drinking, gambling, robbery, and homicide were prevalent among the Arabs. There

25   were 360 gods and goddesses in Kaba, the original house for

worshipping one God. Every tribe had one or more than one statue or goddess. They worshipped the moon, sun, and stars. They did not believe in afterlife.

Birth and Family: The desert son Hazrat Muhammad

30 was born in the Kuraish family of Mecca, Arabia, in 570 A.D. Hazrat Abraham was his ancestor. Hazrat's father's name was Abdullah, mother's Amena Khatun. Six months before his birth, Hazrat's father died; and six years after his death, his mother died. He was brought up first by his old grandfather Abdul

35 Muttalib and after his death by his uncle Abutalib.

Childhood: Hazrat's childhood was spent in misery. His father died before his birth and his mother died after his birth. That's why he was deprived of his parents' love since his childhood. Hazrat had to work hard from an early age. His uncle

40 Abutalib used to do business, but he was not affluent, as a result Hazrat helped him in his business. Because he spent his childhood in misery, he could later properly fathom the sorrows of the whole mankind. Hazrat had been thoughtful, benevolent, and truthful since his childhood. For his

45 truthfulness, people gave him the title *"Al-Amin,"* or "Truthful."

Marriage: When he was 25 years old, Hazrat went to Syria and other countries on business as a representative of a famous widow of Mecca, Bibi Khadija. When this widow, fascinated by his qualities and truthfulness, gave him a

50 marriage proposal, he married her. At this time Hazrat was 25 years old and Hazrat Khadija was 40 years.

Prophethood: Hazrat was very thoughtful since his childhood. After his marriage he was more attracted to religious thoughts. The subject of his meditation became the

55   romoval of the sins and infidelity that surrounded him. In a secluded cave in Mount Hera near Mecca, he was engaged for fifteen years in the meditation of the creator of the world. In 611, at the age of 40, he received the divine message from the heavenly messanger Gabriel, when he was in a meditative

60   state. Thus the holy Koran appeard in the world.

Preaching of Religion: The prophet of light Hazrat Muhammad was sent to preach the word of Allah. "You abandon the worshipping of the statues and bow your heads to the Supreme Being. *La ilaha illallahu Muhammadur rasulullah-*

65   -'There is no other god but one Allah, (and) Muhammad is His prophet.'" For preaching this great truth, he faced boundless persecution. But he did not bow before sorrows, pains, and hindrance. Relying fully on Allah, he stood before all troubles with a fearless heart. He said, "If the Kuraish bring and give the

70   sun in my right hand and moon in my left, even then I will not stop preaching the truth. I will either establish the truth or give my life." This was Hazrat's promise.

Hagira: As a result of Hazrat's preaching of the new religion and his opposition of the worshipping of statues, the

75   Kuraish of Mecca became angry with him. They began to look for an opportunity to kill him. So Hazrat did not think it safe to live in Mecca. With his follower Hazrat Abubakar, he left for Medina in 622. The citizens of Medina greeted him cordially

and accepted him. Almost all the people there accepted Islam.
80   Surrounded by believing and devout Muslims, Hazrat began
religious preaching and constructive work. For the worship of
the Muslims, a mosque was built in Medina with mud brick
foundation and palm leaves' roof. Sitting in this mosque, Hazrat
accomplished the administration of the first Muslim kingdom,
85   and centering this, Islamic world has developed.

Conquest of Mecca: Toward the end of 628, when
Hazrat went to Mecca to perform haj, a treaty was signed with
the Kuraish at a place called Hodaiba. But when they broke the
contracts of the treaty, Hazrat proceeded in 620 with ten
90   thousand mujahids to conquer Mecca. The Kuraish became
discouraged when their valiant fighters accepted Islam one by
one. They had no power to hinder Hazrat. Hazrat, because of his
unprecedented patience, foresight, prudence and trust,
conquered Mecca without bloodshed. In great numbers people
95   took shelter under the amiable shade of Islam. The whole
Arabia was bound by the brotherhood of Islam. Hazrat
Muhammad died in 632. He was 63 years old at his death.

Hazrat's Character: "You will find a beautiful example
in Hazrat (of the ideal livelihood)." In this message of the holy
100   Koran exists Hazrat's character's hidden mystery. Great
qualities like trustworthiness, justice, tolerance, patience, and
truthfulness had graced his character. Unwavering devotion to
this truth had made his life successful and beautiful. He was an
affectionate father, loving husband, noble master, and the

105 source of boundless kindness. Far and near ones, friends and foes, for everybody his unpeded kindness flowed equally. He forgave lethal enemies even when they were in his grasp. His greatness, strength of character, and generous behavior made even his enemies happy. Poverty was his pride and serving the

110 poor was the chief aim of his life.

Seeing the greatness and generosity of Hazrat's character, and self-discipline and adroitness in the family, social, and political life, when people thought him to be an angel, he said, "I am a human like you. I am the God's messanger and slave. I

115 am not a deity or the personification of it." This message declared the greatest victory of mankind. This is novel in the history of religion and brought a new era in human history. (Translated by M. N. Islam)

Group C: English

Text 1: Rabindranath Tagore

1   The Indian poet Rabindranath Tagore (ta gor) was born in Calcutta, the youngest of fourteen children in a wealthy and prominent Brahmin family. His father, Maharishi Debendranath Tagore, was a respected spiritual teacher who made frequent

5   pilgrimages to India's holy places. His mother, Sarada Devi, died when Tagore was fourteen. As a result, Tagore's early life was plagued by loneliness and isolation. He began writing poetry at the age of eight, receiving his early education first from tutors and then at a variety of private schools. These included the

10   Oriental Seminary in Calcutta, the Normal School, and the Bengal Academy, where he received a thorough schooling in Bengali history and culture. Traveling through northern India with his father in 1873, Tagore was deeply impressed by the beauty of the land and by the wealth of India's long cultural

15   heritage.

     In 1878 Tagore's narrative poem *Kabikahini* (A Poet's Tale) was published. The same year, he embarked for England to study law at University College, London, but left a year later without obtaining a degree. Returning to India he settled

20   briefly in Calcutta, where the example of his older brothers encouraged him to study and to write. In 1883 he married Mrinalini Devi, with whom he had two sons and three daughters. Two early collections of his poems--*Sandhya*

Sangeet (Evening Songs, 1882) and *Prabhat Sangeet* (Morning
25   Songs, 1883)--date from this period.

Tagore's father dispatched him to oversee the family
estate at Shelaidaha, East Bengal, in 1890. There Tagore
divided his time between the estate headquarters and a
houseboat on the Padma River. Finding inspiration in the
30   countryside and in the lives of the peasants, he wrote seven
volumes of poetry between 1893 and 1900, including *Sonar
Tari* (The Golden Boat, 1894) and *Khanika* (Moments, 1900). It
was, he wrote later, "the most productive period of my literary
life." The image of the golden boat, a metaphor for life floating
35   on the stream of time, also appears in much of Tagore's
subsequent work. In *Khanika* he moved away from the
romantic vein of his earlier work to a more colloquial style that
at the time offended many Indian critics by its untraditional,
highly personal mode.

40   In 1901 Tagore moved to Santiniketan (Abode of Peace),
a plot of land outside Calcutta owned by his family. There his
interest in education led him to found a school with five other
teachers. To support the fledging institution, Tagore's wife sold
much of her jewelry, and Tagore sold the rights to a collected
45   edition of his works for a pittance. Despite his self imposed
responsibilities, he continued to write prolifically, producing
not only poems but novels, stories, a history of India,
textbooks, and treatises on pedagogy.

After his wife's death in 1902, Tagore published *Sharan*
50   (Remembrance), a collection of lyric poems that gave voice to

his deep sense of loss. In 1903 one of his daughters died of tuberculosis, followed in 1907 by the death of his younger son from cholera.

While accompanying his remaining son, Rabindranath, to the agricultural college at the University of Illinois in 1912, Tagore stopped in London. There he showed some English translations that he had made of his poems to William Rothenstein, a British painter and writer whom he had met the previous year in India. Through Rothenstein's connections, the India Society published the poems that year as Gitanjali: Song Offerings, with an introduction by WILLIAM BUTLER YEATS. The book established Tagore's reputaion in England and the United States. Ezra Pound, at that time an unofficial secretary to Yeats, praised the poems for "a sort of ultimate common sense, a reminder of one thing and of forty things which we are overlikely to lose sight of in the confusion of our Western life, in the racket of our cities, in the jabber of manufactured literature, in the vortex of advertisement." Many early enthusiasts of Tagore's work, however, misunderstood not only the poetry but the poet. They regarded Tagore as the mystic voice of the Indian people, even though he wrote for a small audience in Bengali, a language that only a fraction of the population could understand.

Tagore was awarded the Nobel Prize for Literature "because of his profoundly sensitive, fresh, and beautiful verse, by which with consummate skill, he had made his poetic thought, expressed in his own English words, a part of the

literature of the West." In his presentation speech, Harald Hjärne of the Swedish Academy cited Song Offerings as "one of

80 [Tagore's] works that more especially arrested the attention" of the Nobel committee of the Swedish Academy. In his address, Hjärne also cited English translations of several other works in both poetry and prose, all of which had been published in 1913. Praising Tagore's poems as "by no means exotic but truly

85 universally human in character," Hjärne went on to characterize the poet as a figure who reconciled the words of the East and the West.

Tagore, who was visiting the United States at the time, did not attend the ceremony but sent a telegram expressing his

90 "grateful appreciation of the breadth of understanding which has brought the distant near and has made a stranger a brother." The British ambassador to Sweden accepted the prize in his absence. Tagore donated the prize money to his school, Visva-Bharati, which became a chartered university after

95 World war I.

Knighted in 1915, Tagore renounced his title four years later after British troops at Amritsar killed some 1400 Indian demonstrators who were protesting colonial antisedition laws. Over the next three decades, Tagore made a number of visits to

100 Europe, the United States, South America, and the Middle East. His paintings--a pursuit he took up at the age of sixty-eight-- were exhibited in Munich, New York, Paris, Moscow, and other cities.

Although best known in the West for his poetry, Tagore
105 also wrote numerous plays: *Visarjan* (Sacrifice, 1890)
dramatizes a young man's struggle to find religious truth;
Dakghar (The Post Office, 1912) is a wistful story about a
young boy; and *Rakti-Karabi* (Red Oleanders, 1925) is a drama
of social and political protest. Many of Tagore's short stories,
110 which draw heavily on Bengali rural life for their settings and
characters, were first published in English in 1913 as Hungry
Stones and Other Stories.

Tagore received honorary degrees from four Indian
universities and an honorary doctorate from Oxford University.
115 He died in Calcutta in 1941 after a long illness.

According to his literary secretary, Amiya Chakravarty,
Tagore found comfort in the fact that his works were so well
known and so well loved by his own Bengali people that he had
become "anonymous" in his lifetime. "People in remote Indian
120 villages sang his songs [of which he wrote more than 3,000],
recited his poems, used his thoughts without knowing the
authorship," wrote Chakravorty. "Bullock-cart drivers, ferry
boatman, workers in the fields thus accepted his gifts as a part
of their perennial inheritance."

125 Although Tagore remained a well-known and popular
author in the West until the end of the 1920s, interest in his
work has greatly declined. Mary Lago's critical biography of the
poet suggests two possible reasons for this. First, most English
translations of his work (other than Tagore's own) fail to

130 convey its true qualities. Second, many of Tagore's early poems
and later works have never been translated and remain
available only to readers of Bengali. According to the Indian
scholar Krishna Kripalini, in his biography of the poet, "Tagore's
main significance lies in the impulse and direction he gave to
135 gave [his people] faith in their own language and in their
cultural and moral heritage." (Wasson (Ed.), 1987, pp.
1037-1038)

Text 2: Joseph P. Bradley

1   Joseph P. Bradley was born in the town of Berne, near Albany, New York, March 14, 1813. He was the eldest of twelve children. The middle initial "P" did not stand for anything: he adopted it in his youth, perhaps in tribute to his father, who

5   name was Philo. His early years were typical of large farm families, filled with "plowing . . . clearing land and burning wood, carting bark to the tanneries, and peddling charcoal at Albany," the state capital. Apparently finding this routine "an irksome life," at the age of eighteen Bradley decided to go to

10   New York City to work. However, the future justice never reached his destination. Apparently, the boat he planned to take departed a few minutes early because of freezing temperatures. Indeed, the river froze before morning, leaving Bradley temporarily stranded in Albany, where he spent a few

15   days listening to debates in the state legislature. Had he been able to get on the boat, he later recalled, "he would have become a grocer in New York."

Recognizing Bradley's potential, a former teacher arranged for a local minister to sponsor his admission in 1833

20   to Rutgers College in New Jersey. He graduated in two years and was later described by another scholar as "a desperately serious young man." Note Bradley's solemn pledge: "I will not, by any means, or any account whatever, except it be from absolute necessity, call at any of the public houses of this city

25 for the purpose of getting refreshment, refectory, or trash of any kind except oysters, during my collegiate courses."

Shortly after graduation, he decided to study law--largely with himself as the instructor. He did some of his reading in the office of Archer Gifford, collector of the port of Newark, New

30 Jersey. He read all the usual law volumes and must have been rigorous in his preparation. One entry in his notes cites five different sources, one in Latin, two in French, and two in English. He studied Roman law, admiralty (shipping law) and maritime jurisdiction, besides doing intensive work on the

35 origins and contents of the common law.

Bradley passed the bar in 1839 and for the next thirty years centered his life and legal career around the city of Newark. But he did more than practice law. For a time, he served as a legislative correspondent. He also took a job with a

40 newly established insurance company--Mutual Benefit life-- as an actuary, remaining with the firm for twelve years. In 1844 he married Mary Hornblower, the daughter of the chief justice of the New Jersey Supreme Court, and the couple had seven children. Slowly, his law practice expanded, as did his

45 acquaintance with numerous leaders of Newark's business and legal community. Eventually, Bradley became a prominent attorney who specialized in patent, corporate, and commercial law, and counted the powerful Camden and Amboy Railroad as one of his clients.

50 Conservative in viewpoint, Bradley agreed to run for Congress as a Republican in 1862, a helpless contest,

considering the very strong Democratic leanings in the district. He lost, but, given some of his late opinions as a justice, his position on the South during the Civil War is of interest. Many

55 Republicans, including Abraham Lincoln, had no difficulty in supporting the demise of slavery and the survival of the federal Union, while at the same time foreseeing little change in racial attitudes toward blacks. It was perfectly consistent, according to this view, to be pro-Union, antislavery, and anti-

60 black all at the same time. Thus, as a congressional candidate, Bradley failed to endorse freedom for the slaves, let alone racial equality. "We were," he insisted, "always willing to concede to the South all their just rights--the entire control and regulation of their own affairs."

65 By 1869 Bradley was a legitimate choice for nomination to the Supreme Court, a position he openly desired. Although he had no judicial experience, he was at the height of a successful career as an attorney and was able to gather support from a broad spectrum of political figures. However, with two seats on

70 the Court open, the new president, Ulysses S. Grant, chose to nominate Attorney General E. Rockwood Hoar and Lincoln's former secretary of war, Edwin M. Stanton. Hoar's nomination failed due to senatorial machinations, while Stanton, who breezed through confirmation, fell ill, a victim of the strains

75 caused by lingering tensions of war and the turmoil of Reconstruction. He died four days after being confirmed. Again Grant had two vacancies open, and on February 7, 1970, one of

them went to Bradley. Senate confirmation followed five weeks later by a vote of 46 to 9.

80   Justice Bradley served on the Court for almost twenty-two years. Seven years after taking his seat he became the center of public controversy when he was named the fifteenth and final member of the commission to decide the contested presidential election of 1976. He was chosen after Justice David
85 Davis, an independent, had declined to serve; Bradley was considered the next least partisan justice. He cast the deciding vote in favor of the Republican candidate, Rutherford B. Hayes, giving him the presidency. Condemned by the Democratic press, Bradley insisted that he had made the decision on
90 constitutional, not partisan, grounds.

     Bradley brought to his judging a tough mind, free of sentiment. In 1873 the Supreme Court decided the case of <u>Bradwell v. Illinois</u>. It involved the efforts of a woman, Myra Bradwell, to gain admittance to the Illinois bar. Rebuffed by the
95 Illinois Supreme Court in a graceful yet condescending decision, she turned to the high court. There she argued that the newly adopted Fourteenth Amendment preserved Illinois from abridging her "privilege and immunities," one of which was her right to practice her chosen calling. The Court, Bradley included,
100 disagreed.

     Because Bradley had vigorously dissented in the <u>Slaughter House Case</u>, decided the day before, the question of inconsistency arises. If he thought that a group of butchers had a constitutionally protected right to practice their profession,

105 why did he not think a woman qualified to practice law had a similar right? The answer lay in Bradley's old-fashioned but deeply felt beliefs concerning "the peculiar characteristics, destiny and mission of woman," which was "to fulfill the noble and benign offices of wife and mother. This is the law of the

110 creator." His opinion, according to one contemporary newspaper, "seemed to cause no little amusement upon the Bench and on the Bar."

In 1875 Congress passed the Civil Rights Act, making it illegal to any person access to inns, theaters, and other 115 public places (not including, it should be noted, public schools) based on race. In his copybook, Bradley sharply distinguished between a legal, political right and a matter of social preference. He wrote of the new statute that "to deprive white people of the right of choosing their own company would be to

120 introduce another kind of slavery . . . It can never be endured that the white shall be compelled to lodge and eat and sit with the negro . . . The antipathy of race cannot be crushed and annihilated by legal enactment." When he spoke for the Court in 1883, declaring the 1875 Act unconstitutional, Justice

125 Bradley simply repeated views he had espoused as early as 1862 when he ran for Congress. While the Fourteenth Amendment did indeed ban state action, private discrimination seemed permissible to him. For many of Bradley's time, the abolition of slavery and the tools to maintain it did not imply

130 or require abolition of racial prejudices.

When it concerned power to regulate the railroads and expand the scope of the Commerce Clause of the Constitution, Bradley was much more sympathetic to federal authority. A former railroad lawyer, he did not hesitate to denounce these

135 often poorly managed corporations as absolute monopolies of public service." Although his colleague, Chief Justice Morrison Waite, spoke for the Court in 1877 affirming to state power to regulate private enterprise in the public interest (<u>Munn v. Illinois</u>), the doctrine was probably formulated for Waite by

140 Bradley. Indeed, Harvard law professor Felix Frankfurter, who became a Supreme Court justice, wrote Bradley: "he who by his previous experience would supposedly reflect the bias of financial power, was as free from it as any judge, and indeed much more radical."

145 Bradley demonstrated an impressive sensitivity in interpreting the Commerce Clause so as to support the effectiveness of the federal government. In several cases, he skillfully explored the controversial boundaries between federal regulation of interstate commerce and the state taxing

150 power. As far as the former went, he said, "The United States are but one country, and are and must be subject to one system of regulation, and to a multitude of systems."

Bradley was one of the strongest intellects on the bench. He brought added strength to his decisions through his

155 practical experience in the world of business and his knowledge in fields such a mathematics, philosophy, and natural science. His interest in steam engines led him to

research and publish a pamphlet on the history of their development. He invented a calendar that determined on which

160   day of the week any given date in history had fallen. He enjoyed tracking a legal doctrine as far back as he could. His private library contained some 16,000 volumes, and he often "spiced up" his opinions with scholarly footnotes and citations.

In   one case, for example, he traced a legal principle back to the

165   era of Justinian, the great sixth century Byzantine emperor, and he cited French, Latin, and Spanish sources, including a footnote in French.

He was equally at home expounding on a fair rate of return for a railroad or discussing the incredibly intricate

170   issues of patent litigation, an area on which he often spoke for the Court. An old friend noted that Bradley had a compulsion "not only to be but to know." If, wrote one of his fellow justices, "there is a principle on which a case can be decided that no one else has thought of, it has for that reason a charm for him." On

175   the other hand, "he had little or no deference for the mere opinion of others."

Bradley seems to have been a somewhat irascible person. "He was," wrote one of the jurist's oldest friends, "amusingly petulant--naturally eccentric." Toward the end of his life, he

180   was described by a contemporary observer of the Supreme Court as "a little dried-up anatomy of man . . . His skin hangs in wrinkles and all of his fat has long since gone to figures and judicial decisions. He is seventy-seven years old, but there is a fair chance for his lasting at least twenty-three years longer.

185 There is not much of him to die, and when his soul is
disembodied, it will not be much freer than it is now."

Bradley was an outstanding technician of law, and his
greatest opinions in terms of influence on the development of
constitutional law were in the field of commercial regulation.
190 But in other realms of law, such as civil rights, areas that are
now considered more important than interstate commerce,
Bradley--with his own understandable but still unfortunate
biases conserning sex and race--was unable to trqnscend the
limits of his own time. Yet, he believed passionately in both
195 progress and the perfectibility of man. He died January 22,
1892, while still in service to the Court. The obituary in the
<u>Washington Post</u> fittingly praised him as a "man of profound
and varied learning, legal acumen, and moral rectitude."

Text 3: Alexander Calder

1   CALDER, Alexander (1898-1976). American sculptor and
painter, born in Lawnton, a suburb of Philadelphia. His
grandfather, Alexander Milne Calder, and his father,
Alexander Stirling Calder, were sculptors and his mother was a
5   painter. His father had charge of the sculptural work for the
Los Angeles World Exhibition in 1912. Alexander Calder,
however, studied mechanical engineering from 1915 to 1919
and began to take an interest in landscape painting only in
1922 after having tried his hand at a variety of jobs. In 1923
10   he enrolled at the School of the Art Students' League, New
York, where George LUKS and John SLOAN were among the
teachers. Calder and his fellow students made a game of
rapidly sketching people in the streets and the underground
and Calder was noted for his skills in conveying a sense of
15   movement by a single unbroken line. He also took an interest
in sport and circus events and contributed drawing to the
satirical National Police Gazette. From these activities it was but
a step to his wire sculptures, the first of which--a sun-dial in
the firm of a clock--was done in 1925. In 1927 he made
20   moving toys for the Gould Manufacturing Company and small
figures of animals and clowns with which he gave circus
performances in his studio. His first exhibition of paintings was
in the Artists' Gal., New York, in 1926; his first Paris one-man
show was in the Gal. Billiet in 1929 and the Foreword to the
25   catalogue was written by PASCIN, whom he had met the

previous year. His wire figures were exhibited by Carl Zigrosser at the Weyhe Gal. and Bookshop, New York, in 1928 and at the Neumann and Nierendorf Gal., Berlin, in 1929, when they were made the subject of a short film by Dr. Hans Curlis.

30   During the 1930s Calder became known both in Paris and in America for his wire sculpture and portraits, his abstract constructions and his drawings. In 1931 he joined the ABSTRACTION-CREATION association and in the same year produced his first non-figurative moving construction. The

35   constructions which were moved by hand or by motor-power were baptized "mobiles" in 1932 by Marcel DUCHAMP, and ARP suggested "stabiles" for the non-moving constructions in the same year. It was in 1934 that Calder began to make the unpowered mobiles for which he is most widely known.

40   Constructed usually from pieces of shaped and painted tin suspended on thin wires or cords, these responded by their own weight to the faintest air currents and were designed to take advantage of effects of changing light created by the movements. They were described by Calder as "four-

45   dimensional drawings," and in a letter to Duchamp written in 1932 he spoke of his desire to make "moving Mondrians." Calder was in fact impressed by a visit to MONDRIAN in 1930, and no doubt envisaged himself as bringing movement to Mondrian-type geometrical abstracts. Yet the personality and

50   outlook of the two men were very different. Calder's pawky delight in the comic and fantastic, which obtrudes even in his

large works, was at the opposite pole from the Messianic seriousness of Mondrian.

Calder continued to do both mobiles and stabiles until the 1970s, sometimes combining the two into one structure. Some of these works were of very large dimensions: Theodelapia (1962), a stabile for the city of Spoleto, was 18 m high and 14 m long; Man, done for the Montreal World Exhibition in 1967, was 23 m high; Red Sun (1967) for the Olympic Stadium, Mexico, was 24 m high and the motorized hanging mobile Red, Black and Blue (1967) at Dallas airport was 14 m wide. His interest in animal figures and the circus also continued into the 1970s and in 1971 he was making "Animobiles" reminiscent of animals. Although he had done gouaches since the late 1920s, he began to take a more serious interest in them and to exhibit them in from 1952.

Calder's mobiles were among the forerunners of KINETIC ART and his great reputation depended in part on the fact that he was among the first to incorporate real movement into uncontrolled movement rather than the carefully planned and controlled movements--planned even when they incorporated an element of chance--with which later kinetic artists have been mainly concerned. Among his more important exhibitions were: Gal. Louis Carre, Paris, 1946, for which J.-P. Sartre wrote a now famous essay; exhibition with LEGER at Stedelijk Mus., Amsterdam, and Kunsthalle, Berne, 1947; retrospectives at The Mus. of modern Art, New York (1943); Basle (1955); Amsterdam (1959); Solomon R. Guggenheim Mus., New York

(1964); Paris (1965); St. Paul-de-Vence (1969); Gal. Maeght,

80   Zurich (1973); Haus der Kunst, Munich, and Kunsthaus, Zurich

(1975). A Calder Festival was staged in Chicago in 1974.

(Osborne, 1991, pp.204-205)

Appendix   C

Persuasive   Texts

Text Type Two

Group A: Bengali Texts

Text 1:*bigyan   shikhyar   proyojaniyata*
Science   study   need

1   *bingsha   shatabdi   bigyaner   jug. abhutapurba*
Twentieth   century   science-of   age   Unprecedented

boigyanik   unnatir   fale   manusher   jibanjatray
scientific   development-of   result-in   man's   lifestyle-in

aram-ayesher   sujoag   ghateche.   bektigata   jibane   tatha
comfort-of   opportunity   happened   Personal   life-in   as-well-as

samashtigata   jibane   amara   nittai   je   bilash   upakaraner   sakhyat
collective   life-in   we   everyday   what   comfort   elements   meet

5   *pai,   ta   bigyaner   dan.   bigyan   diyeche   beg,   gati,   ananda.*
get,   that   science-of   gift   Science   gave   speed,   motion,   plueasure.

bigyan   shikhyar   proyojaniyata   tai   ashwiker   karar   upay   nai.
Science   study-of   need   that's-why   deny   doing   way   not

ekdin   chila,   jakhan   amader   purbapurush   bane-jangale
Oneday   was,   when   our   forefathers   forests-in

bash karta, pahar-parbate atamagoapan kare thakta, patharer
live did, hills-mountains-in hidden   doing stayed, stone's

chakmaki diye agun jalato, hingsra jantuder pathar chure
glaze   with fire lighted, wild animals stone throwing

10   *ghayel karto. bigyaner abishker thakhan agyata, manusher*
     kill   did Science-of inventions then unknown, man's

chintadharar purnataprapti ghateni. tarpar sabhyatar
thoughts   full   happened-not. Then civilization-of

kramabikashe manusher chintabhabna bereche, buddhi-
gradual-development-in man's thoughts increased,

buddhi-gyaner bikash sadhita hayeche.
intelligence-knowledge-of development complete happened

bigyaner byapak bikash manusher proyojaniyatar trishna
Science-of far-reaching development man's need-of thirst

15   *miteche. bartaman juge bigyanke ashwiker kare bacha*
     satisfied Present age-in science deny   doing live

atmahatyar namantar matra.
suicide-of equal   only

bigyan amader shikhya dey--je shikhya dharabahik
Science us   teach   give--that education time-honored

bishleshanpanthi o bastab. ekti bastab karjakaran niyamer
analytical-process and real One real   work-do   rule-of

abishkar bigyaner kaj, ken hachhe, ki janya hachhe,
invention science-of job, why happening, what for happening

20   *bigyani bale dite pare. bigyaner byapak bistare,*
    science tell give can   Science-of far-reaching spread-in,

bikashe rupdaner je-koana jati ba desher sarbangin
extension-in practice-in any nation or country's total

unnati nirvar kare. tai bartaman juge je
development depend do That's-why present age-in what

desh jata unnata she desh tata bigyaner jadukari
country how developed that country that science-of magical

shaktite uttana. ekti desher shilpa, banijya, bara bara
strength-of developed One country's industry, trade, big big

25   *kal-karkhana, birat birat bari, rastaghat sab kichu bigyaner*
    machines, big big houses, roads all things sciene-of

shikhyayi gare utheche.
study grow raised

"The study of science is an end as well as a means."
"The study of science is an end as well as a means."

prathamata, iha prakritir ananta rahashyer dwarodghatan
Firstly, it nature-of unlimited myteries-of door-open

kare, abar eibhabe je gyan aharita hoi ta bastaba jibane
do, again   thus what knowledge gain is that real life-in

30 *prayoag kare manusher dukhya, kashta o roag dur kare,*
use doing man's   sorrow, pain and disease remove do,

sahitya o shilper bikash ghatay ebong nanarup bastu
literature and industry's spread happen and various things

utpadan kare manusher jibane sukh o aram anayan kare.
produce doing man's life-in happiness and comfort bring do

bigyan shikhyar abashyakatar ei dwoita bhumika bastu jagat
Science study-of need-of this   two-the roles material world

o manushik jagater unnati bidhane sahayata kare thake. je
and mental world-of development happen help do stay What

35   *desher dhansampatti kam chila, je desh shilpayita haye*
       country's wealth less was, what country industrialized is

       utheni--bigyaner sahajye she desh aaj charam
       raised-not--science-of help-with that country today very

       unnati kareche.
       development did

         kebal chota bara industry gare tola bigyaner kaaj noi,
         Only small big industry develop do science-of work not,

       krishir unnatir janyeo boigyanik padhyatir sahajya
       agricultural development for-too scientific methods-of help

40   *neoya haye thake. chashbasher unnatir janye, nadir dhara*
       help being stay   Plowing-of development for, river's course

       niyantraner janye, kusangskar duribhuta, bekaratter laghab
       control   for, superstition remove, unemployment reduce

       ityadir janye bigyaner sahajya grahan kara hoi.
       etc.   for science-of help take do is

         amader desh anyanya sabhya jagater tulanai anek
         Our country other civilized world's comparison-in far

pichane pare rayeche. krishi o shilpe shei madhyajuger
behind do stay Agriculture and industry-in that Middle-Age-of

45 *karmapanthai grahan kara haye thake. bartaman jagater sange*
work-modes take do are stay Present world-of with

pa miliye chalte gele, je byapakatar bigyan shikhyar proyojan
step with move go, what far-reaching science study-of need

ta jena amara bujheo bujhi na. madhyajuger pracharer
that as-if we understand understand not Middle-Age-of similar

chinta-bhabna, dhyan-dharana prabhritir muloatpatan bigyan
thinking, conceptions etc. remove science

shikhyar upar nirvar karche. byapakbhabe bigyan shikhya
study-of on depend do Extensively science study

50 *deoyar janya school-college khulte habe, amader doinandin*
give-to for school-college open will-be, our daily

jibane er prayoag karte habe. amader hate aladiner cherag nei
life-in it apply do will-be Our hand-in Aladin's lamp not

satyi kintu bigyaner sahajye amara aladiner cherager cheyeo
true but science-of help-with we Aladin's lamp's more-than

druta asambhab kaaj sampadan karte pari.
fast impossible work accomplish do can

ekti desh jadi unnati o samridhwir soapane aroahan karte
A country if develop and prosperity's ladder-on climb do

55 *chay, tabe bigyaner anushilan proyojan. abashya anek*
wants, then science-of practice need Of-course many

badhabipatti rayeche. sabcheye bara asubidha hachhe, amader
himdrances are   Most   big problem is, our

desher kichusangkhak loaker drishtibhangi. bideshira chai na
country's some   people's outlook   Foreigners want not

utpadan shaktirupe amader desh matha uchu kare darak.
productive power-as our country head high do stand

dharmiya goarami desher unnati sadhaner
Religious fundametalism country's development accomplish-of

60 *pathe ek mastabara badha. amader nirbudhwita o agyata*
road-in one big hindrance Our foolishness and ignorance

agragatike bar bar byahata kareche. jatakhyan sarkar
advancement again again frustrate did As-long-as government

bigyaner prati drishti na dichhen, tatakhyan jatir tatha
science toward attention not give, till-then nation's as-well-as

desher sarbangin agragatir path sugam hate pare na.
country's total advancement-of road easy be can not

bigyan shikhyar madhyamei amara sabkichu dur karte
Science study-of through   we everything remove do

65 *pari. engineering o krishi-college chatrara je*
can   Engineering and agriculture College-in students what

shikhya pay tar byapak byabahare deshe engineering
education get its extensive use country-in engineering

krishibid gare uthte pare. tara jadi jathajatha shikhya pay,
agriculturist grow high can They if appropriate education get,

tabe natun abishkar dara, natun natun gabeshana dara deshke
then new invention through, new new research by country

unnati o agragatir pathe egiye niye jete pare.
development and advancement-of road-in forward take go can

70 *bigyan-shikhyar fale agyata duribhuta hoi, swastharakhya,*
Science-study-of result-in ignorance remove is, health,

doinandin jibanjatra ityadi khetre janasadharan oakibahal hate
daily   lifestyle   etc. fields-in   people aware are

pare.
can

     ataeb ekti deshke, jatike, she desher janasadharanke
     Therefore one country, nation, that country's people

unnati o pragatir pathe niye jete hale, bigyan
development and progress-of road-in take go being, science

75 *shikhyar abashyatakata apariharja. krishi o shilpa prabhritir*
study-of need   inevitable Agriculture and industry etc.

byapak prasarer janya bigyaner proyojan rayeche. aar er janya
far-reaching extension-of for science-of need is And this for

darkar school-college bigyanshikhya bariye tola, natun
need school-college-in science-study increase raise, new

boigyanik paribhasha srishtir janya o banglay boigyanik
scientific terminology create-to for and Bengali-in scinetific

boi rachana karar janya board gathan kara. boigyanik bishaye
books write do   for Board form do   Scientific subjects-in

80 *boi-pustak rachanar janya dhakar bangla academy itimadhyei*
    book-book write-to for   Dacca's Bangla Academy meantime

    kaje hat diyeche; ey bishaye academir pracheshta
    work hand gave; this subject-in Academy's endeavor

    prashangshaniya. asha kara jay boigyanik paribhasha srishtir
    praiseworthy   Hope do   go scientific terminology create-in

    kaje bangla academike sahajya karben desher boigyanik o
    work-in Bangla Academy help do country's scientific and

    panditmandali.
    intellectuals

85   *england, amerika, o rashiya bigyaner shikhya darai eta*
        England, America, and Russia science-of study-of by so

    bara hayeche. afganistan, chin, o bharat ei pathe egiye
    big became Afghanistan, China, and India this road-in advance

    jachhe. tai mane hoi bangladesho pichiye pare thakbe na;
    going So heart is Bangladesh-too behind fall stay not;

    sabhyajagater shange tal miliye chalbe. unnati o
    civilized-world-of with step with move-will Development and

pragatir pathe deshke niyojita karar janya boigyanik shikhyar
progress-of road-in country engage do for scientific study-of

90 *bebastha karben desher sarkar. bartaman juge bigyan*
   arrange do-will country's government Present age-in science

shikhyar proyojaniyata ashwikar karar arthai atmahtyar
study-of need   deny   do   meaning suicide-of

namantar. desh o jatike gare tolar janya bektijibane o
equal   Country and nation develop raise for personal-life and

samastijibane sukh, shanti o aram anayaner janya
collective-life-in happiness, peace and comfort bring-of for

bigyan-shikhyar proyojaniyata rayeche; ataeb amara bigyan
science-study need   is; therefore we science

95 *shikhyar proyojaniyata swikar kare niye unnati o pragatir*
   study-of need recognize do   take development and progress-of

pathe egiye jabo ebong ete sarkar sahajya karben bale
road-in advance go and this-in government help do-will say

asha kara jay. (Saklain, 1992, pp. 107-110)
hope do go

Text 2: manab kalyane bigyaner abadan
Human welfare-in science-of contribution

(bigyaner joyjatra)
(Science-of victory)

1   *bhumika: bartaman sabhyatar sarbatroi*
Introduction: Present civilization-in everywhere

bigyaner abhibekti. chari dike bigyaner bijaybarta ghoshita
science-of evident All around science-of victory declared

haiteche. bigyaner sahajye manush prakritike bashibhuta
is   Science-of help-with human nature subdue

kariache. aaj biswabramande bigyaneri rajatta chaliteche. kintu
doing Today world-in   science   kingdom going   But

5   *bigyan manusheri kalyaner janya, dhangsher janya nahe.*
science human's welfare-of for, destruction-of for not

doinandin jibane manush bigyaner abadane upakrita o
Everyday life-in human science-of contribution-of help and

samriddha haiteche.
prosper   is

adhunik bigyan: sabhyatar kramabikasher

Modern science: Civilization-of gradual-development-of

pathe agrasar haiya bigyan bartamane purnarupe samridhyi
road-in advance being science present-at fully prosper

10   *lav kariache. unbingsha shataker gorar dike bigyan nutan*
gain did Nineteenth century-of beginning toward science new

shakti laiya abatirna haila. bigyan shilpajagate nutan aloraner
power taking appear was   Science industry-in new stir-of

srishti karila. druta utpadaner tagide nutan nutan jantra
create did Fast production-of demand new new machines

abishkarer hirik pariya gela. ei juger mahimay samasta
invention-of mode fall went   This age-of glory-in whole

kajkarmai jantrer sahajye sampanna haiteche. ei jantra
work-in machine's help-with accomplish is   This machine

15   *bigyaner dan baliya bartaman jugke bigyaner*
science-of contribution saying present age science-of

manashputra" bala hoi. bigyaner asiim saktite manush
"siritual son" call is Science-of unlimited power-with human

prakritike jena hater muthar madhye aniya feliache. manusher

nature as-if hand's fist-of   in   bring did Human's

mane aaj adim juger shei asahayatar bhab aar nai.
heart-in today primitive age's that helplessness's feel more no.

bigyan aaj manusher durbalata o ashayata dur karite
Science today man's weakness and helplessness remove doing

20   *samartha haiyache; uha manab kalyane niyojita haiache, uhar*
successful was; that human welfare-in employed was, that's

joyjatra abyahatabhabr chaliteche.
victory unimpeded going

bigyaner bishyaykar abishkar: *adhunik bigyan*
Science's wonderful inventions: Modern science

samay o duratwake joy kariyache. James Watt steam engine o
time and space conquer did James Watt steam engine and

George Stevenson railgari abishkar kariachilen. boigyanik tahar
George Stevenson railway invent   did   Scientist his

25   *buddhi o jukti khataiya bomjaner sahajye bihanger ney akashe*
intelligence and logic using airplane help-with bird like sky-in

uriya beraiteche. urojahajer sahajye amara ekhan ghantay

fly   wandering   Airplane's help-with   we   now   hour-in

tinshata mailer adhik duratwa ati sahajei atikram karite pari.
three-hundred miles more distance very easily cross do can

Michael Farraday bidyut abishkar karilen. Thomas Edison
Mochael Farraday electricity invent did   Thomas Edison

bidyutke kaje lagailen. alo jwalila, tram chalila, pakha ghurila,
electricity work used   Lights burned, trams ran, fans moved,

30   *bidyut bhritter mata khatite lagila. telephone, radio, television*
electricity servant's like labor did   Telephone, radio, television

jantra prabhriti bidyut taranger rahashyamoi shaktir upar
machine etc. electricity wave's mysterious power's on

daraiache. bartamane manusher bahubidh durarogya bedhike
stood   Presently   man's   many   incurable diseases

daman karibar janya chikitsha bigyan bidyutshaktir sahajya
control doing   for   medical   science electric-power's help

grahan kariteche. aar ei sabi to manusher sukher janye,
accept   doing   And this all (*to*) human's happiness's for,

35   *manusher samriddhir janye.*

human's properity's   for

chikitsa bigyan: *bigyaner sahajye manush mrittur*
Medical science: Science's help-with human death's

kabal haite firiya ashite samartha haiteche. adhyapak ranjaner
grasp from return come successful is Professor Röntgen's

abishkrita "ranjan rashwi" (X-Ray), adhyapak curie o Madame
invented "Röntgen Ray" (X-Ray), professor Curie and Madame

Curier abishkrita "radium" bigyanjagate jugantar aniyache.
Curie's invented "radium" science-world-in revolution brought

40   *ranjan rashwi ebong altrasnographir sahayatay sharirer*
Röntgen Ray   and ultrasonography's help-with body's

adrishya bastu drishyaman haiyache. radium cancerer mata
invisible things seen   are   Radium cancer's like

bhayangkar khater marattak bishkriyake anekangshe pratihata
dangerous wound's deadly poison many-respects-in prevent

kariyache. penicilin, chloromicin o streptomicin ityadi
did   Penicillin, chloromycin and streptomycin etc.

mahoushadh abishkarer fale koti koti manush

great-medicine invention-of result-in crore crore humans

45   *nanaprakar durarogya bedhir hat haite rakhya paiteche. ekada*
     many   incurable diseases' hand from save getting   Once

kukur srigaler dangshane ummadgrasta haiya kata loak pran
dog fox's   bite-of   mad   being many people life

haraita, pasturer injection abishkrita haoai uha haite paritran
lost,   Pasteur's injection invented being that from save

lav karar sujoag ghatiyache. durarogya sangkramak bedhi
gain doing opportunity happened Incurable epidemic disease

basanter jibanu nibaraner janya Jenner vaccine abishkar karen.
pox's   germ prevent-of   for   Jenner vaccine invent do

50   *eirupe bigyaner sahaytay manush aaj mrittur sahit larai karite*
     Thus science's help-with man   today death's with fight do

samartha haiyache.
successful was

    anabik shaktir abishkar: *anabik shaktir abishkar*
    Atomic power invention: Atomic power invention

bigyaner adhuniktama gourab o krititwa. bishwa-bramanda je

science's modern-most pride and credit   World   what

adrishya shakti lukaiya rakhiyache, anabik gabeshanar bhitar
invisible power hidden kept, atomic research's through

55 *diya bigyani uhake abishkar kariyachen. boigyaniker ei*
give scientist that invent did   Scientist's this

abishkar satyai bishoykar. ei abishkarer sahit aston
invention really astonishing This invention's with Aston

chadwick, nielsbohr, smithe o otto hahn pramukh bigyanir
Chadwick, Niels Bohr, Smithe and Otto Hahn etc. scientists'

naam jarita. anabik shaktike mangaler kaaje lagaite parile
names linked Atomic power welfare work-in engage can

prithibir shashya-sampad o prachurje ekti shantipurna
world's   grain-wealth and affluency one peaceful

60 *sthanrupe parinata haibe. anabik ba atomic rashyi niyantraner*
place   convert will-be Atomic or atomic ray control-of

dara manush bahu durarogya bedhi haite rakhya paibe baliya
by   man   manu incurable diseases from save get-will saying

asha kara jay. anabik bomar sangjata parichalana dara boidyuti

hope do go   Atomic bomb's control direction's through electric

shakti sarbaraha kara jaibe baliya boigyanikgan asha poshan
power supply   do go-will saying scientists hope nourish

karen.
do

65   ***manab kalyane bigyaner bibhinnamukhi abadan:***
      Human welfare-in science's many-faceted contribution:

bigyaner kalyane amader bahu abhav duribhuta haiyache,
Science's welfare-in our many needs removed were,

amara ananda lav kariyachi, sukh-sachhanda paiyachi.
we happiness gain did,   pleasure   got

sutarang amader pratyahik jibane bigyaner dan jatheshta.
Therefore our everyday   life-in science's gift   a-lot

sabak chalachchitra, radio, telephone ityadir abishkar
Voiced film,   radio, telephone etc. invention

70   *manushke ananda dan kariyache o shikhya pracharer khetre*
    human pleasure give did   and education spread-of field-in

nutan jug anayan kariyache. durabikhyan jantrer ashwabhabik

new age bring   did   Binocular machine's extraordinary

duradarshi shaktir sahajye amara akasher bahu gopan
far-sight power-of help-with we sky-of many hiden

rahashyer achhadan ummukta karite samartha haiyachi.
mysteries-of uncover open   doing   successful were

bigyaner sahajye manush adrishya jagater anek rahashya
Science-of help-with human invisible world's many mysteries

75   *o tathya udhgatan karite pariyache. tahar drishti shukhya haite*
and facts uncover doing could   His sight acute from

shukhyatar loake pouchiyache, gyaner paridhi bistrita haiyache
acuter   sphere-in reached, knoledge-of horizon wider was

ebong shikhya o sabhyatar khetre prasar lav kariyache.
and education-in and civilization-in fields expand gain did

adhunik boigyanikera prakritir upar uraiya diyache
Modern scientists   nature's   on   fly   gave

tahader bijoy ketan, prithibir ek pranta haite apar pranta
their victory flag, world's one corner   from another corner

80   *parjanta ghoshita haiteche bigyaner bijoybarta. prakritir upar*

to   declared   is science's victory-message. Nature's on

adhipatya bistar kariya manush akashe uriya beraibar janya
supremacy spread doing human sky-in fly wonder-of for

abishkar karila biman, helicopter. kintu eisab bomjan lav
invent did airplane, helicopter.   But these airplanes gain

kariyao tahar durdam akangkhar tripti haila na. ihader dara
doing-too his untamed expectation's satisfy was not   Them by

dash bara mailer beshi urdhe utha jay na. kintu aaj manush
ten twelve miles more high   raise go not   But today human

85 *chahiteche mahashunye pari dite. chandraloke pouchibar janye*
wanting space-in   cross give Moon-on   reach-of   for

aaj bigyanira rocket, sputnik laiya gabeshanay rata.
today scientists rocket, sputnik with researh-in engaged

america o soviet boigyanikgan mahashunye manush preran
America and Soviet scientists space-in   human send

karay manush chandraloke pouchibar janya ekdhap agrasar
doing human moon   reach-of for   one-step advance

haiyache. ei gabeshanay shudhu sahaja noi, chandraprishtha

was   This research-in only help not, moon-on

90   *manusher padasparshe dhanya haiyache ekadhikbar. bigyaner*
man's feet-touch-with thankful was one-more-time Science-of

sahajye aaro sambhabpar haiyache chade jaoar prastutiparbe
help-with also possible wamoon-to going preparation-period-in

nilakasher nilimay manab santaner santaran. aaro sambhabpar
blue-sky-in blue-in human child's swim   Also possible

haila americar o russiar boigyaniker pakhye chandrer
was America's and Russia's scientist's for   moon's

kakhyapath pradakhyin.
orbit-in   go-round

95   **upasanghar:** *manab kalyane bigyaner dani*
     Conclusion: Human welfare-in science-of contribution

sarbashreshtha. eijanya bigyan o bigyanir kache manush
greatest   This-for science and scientist's to human

chirarini. bigyaner dane satyai manush bishwajoyi
ever-grateful Science's gift-in really human world-victorious

haiyache; guhasroyi manush haite arambha kariya adhunik

became; cave-dwelling human from beginning doing modern

juger hal fashioner manush parjanta. sabhyatar
age's up-to-date fasion's human to   Civilization's

100 *kramoannatir khetre bigyaner tulana nai. kintu atiiba*
gradual-development's field-in science's compare not But great

dukhyer bishoy, katakguli boigyanik abishkar manusher
sorrow   subject, a-few scientific inventions human's

jugjugantarer kirtike nishchinha kariya dibar sahayak
revolutionary deeds destroy   doing give help

haiyache. gata duiti mahajuddhe bigyan-shaktir bhayabaha
was   Past two-the Great-Wars-in science-power dangerous

dhangshalila manusher mane atangker srishti kariyache.
destructive-game human's heart-in fear-of create did

105 *bigyanke dhangsher karje prayog na kariay jadi kalyaner*
Science destruction work-in employ not doing if welfare-of

karje prayog kara jay, tabe manab sabhyatar itihashe
work-in employ do go, then human civilization's history-in

attutjal ek nutan addhay sangjojita haibe. bigyaner joyjatra

very-bright one new era added   will-be Science-of victory

abyahata   thakibe. (Saklain, 1992, pp. 110-113)
unimpeded   remain-will

Text 3: *jiban o sahitya*

Life and literature

1 *manush samajik jib--samajke abalamban kariyai tahar*

 Man social animal--society follow doing his

 jiban, dhyan-dharana o adarsha gariya othe ebong samajik

 life, thoughts   and ideals grow raise and social

 sambandha o patabhumike kendra kariyai manusher kalpana

 relationships and background center doing man's imagination

 o bhabmandal rup lav kare. balabahulya ei samajik manush

 and thoughts materialize gain do Say-fitting this social man

5 *sahitya-srishti kariya thake. kajei sahitye jibaner pratifalan na*

 literature-create doing stay So literature life's reflection not

 haiyai pare na. kintu jibaner hubahu nakal ba pratichhabi

 is can not But life's exact imitation or reflection

 kakhano sahitya nahe. jibaner sange sahityer samparka ati

 never literature not Life's with literature's relation very

 nibir ebong ekti apartir paripurak bate. kintu tai baliya

 deep and one another's complementary indeed But that saying

doinandin jibaner photography kakhano sahityer marjada lav
daily   life's photography never literature's prestige gain

10 *karite pare na. tai rabindranath baliyachen: "sahitya thik*
  do can not So Rabindranath said: "Literature exactly

prakritir arashi nahe."
nature's mirror not."

samajik upakaran laiya sahitya rachita hoi bate, kintu
Social elements taking literature wriiten is indeed, but

tahar sange lekhaker bhab o kalpanar sangjoag ghata chai.
its with writer's thoughts and imagination's union happen must

lekhaker bekti manasher sparshe rachana sahitya haiya
Writer's personal genius touch-with composed literature being

15 *othe. bektijiban jadi samaj haite bichhinna haiya pare taha*
  raise Personal-life if society from separate being fall that

haile sahitya srishti kakhano sarthak haite pare na. bikhyata
being literature creation never successful be can not Famous

ingrez sahityik mathew arnold kabyer sanga dite giya jaha
English litterateur Mathew Arnold poetry's definition give go

jaha baliyachen byapak arthe taha sahitya sambandheo bala
what said braodly meaning-in that literature about say

jay: "Poetry is the criticism of life under the conditions fixed
go: "Poetry is the criticism of life under the consitions fixed

20 *by laws of poetic truth and poetic beauty." kabya sahitya*
by laws of poetic truth and poetic beauty." Poetic literature

jibaner samaloachana bate, kintu tahake pade pade kabyer
life's   criticism indeed, but   it   foot foot poetic

satya o soundarjer anushasan maniya chalite hoi.
truth and beauty's rule   obey   go   is

kabyer o sahityer satya o prakrita satya ek nahe. tai eki
Poetic and literary truth and real truth one not So same

prasange rabindranather ei ukti swaraniya: "sahityer
context Rabindranath's this statement memorable: "Literary

25 *ma jeman kariya kade prakrita ma teman kariya kade na. tai*
mother how doing cry real mother same doing cry not   So

baliya sahityer ma'r kanna mithya nahe." amara jani barang
saying literary mother's cry lie not."   We know but

adhikatar satya. "srikanta" name koana loak ei sangsare nao
more true. "Srikanta" called any man this family not-even

janmaite pare ba amader parichita kaharo nam srikanta
born   can or our acquainted anybody's name Srikanta

thakiteo pare kintu saratchandra nijer kalpanar tuli diya
stay-even can but Saratchandra own imagination's brush with

30   *je srikantake ankita kariyachen taha ki bastaba jagate amader*
what Srikanta drew did   that what real world-in our

jana ba ajana je-koana srikanta namdhari bekti haite adhikatar
known or unknown any Srikanta named person from more

satya nahe? keshta name koana bhritya thaka asambhab nahe
true not? Keshta called any servant have impossible not

kintu rabindranath "puratan bhritya" kabitay je keshtake
but Rabindranath "Old Servant" poetry-in what Keshta

akiyachen taha nichhak kalpanik chitra haileo taha ki
drew   that mere imaginative picture being that what

35   *adhikatar jibanta o adhikatar satya nahe? je koana sahitya*
more lively and more   true not? What any literature

bicharer samay jibaner tatha bastaber satya o sahityer
judge's time life's as-well-as   real's truth and literary

parthakya saran rakhite haibe.
difference remember keep will-be

je sahitye ei chirantan manushatter rup phutiya
Any literature-in this eternal humanity's picture bloom

uthe tahai mahat sahityer marjada lav kare ebong sahityer
raise that great literature's prestige gain do and literature's

40 *itihashe taha classic name abhihita haiya amar haiya*
history-in that classic name-in called being immortal being

biraj kare. ei sahitye jibaner rupayan bhinna haite pare
exist do   This literature life's picturization different being can

kintu tahar sur o bani abhinna. tai europe-americar
but its   tune and message same So Europe-America's

loako ramayan-mabharat pariya mugdha hoi.
people-too Ramayan-Mahabharat reading fascinated are

amarao iliad-odessey pariya ananda paiya thaki.
We-too Iliad-Odessey reading pleasure getting have

45 *shakespeare ba goether rachana amadigake anupranita kare*
  Shakespeare or Goethe's composition us encourage do

  aar europe americar loaker mon aloarita hoi rabindranather ba
  and Europe America's people's hearts stir are Rabindranath's or

  iqbaler rachana path kariya. deshkal-patrer urdhe eki
  Iqbal's composition read doing Land-time-man above same

  manushtter sure sab manusher man badha baliyai iha
  humanity's tune's all peoples' hearts bound saying it

  sambhabpar hoi.
  possible is

50 *jibaner ghatana, anubhuti, jigyasha ba asha-akangkha*
   Life's events, feelings, inquiries or hopes-aspirations

  sahityer bishaybastu, nana jibane nanabhabe eisab
  literature's subjects, different life-in different-ways these

  bhabbastu bikhipta haiya ache, sahityiker drashtamon taha
  elements scattered being have, litterateur's observer-mind it

  dekhiya nen ebong srashtamon taha laiya akhanda rash-murti
  seeing take and creator-mind that taking united statue

gariya toalen. sahitya takhan shudhu jibaner parichoy bahan
build raise   Literature then   only   life's   reveals carry

55   *kare na, jibaner niyamako haiya thake, jibanke takhan sahitya*
do not, life's   guide-too being remain, life   then literature

shudhu ras-shikta kare na, tahake ruapyita o niyantritao kare.
only   juice-wet   do not,   it   portay and control   do

eibhabe sahityao mahattar jibaner prerana joagaiya thake. tai
Thus literature-too greater life's inspiration give stay   So

baliyachilam sahitya o jiban parasparer paripurak. je koana
said   literature and life each-other's complementary What any

desher samajik jiban o sahityer dike takaiya dekhilei e satyata
country's social life and literature's to looking give this truth

60   *amara upalabdhi karite pariba. samajik jiban unnata athacha*
we   realize   do can-will Social   life developed but

sahitya anunnata ba sahitta unnata kintu samajik jiban
literature undeveloped or literature developed but social life

anunnata emon drishtanta prithibite biral balileo chale.
undeveloped such examples world-in rare saying go

moatkatha sahitya jibanke unnatir pathe agrasar kariya dey
In-sum literature life develop-to road-in advance doing give

ebong jiban sahityake agrasar haibar upakaran o prerana
and life literature advance being elements and inspiration

65 *joagaiya thake.*
give   remain

sahityake moatamotibhabe ei dui bhage bhag kara haiya
Literature generally   these two divisions divide do being

thake--Realistic ba bastabbadi ebong Idealistic ba adarshbadi.
have--Realistic or realistic and Idealisitc or idealistic

jibankeo eibhabe bhag kara jaite pare. sangsare adarshabadi
Life-too thus   divide do   go   can Family-in idealistic

manush jemon ache emon manushero abhab nai jahara koana
people as   have also people-too   lack   not those any

70 *rakam adarshabader dhar dhare na, dharite gele iharai*
type ideal-of   care care not, Actually   they

sangkhay beshi. adhikangsha manush janma haite mrityu
number-in more Most   people   birth from death

parjanta gatanugatikbhabei jiban atibahita kariya jay.
to   conventional   life   lead   doing go

uttaradhikar sutre tahara jibanke jebhabe paiyache shebhabei
hereditary   way they   life   as   got   that-way

japon kare ebong ekdin jathasamaye sheshnihshash tyag
live   do   and one-day proper-time last-breath   leave

75 *kariya iha sangsar haite biday grahan kare. koana rakamer*
doing this family from leave take   do   Any type-of

jiban darshan, sapna ba bhabadarsha ihadigake kichumatra
life philosophy, dream or ideals   them   at-all

bichalita kare na. samaj-sangsar, jati-desh rashatale jak
stirr   do not   Siciety-family, nation-country pot-to go

tahate tahader kichumatra matha betha hoi na. anyadike bahu
that-in they   nothing head ache is not Other-side in many

adarshabader loak achen--bishesh koana jiban darshner jahara
idealistic people have--particular any life philosophy who

80 *anusharankari nijeder bhabadarsher janya jahara pran*
following   own thought-ideal-of   for who life

parjanta bisharjan dite kunthita han na. ei adarshabadider tyag
even sacrifice give hesitate are not These idealitists' sacrifice

o sadhanay jiban hoi sundar o mahat. iharai prabartan karen
and study-in life is beautiful and great They found do

nutan dharma, pratishtha karen nutan sabhyata, gariya toalen
new religion, found do new civilization, develop raise

nutan samajik jiban. ihader saran kariyai rabindranath
new social life Them remember doing Rabindranath

85 *likhiyachilen:*
wrote

shudhu jani, she shuneche kane
Only know, he heard ear-in

tahar ahaban giit, chuteche she nirbhik parane
his call song, ran he fearless heart-in

sangkat abarta majhe. diyeche she biswa bisarjan
danger circle middle Gave he world sacrifice

nirjatan layeche bakhya pati; mrittur garjan
oppression took chest lying; death's howl

90   *shuneche she sangiter mato.*
      heard he song like

    uparer barnita dui rakam jibani sahityer upakaran
    Above described two types life literature's elements

haiyache. je jibani barnita houk, kalpanik haileo taha
became Any life described is, imaginative being-even that

sambhabpar kalpana haoya chai arthat bastab jibane taha
possible   imagination is want meaning real life-in that

ghata jena asambhab na hoi. bastab jibaner sange samparkahin
happen as-if impossible not is Real life-s with unrelated

95 *ajgubi o aloukik kahini kahkano manusher mone abedan*
  impossible and unreal stories never man's heart-in appeal

sanchar kare na.
stir do not

    jibaner sangram aaj kathoar haite kathoartar haiyache.
    Life's struggle today hard from harder became

jiban-sangramer ei dhakka haite palli sahityiko aaj attarakhya
Life-struggle's this thrust from folk litterateur-too today save

karite akhyam. purbe shilpi sahityiker asroysthal chilo
doing unable Earlier artist litterateur's abode   was

100 *gungrahi rajsabha. aaj rajsabha nishchinha, tahar sthan dakhal*
talent-accepting court Today court finished, its place occupy

kariyache janagan. ei janaganer sange shilpi-sahityiker jibano
did   people This people's with artist-litterateur's life-too

aaj ekakar haiya giyache. fale janaganer ja samasya, tahader
today mix   being did Result-in people's what troubles, their

ja abhab-abhijoag, sahityik-shilpiro shei eki samasya,
what need-complaints, litterateur-artist-too that same troubles

eki abhab-abhijoag. tai janatar jiban haite bichhinna haiya
same need-complaints So mass's life from separated being

105 *"gajdanta minare" basiya sahitya charchar din aaj nihshesh*
"ivory tower-in" sitting literature study-of day today end

haiyache. fale "shilper janya shilpa" ei matabad aaj
became Result-in "Art's for art" this   idea   today

mushtimeya palatak manobrittir sahityik chhara aar kaharo
handful   fugitive mentality's litterateur except any other's

mone asraoy paiteche na. tai aaj prithibir sab sahitye
heart-in refuge getting not So today world's all literature-in

"jibaner janyai sahitya" ei katha bara haiya uthiyache. (Abul
"Life-of for literature" this word big being growing
Fazal, 1992, pp.126-129)

Group B: Translations

Text 1: The Need for the Study of Science

1   The twentieth century is the age of science. As a result of unprecedented scientific developments, people are enjoying comfortable life. The luxury that we see in private as well as collective life is the gift of science. Science has given speed,

5   motion, and pleasure. Therefore, there is no way one can deny the the need for the study of science.

    There was a time when our forefathers used to live in woods and jungles, lived in hiding in hills and mountains, lit fire with the glaze of stones, and killed wild animals throwing

10   stones. At that time scientific discoveries were unknown, human thoughts had not matured. Then human thoughts had developed with the gradual development of civilization, and the growth of intelligence and knowledge has taken place. Due to the far-reaching growth of science, the human needs

15   have been fulfilled. In the present age, denying science is equivalent to committing suicide.

    Science teaches us that education is a time-honored analytical process and reality. The aim of science is to invent a real cause or effect of an act. Why something is happening,

20   what is happening, only science can tell. The all-round development of a nation or country depends on the far-reaching extension, expansion, and practice of science. That is

why, in the present age, the more a country is developed, the more it is developed in the magical power of science. The

25 industry, commerce, big machines, big houses and streets of a country are built by the study of science.

"The study of science is an end as well as a means." First, it opens the door of the unlimited mysteries of nature. And it uses the knowledge thus obtained in practical life and removes

30 human misery and diseases, expands literature and science, and brings happiness and comfort to human life by producing different things. The dual role of the need for the study of science is to help the development of the material and the human world. Those countries which had less wealth, which

35 were not industrially developed, have now made great developments with the help of science.

The duty of science is not only to build big and small industries. The help of scientific processes are also needed in the development of agriculture. The help of science is sought

40 for the development of plowing, control of the courses of rivers, removal of superstitions, and solution of unemployment.

Our country is far behind compared to other civilized nations. In agriculture and industry, the modes of work of the Middle Ages are in effect. We do not seem to realize the extent

45 to which the study of science is needed in order to be at par with the modern world. The removal of the thoughts and conceptions of the Middle Ages depend on the study of science. In order to expand the study of science, schools and colleges must be established, it must be used in our daily life. It is true

50   that we do not have the Aladin's lamp in our hands, but we can achieve impossible deeds faster than the Aladin's lamp with the help of science.

If a country wants to climb the ladder of development and properity, then the study of science is needed. Of course

55   there are many obstacles. The biggest problem is the outlook of a few people in our country. Foreigners do not want that our country stand on its own as an industrial power. Religious fanaticisim is a big obstacle in the way of our development. Our stupidity and ignorance have frustrated our progress again and

60   again. As long as the government does not turn its attention to science, the way to all-round progress of the nation as well as the country cannot be easy.

Only by studying science we can remove everything. Engineering and agricultural experts can be produced if we

65   extensively use the education students get in engineering and agricultural colleges. If they get the right education, then by new inventions, new studies, they can lead the country to development and progress. As a result of the study of science, ignorance can be removed; the people can by informed about

70   health and daily life.

Therefore, in order to lead a nation, a country and its people to development and progress, the need for the study of science is inevitable. Science is needed for the far-reaching expansion of agriculture and industry. And for this reason, we

75   need to improve the study of science in our schools and colleges, organize boards to create new scientific terminology,

and write scientific books in Bengali. In order to write books on scientific topics, the Bangla Academy has already started its work. In this regard, the endeavor of the Academy is

80 praiseworthy. It is hoped that the scientists and the intellectuals of the coutnry will help the Bangla Academy to create scientific terminology.

England, America, and Russia have developed so much due to the study of science. Afghanistan, China, and India are

85 progressing in this direction. So it seems that Bangladesh will not lag behind; it will be in step with the civilized world. To lead the country to development and progress, the government will arrange for scientific education. Denying scientific education in the present age is equivalent to suicide. There is a

90 need for the study of science in order to develop the country and the nation, and to bring happiness, peace, and comfort to private and collective lives. Therefore, we will recognize the need for the study of science and follow the way of development and progress; and we hope the government will

95 help us in this. (Translated by M. N. Islam)

Text 2:The Contribution of Science to Human Welfare
(The Victory of Science)

1   **Introduction**: Science is evident everywhere in the present civilization. All around the victory of science is being declared. Human beings have subdued nature with the help of science. Now science is ruling the world. But science is for the

5   welfare of human beings, not for their destruction. The contribution of science has helped and developed man in his daily life.

Modern Science: Progressing toward the gradual development of civilization, science has now prospered fully. At

10   the beginning of the nineteenth century, science appreared with new power. Science created a new stir in industry. Due to the demand for fast production, the invention of new machines took place. All works were being accomplished with the help of machines because of the glory of this age. The present age is

15   called the "Spiritual son" of science because these machines are the contributions of science. Man seems to have brought nature into his hand due to the unlimited power of science. In the human heart, there is no feeling of the helplessness of the primitive age. Science has now become successful in removing

20   man's weakness and helplessness. It has been employed in the well-being of people, its victory is going on   unimpeded.

The Wonderful Inventions of Science: Modern science has conquered time and space. James Watt invented the steam engine and George Stevenson the railway. Scientists

25   are utilizing their intelligence and logic, and flying like birds in the sky with the help of airplanes. With the help of airplanes, we can now easily cross more than three hundred miles an hour. Michael Farraday invented electricity. Thomas Edison used this electricity. Light burned, trams ran, fans moved,

30   electricity began to work like a slave. Telephone, radio, television, etc., depend on mysterious powers like electric wave. Presently, medical science is taking help from electric power in order to control many incurable diseases of people. And all these are for the happiness of people, for the

35   prosperity of people.

     Medical Science: Due to the help of science, man has been able to return from the grasp of death. The X-Ray, invented by Professor Röntgen, and, radium, invented by Professor Curie and Madame Curie, brought revolution in

40   science. With the help of X-Ray and ultrasonography, the invisible things in the body can be seen. Radium has in many respects prevented the deadly reaction of dangerous wounds like cancer. As a result of the invention of medicines like penicillin, chloromycin, and streptomycin, millions of people

45   have saved themselves from many incurable diseases. Once many people lost their lives becoming mad from dog or fox bites. It has become possible to save oneself from this due to the invention of Pasteur's injection. Jenner invented vaccines in order to prevent the germs of pox, an incurable and epidemic

50   disease. Thus man is now able to fight against death with the help of science.

The Invention of the Atomic Power: The invention of the atomic power is the most modern pride and achievement of science. With the help of atomic power, the scientists can invent what invisible power the world has kept hidden. This invention of the scientists is really astonishing. Names like Aston Chadwick, Niels Bohr, Smithe, and Otto Hahn are linked with this invention. If the atomic power can be utilized for the good of man, the world will become a peaceful place with crops and affluence. It is hoped that by controlling the atomic ray man can save himself from many incurable diseases. The scientists hope that electric power can be supplied through the controlled direction of the atomic bomb.

The Many-faceted Contributions of Science in the Well-being of Humans: The welfare of science has removed many of our needs; we have become happy and peaceful. So the contribution of science is great in our daily life. The invention of voiced cinema, radio, television, and telephone have made human beings happy and brought a new age in the field of education. With the help of the exceptional far-sightedness of binoculars, we can successfully uncover many hidden mysteries of the sky. With the help of science, man has been able to explore many hidden mysteries and facts about the invisible world. His sight has become acuter, the horizon of his knowledge has become broader, and expanded in the fields of education and civilization.

Modern scientists have raised their flag of victory over nature. The victory of science is being declared daily from one corner of the world to another. In order to establish his

80 supremacy over nature, man has invented airplanes and helicopters to fly in the sky. But even after acquiring these airplanes, his untamable expectation has not been satisfied. One cannot rise beyond ten or twelve miles in them. But man now wants to go to space. In order to reach the moon, the scientists

85 are now busy studying rockets and sputniks. Because the American and Soviet scientists have sent man to space, the human beings have progressed another step to reach the moon. Due to this study, the moon has been graced by the touch of human feet more than once. Due to the help of science, it has

90 also been possible for the child of man to swim in the blue sky during the preparation period for going to the moon. It has also been possible for the American and Russian scientists to go around the orbit of the moon.

Conclusion: In the welfare of human beings, the

95 contribution of science is the greatest. That is why man is forever indebted to science and scientists. Due to the gift of science, man has truly become the conquerer of the world; starting from the cave-dwelling man to the man of the modern age. Science is incomparable in the development of civilization.

100 But it is a matter of great regret that a few scientific inventions have helped to destroy the great deeds of human beings. In the last two Great Wars, the dangerous destructive game of science has caused fear in people. If science can be used for the

welfare of human beings instead of destruction, then there will

105 be a very bright new era in the history of human civilization. The victory of science will remain unimpeded. (Translated by M. N. Islam)

Text 3: Life and Literature

1   Man is a social animal--his life, thoughts and ideas grow following the society, and his imagination and thoughts are materialized centering around social relationships and background. It is appropriate to say then this social man

5   creates literature. Therefore literature is bound to reflect life. But the exact imitation of life or the refection of it is not literature. The relation of literature to life is very close and one really complements the other. But for that reason the photography of everyday life cannot acquire the prestige of

10   literature. That's why Rabindranath said: "Literature is not really the mirror of nature."

        Literature is created with social elements indeed, but there must be a union of thoughts and imagination of the writer with them. A composition becomes literature by the

15   touch of the genius of the writer. If the personal life becomes separated from the social life, then the creation of literature can never be successful. What the famous English litterateur Mathew Arnold said, while giving a definition of poetry, can be broadly said about literature; "Poetry is the criticism of life

20   under the conditions fixed by laws of poetic truth and poetic beauty." Poetry is criticism of life indeed, but at every step it has to follow the rules of poetic truth and beauty.

        The poetic or literary truth and the real truth are not the same. That's why, in the same context, the following statement

25   by Rabindranath is memorable: "The real mother does not cry

the way the literary mother cries. But that does not mean the cries of the literary mother are lies." We know that it is rather a greater truth. There may not be a person born as "Srikanta" in this world, or there may be somebody called Srikanta among

30 our acquaintances; but is not the Srikanta that Saratchandra has drawn from his imagination truer than anyone called Srikanta known or unknown to us in real life? It is not impossible to have a servant called Keshta, but although the Keshta Rabindranath has drawn in his poem "The Old Servant"

35 is a picture of his imagination, is it not more alive and truer? While judging literature, one needs to keep in mind the difference between the truth of life, i.e., reality and the truth of literature.

The literature in which this time-honored humanity is

40 reflected acquires the prestige of great literature, and that is called classic in the history of literature and becomes immortal. The portrayal of life in this literature can be different but its tune and message are the same. That's why even the people of Europe and America are fascinated by reading *Ramayan-*

45 *Mahabharat*; we also get pleasure reading Iliad and Odyssey. The works of Shakespeare and Goethe inspire us and the hearts of Europeans and Americans are stirred by the works of Rabindranath and Iqbal. It is possible because, irrespective of country, time and people, the hearts of all human beings are

50 bound by the same tune of humanity.

Life's events, feelings, inquiries, or hopes and aspirations are the subjects of literature. These elements are scattered in

different lives in different ways. The observer-mind of the litterateur sees them and his creator-mind creates a united

55 statue with them. Literature then not only reveals life, it also becomes the guide of life. Literature then not only gives juice to life but it also portrays and controls it. Thus literature also gives the inspiration for a greater life. That's why I have said that literature and life are complementary. We will be able to

60 realize this truth looking at the social life and literature of any country. Examples of developed social life and undeveloped literature or undeveloped social life and developed literature are rare in the world. In sum, literature leads life to progress and life supplies elements and inspiration for the progress of

65 literature.

Literature is generally divided into two parts--realistic and idealistic. Life can also be divided that way. As there are idealistic people in the world, there is also no lack of people who do not care for any ideals. Actually, they are greater in

70 number. The majority of the people live a conventional life from birth to death. They live their lives the way they inherited them and one day leave this world exhaling their last breath. No life philosophy, dream or ideal stirs them. They do not care whether the society or the nation goes to pot or not. On

75 the other hand, there are many idealistic people who follow particular philosophies, and do not hesitate to give their lives for their philosophies. Due to the sacrifice and study of these idealistic people, life becomes beautiful and great. Only they

establish new religions, new civilizations, and found new social

80 life. Remembering them Rabindranath wrote:

> I only know, he heard
>
> the song of call, he ran with a fearless heart
>
> to the middle of danger. He sacrificed his world,
>
> has accepted oppression; the howls of death

85 he heard like songs.

Both types of life mentioned above have become elements of literature. Whatever life is described, even if it is imaginary, it should be possible; which means it should not be impossible for such a thing to happen in real life. Unrealistic

90 and impossible stories which have no connections with real life do not stir the human heart.

The struggle of life has become harder now. Even the folk litterateur cannot save himself from the thrust of this struggle. Earlier, the abode of the artists was the royal court, which was

95 inclined to accept talent. Today there are no royal courts; ordinary people have taken their place. The lives of artists have mixed with the lives of the ordianry people. As a result, the troubles and complains of the ordinary people have become the troubles and complains of the artists. That's why, the study

100 of literature separating oneself from the people and sitting in an ivory tower has now ended. As a result, the idea "art for art's sake" is not getting refuge in anyone's heart except in a handful of litterateur who have a fugitive mentality. That's why in all the literatures of the world "literature for life" has

105 become a big concept. (Translated by M. N. Islam)

Group C: English Texts

Text 1: Two Cheers for Technology

1   In contemplating the sorry state of the world today, some observers, such as the distinguished philosopher and theologian Jacques Ellul, have come to believe that our troubles are due primarily to science and technology. Man, they imply, should

5   never have begun the exploration of the laws governing the material universe. Once formulated, these laws, proceeding on a momentum of their own, will imprison him. "Enclosed within his artificial creation," says Ellul, "man finds that there is no exit, that he cannot pierce the shell of technology to find again

10   the ancient milieu to which he was adapted for hundreds of thousands of years." This would seem to indicate that we did better in the Stone Age.

       The Nobel Prize physicist Max Born comes close to agreeing with this view. "I am haunted by the idea," he

15   declares, "that the break in human civilization caused by the discovery of the scientific method may be irreparable."

       The philosophy of retreat to a simpler era may have had some validity 200 hundred years ago when Rousseau was celebrating the virtues of Cro-Magnon man, but too much water

20   has gone through the turbines. The growth curves of science and technology have profoundly changed the cultural habits of the West and have made deep inroads on the East--witness Japan.

I believe that the way to come to terms with technology today is, first, to understand it and, then, to encourage its good effects on the human condition and at the same time try to discourage its bad effects. I cannot follow the mystique that technology has laws of its own, over and beyond human intervention.

Is it possible to conceive of a civilized society in the 1970s without electric power, motor vehicles, railroads, airplanes, telephones, television, elevators, flush toilets, central heating, air conditioning, antibiotics, vaccines and anitseptics?

Before going any further, it is clear that two definitions are in order. What is meant by the "human condition"? What is meant by "technology," and what is its relation to "science"?

The "human condition" may be defined as a measure of the extent to which the potential for living is realized under the limitations of the inborn genes and of the environment of the Earth. Full potential means adequate food, shelter, clothing, education, and health care, plus useful and creative work and leisure for every normal baby born. The slums of Calcutta or Rio, the ghettos of the West, represent a potential close to zero.

Alone, the word "technology" implies only a special learned skill beyond intuitive common sense; hydraulic engineers, for instance, can make water run uphill. We must descend the semantic abstraction ladder and ask: Technology for what? For manufacturing a jumbo jet? A MIRV multiple

50   warhead? A contraceptive pill? An electric razor? For

engineering a trip to the moon? For what?

    Many people, including a large number of today's college

students, confuse technology with science. "There is a growing

feeling in Washington," says <u>New York Times</u> science editor

55   Walter Sullivan, "that efforts to explain science to the young

have failed."

    "Science" or perhaps better "<u>pure</u> science," discovers laws

of nature and lately some laws of human nature. There is no

ulterior motive in the pursuit of pure science beyond what

60   Veblen once called "idle curiosity." Einstein was consumed with

it. He wanted to know the relation between energy and matter;

he wanted to know how the theory of relativity could be linked

to the quantum theory.

    When a scientific law is established so that all competent

65   observers agree on its validity, then, in many cases, it may be

applied to the satisfaction of various human desires and needs

and thus become applied science, or technology. The pure

science of $E=MC^2$ was applied to the construction of the first

atomic bomb--a technological triumph of dubious benefit to the

70   human condition, except as a warning. However, such

knowledge can be applied to the desalting of sea water--a

technological triumph of great utility, as deserts are

transformed into gardens. To condemn technology <u>in toto</u> is to

forget the gardens, while to idealize technology is to forget

75   Hiroshima.

The transformation of pure science into applied is strikingly illustrated by Raymond Fosdick, sometime head of the Rockefeller Foundation, as he tells in his book <u>Chronicle of a Generation</u> of the 184-inch cyclotron financed by the

80 foundation in 1940 for the University of California:

> No one foresaw that this instrument would lead to an atomic bomb or any other kind of military weapon. The only motivation behind our assistance was to extend the boundaries of knowledge, to stimulate the search for

85 > truth, in the belief that there is no darkness but ignorance.

Consider some of the more notorious and prevading modern technologies. Which of them appear to improve the human condition as defined and which degrade it? What is the

90 outlook for increasing the assets and reducing, if not eliminating, the liabilities? To toss the whole complex into the discard is to rule out not only all high-energy societies but the way the human mind works, or at least the way many minds work. Some men want to know <u>why</u>--and are off on the course

95 pioneered by Galileo, Darwin, and Faraday, in pursuit of pure science. Soon, Edison, Baekeland, and Ford are applying the knowledge gained. Is there any way to halt idle curiosity? Can we find a method short of extermination to prevent Homo sapiens--the creature who thinks--from trying to put

100 dependable knowledge to work?

The necessity for caution in evaluation is apparent in the case of the internal combustion engine--probably the most

popular piece of technology ever invented. The automobile has markedly improved the human condition by providing greater

105 mobility and convenience, while degrading it with air pollution. How long before the liabilities overwhelm the assets? Even if the technicians devise a pollution-free engine, the miseries and tragedies of highway accidents and traffic jams remain, indeed expand with population and affluence.

110 Where does the balance of a given technology lie now? Where will it be a decade hence? How does the balance shift from area to area--high-energy cultures, low-energy-cultures, big city, open country? Under intensive analysis, the balance shifts with time, and with place, for nearly every item under

115 consideration.

There are three major threats to mankind today, all due primarily to technology: 1) the arms race in nuclear weapons, which, if continued, can only end in World War III; 2) the accelerating destruction of the environment; and 3) the

120 population explosion. For easy reference, I once called these threats "bombs, bulldozers, and babies." The effect of technology is obvious enough in the first two, but the third requires a moment's thought. Modern medicine in its control of epidemics, for instance, has enormously reduced death rates all

125 over the world, in low-energy societies as well as high. Birth control, however, has not kept pace with death control, and through the widening gap population pours. At the present rate of growth, there will be twice as many people in the world by the year 2000. But again we must be careful of an "all good" or

130 "all bad" evaluation. Modern medicine in one sense is a great boon, but death control without a compensating birth control is the unquestioned reason for the population explosion that is rapidly becoming a menace to the human condition.

Again, nuclear weapons, by a curious logical paradox,
135 could conceivably become mankind's greatest asset. Robert Oppenheimer once called the atomic bomb "a great peril and a great hope," by which he meant that it made large-scale wars unwinnable--an exercise in mutual suicide. But as diplomacy now stands, the arms race is more of a liability than an asset--
140 particularly when biological and chemical weapons are brought into the equation. I am unaware of anything that can be said in favor of these despicable technologies.

The destruction of the environment, which is now on an exponential curve, also seems to be an unmitigated liability to
145 the human condition. There is, however, a small offset. Many of the destructive forces cross national boundaries--industrial smog, oil spills, fallout, pollution of rovers that flow through two or more sovereign states. Only international cooperation can cope with these disasters, and so the demand for a stronger
150 world organization is increased.

Bombs, bulldozers, and babies may be the major threats to the human condition today, but they are by no means the only ones for which technology is responsible. Noise pollution, for instance, is an extension of air pollution. Anyone living near
155 a jetport--or even trying to do so--suffers, as does anyone whose home is near a highway infested with heavy-duty

trucks. The decibel count goes steadily up in high-energy societies, and more and more people suffer from defective hearing. But we really haven't heard anything yet. Wait until

160 the SSTs smash their fifty-mile corridors of sonic boom from coast to coast, along with smashed windows, crockery, and nervous systems.

As agriculture is mechanized by the automated cotton picker and other labor-saving devices, displaced farm workers-

165 -black, brown, yellow, and white--lose their livelihoods and descend on the cities, where the ghettos, already overburdened, try to accomodate them. See Harlem in New York, "La Perla" in San Juan, the vast shacktowns of Caracas-- see them and weep for the human condition.

170 As the sharecroppers move in--at least in America--the middle class moves out en masse to the suburbs, where the open land is geometrically sliced into subdivisions. The lowing of cattle gives way to the grunt of the bulldozers, and the station wagons pile up at the supermarket. "Spread city," or

175 megalopolis, is rapidly becoming a forbidding place in which to live, for rich as well as poor. Last year, when S. J. Perelman left New York City for good, he exclaimed: "Plants can live on carbon dioxide, but I can't."

The international trade in non-nuclear weapons--jet

180 fighters, tanks, machine guns--is now estimated at $5-billion a year. Every minination in Africa and Asia seems ready to mortgage its future in order to be immediately outfitted with

lethal weapons. The big nations, the sellers, in this profitable trade are always glad to clear their stocks of old models.

185   The crime rate is greatly aided by the getaway car, and civilian terror and confusion are aided by anonymous telephone warnings of bombs about to be exploded. The hijacking of airliners, and the consequent holding of passengers as hostages, is soemthing quite new in political terrorism. Its

190 only offset is another demonstration that, in an age of high technology, this is one world or none.

Certainly there are additional liabilities, but those I have indicated are a representative lot--perhaps the most serious ones. Let us turn now to the assets. What has technology done

195 for the good life?

The human condition in high-energy societies has been improved by better diets, health care, education, and scientific knowledge of vitamins. Young people are now taller, stronger, and better favored than their parents or grandparents. This is

200 markedly true in Japan. In America some 40 per cent of all youngsters of college age are in college. When I was a young man, the figure was below 5 per cent.

People in high-energy cultures live longer, are more literate, and enjoy more travel and recreation than the

205 generation that preceded them, while the ratio of poor people to total population has declined drastically. No society in history has ever remotely approached the standard of living enjoyed in the United States, defined in either dollars or materials consumed. No society has ever been so well

210 nourished, so well bathed, so well doctored. No civilized society, furthermore, has ever worked such short hours to produce and distribute the necessities of life.

Two dark spots in this otherwise bright picture must be noted.

215 America's affluent society does not adequately care for its old people. The elderly have a sharply declining place in the family compared with the grandparents of a simpler age. The average "home for the aged" can hardly be called an asset to the human condition.

220 And secondly, this affluent society is built on an exceedingly shaky foundation of natural resources. Here we connect with the liability of a degenerating environment. The United States with only some 6 per cent of the world's population uses up some 40 per cent of the world's annual

225 production of raw materials. If all the world enjoyed America's affluence, there would be about twelve times the current demand for raw materials--an impossible drain on the resources of this planet.

Here is an equation that must be faced, probably before

230 the twentieth century has run its course. If the so-called hungry world of Asia, Africa, and Latin America is significantly to increase its living standards, America and other high-energy societies must decrease their consumption of raw materials. This does not mean that the latter must retreat to the economy

235 of scarcity, but it does mean an economy programed for a great

reduction in waste, for recycling used materials, for the elimination of planned obsolescence.

If the technology of production is really to serve the human condition, it might well have as its goal the concept of "perpetual yield." The lumber barons of the nineteenth century in America operated on a "cut out and get out" program that promised to destroy the forests of the continent. Beginning in Maine, they slashed through New York, Michigan, Wisconsin, Minnesota, and on the West Coast, leaving behind a desolation where the very soil was burned away. Then came a miracle. The lumber industry, at least some of the larger companies, realized that they were sawing off the limb on which they sat. They halted their wholesale policy of slash and burn, adopted "selective cutting" to keep the forests healthy, and planted millions of young trees. They shifted to a perpetual-yield basis, whereby a forest would be cut no faster than its annual growth.

Is this not a sound goal for all economic growth? Keep the natural resources of the planet on a perpetual-yield basis. The calculations will change, of course, as technology improves the yield. A fine example is the growing possibility, through intensive research and development, for employing thermonuclear fusion as the world's chief energy source. There is very little danger of radiation, and the hydrogen of the seven oceans will form the raw material for the process--good for thousands of years. Coal, oil, natural gas, and hydroelectric developments will no longer be prime sources. Fusion power--

probably employing lasers--can be a great asset of technology, indeed, and might be operational within a generation. The

265 rapidly developing new methods for recycling wastes of all kinds, solid and liquid, would also form an important part of the perpetual-yield concept.

Labor-saving devices in the field have just about abolished the institution of slavery all over the world, while in

270 the home they have liberated women from a load of grinding toil, at least in high-energy societies.

Technology is now making it possible to mine the ocean and is thus opening a vast treasure chest. It has been proposed that the United Nations receive a royalty from these riches as

275 they are developed. No nation, no corporation, no person owns the open oceans and its floor; it belongs to all mankind--with decent respect, or course, to all forms of life within it, and the ecosystems that govern it. Intelligently planned and carefully exploited, it may well be that the raw materials and foodstuffs

280 of the oceans can markedly increase the concept of perpetual yield, and permit a higher ceiling for living standards all around.

It is not difficult to make a terrifying indictment of technology. It is not difficult to make a heartening list of

285 benefits. The problem is so complex on one level, and yet, in essence, so simple. Granting the available resources of this planet, how many human beings and their fellow creatures can be supported at a level that makes life worth the living? A dependable evaluation is very difficult. We can be sure,

290 however, that nothing is to be gained by following the prophets of doom back to the Stone Age. (Stuart Chase, 1972, pp. 329-334)

Text 2: Science, the Destroyer or Creator

1   We all know the story of the sorcerer's apprentice; or
Frankenstein which Mary Shelley wrote in competition with
her husband and Byron; or some other story of the same kind
out of the macabre invention of the nineteenth century. In
5   these stories, someone who has special powers over nature
conjures or creates a stick or a machine to do his work for him;
and then finds that he cannot take back the life he has given it.
The mindless monster overwhelms him; and what began as an
invention to do the housework ends by destroying the master
10   with the house.

These stories have become the epitome of our own fears.
We have been inventing machines at a growing pace now for
about three hundred years. This is a short span even in our
recorded history, and it is not a thousandth part of our history
15   as men. In that short moment of time we have found a
remarkable insight into the workings of nature. We have used
it to make ourselves far more flexible in our adaptation to the
outside world than any other animal has ever been. We can
survive in climates which even germs find difficult. We can
20   grow our own food and meat. We can travel overland and we
can tunnel and swim and fly, all in the one body. More
important than any of these, we have come nearest to the
dream which Lamarck had, that animals might inherit the skills
which their parents learnt. We have discovered the means to
25   record our experience so that others may live it again.

The history of other animal species shows that the most successful in struggle for survival have been those which were most adaptable to changes in their world. We have made ourselves by means of our tools beyond all measure more adaptable than any other species, living or extinct; and we continue to do so with gathering speed. Yet today we are afraid of our own shadow in the nine o' clock news; and we wonder whether we shall survive so over-specialised a creature as the Pekinese.

II

Everyone likes to blame his sense of defeat on someone else; and for some time scientists have been a favorite scapegoat. I want to look at their responsibility, and for that matter at everybody's, rather more closely. They do have a special responsibility; do not let us argue that out of existence; but it is a complicated one, and it is not the whole responsibility. For example, science obviously is not responsible for the readiness of people, who do not take their private quarrels beyond the stage of insult, to carry their public quarrels to the point of war. Many animals fight for their needs, and some for their mere greeds, to the point of death. Bucks fight for females, and birds fight for their territories. The fighting habits of man are odd because he displays them only in groups. But they were not supplied by scientists. On the contrary, science has helped to end several kinds of group murder, such as witch hunting and the taboos of the early nineteenth century against disinfecting hospitals.

Neither is science responsible for the existence of groups which believe themselves to be in competition: for the existence above all of nations. And the threat of war today is
55 always a national threat. Some bone of contention and competition is identified with a national need: Fiume or the Polish corridor or the dignity of the Austrian Empire; and in the end nations are willing to organise and to invite the death of citizens on both sides in order to reach these collective aims.
60 Science did not create the nations; on the contrary, it has helped to soften those strong national idiosyncracies which it seems necessary to exploit if war is to be made with enthusiasm. Any wars are not made by _any_ traditional groups: they are made by highly organized societies, they are made by
65 nations. Most of us have seen Yorkshiremen invade Old Trafford, and a bloody nose or two if the day was thirsty. But no Yorkshireman would have grown pale if he had been told that Lancashire had the atomic bomb.

The sense of doom in us today is not a fear of science; it is
70 a fear of war. And the causes of war were not created by science; they do not differ in kind from the known causes of the War of Jenkins' Ear or the War of Roses, which were carried on with only the most modest scientific aids. No, science has not invented war; but it has turned it into a very different thing.
75 The people who distrust it are not wrong. The man in the pub who says "It'll wipe out the world," the woman in the queue who says "It isn't natural"--they do not express themselves

very well; but what they are trying to say does make sense. Science has enlarged the mechanism of war, and it has

80　distorted it. It has done this in at least two ways.

III

First, science has obviously multiplied the power of the warmakers. The weapons of the moment can kill more people secretly and more unpleasantly than those of the past. This progress, as for want of another word I must call it--this

85　progress has been going on for some time; and for some time it has been said, of each new weapon, that it is so destructive or so horrible that it will frighten people into their wits, and force the nations to give up war for lack of cannon fodder. This hope has never been fulfilled, and I know no one who takes refuge

90　in it today. The acts of men and women are not dictated by such simple compulsions; and they themselves do not stand in any simple relation to the decisions of the nations which they compose. Grapeshot and TNT and gas have not helped to outlaw war; and I see no sign that the hydrogen bomb or a whiff of

95　bacteria will be more successful in making men wise by compulsion.

Secondly, science at the same time has given the nations quite new occasions for falling out. I do not mean such simple objectives as someone else's uranium mine, or a Pacific Island

100　which happens to be knee-deep in organic fertilizer. I do not even mean merely another nation's factories and her skilled population. These are all parts of the surplus above our simple needs which they themselves help to create and which gives

our civilization its character. And war in our world battens on
105 this surplus. This is the object of the greed of nations, and this
also gives them the leisure to train and the means to arm for
war. At bottom, we have remained individually too greedy to
distribute our surplus, and collectively too stupid to pile it up
any more useful form than the traditional mountain of arms.
110 Science can claim to have created the surplus in our societies,
and we know from the working day and the working diet how
greatly it has increased it in the last two hundred years.
Science has created the surplus. Now put this year's budget
beside the budget of 1750, anywhere in the world, and you will
115 see what we are doing with it.

I myself think there is a third dimension which science
has added to modern war. It has created war nerves and the
war of nerves. I am not thinking about the technical conditions
for a war of nerves: the camera man and the radio and the
120 massed display of strength. I am thinking of the climate in
which this stage lightning flickers and is made to seem real.
The last twenty years have given us a frightening show of
these mental states. There is a division in the mind of each of
us, that has become plain, between the man and the brute; and
125 the rift can be opened, the man submerged, with a cynical
simplicity, with the meanest tools of envy and frustration,
which in my boyhood would have been thought inconceivable
in a civilised society. I shall come back to this cleavage in our
minds, for it is much more than an item in a list of war crimes.
130 But it is an item. It helps to create the conditions for disaster.

And I think that science has contributed to it. Science; the fact that science is there, mysterious, powerful; the fact that most people are impressed by it but ignorant and helpless--all this seems to me to have contributed to the division in our minds.

135 And scientists cannot escape the responsibility for this. They have enjoyed acting the mysterious stranger, the powerful voice without emotion, the expert and the god. They have failed to make themselves comfortable in the talk of people in the street; no one taught them the knack, of course, but they

140 were not keen to learn. And now they find the distance which they enjoyed has turned to distrust, and the awe has turned to fear; and people who are by no means fools really believe that we should be better off without science.

IV

These are the indictments which scientists cannot escape.

145 Of course, they are often badly phrased, so that scientists can side-step them with generalities about the common responsibility, and who voted the credits for atomic research anyway; which are prefectly just, but not at all relevant. That is not the heart of the matter; and the people in queues and pubs

150 are humbly groping for the heart. They are not good at saying things and they do not give model answers to interviewers. But when they say "We've forgotten what's right," when they say "We're not fit to handle such things," what is in their minds is perfectly true. Science and society are out of

155 joint. Science has given to no one in particular a power which no one in particular knows how to use. Why do not scientists

invent something sensible? Wives say it every time they stub their toe on the waste bin, and husbands say it whenever a fuse blows. Why is it the business of no one in particular to

160 stop fitting science for death and to begin fitting it into our lives? We will agree that warlike science is no more than a by-product of a warlike society. Science has merely provided the means, for good or for bad; and society has seized it for bad. But what are we going to do about it?

165   The first thing to do, it seems to me, is to treat this as a scientific question: by which I mean as a practical and sensible question, which deserves a factual approach and a reasoned answer. Now that I have apologised on behalf of scientists, and this on a scale which some of them will certainly think too

170 ample, let us cut out what usually happens to the argument at this point, the rush of recriminations. The scientists are conscious of their mistakes; and I do not want to discuss the mistakes of non-scientists--although they have made a great many--except those which we all must begin to make good.

175   I have said that a scientific answer must be practical as well as sensible. This really rules out at once the panaceas which also tend to run the argument into a blind alley at this stage; the panaceas which say summarily "Get rid of them." Naturally, it does not seem to me to be sensible to get rid of

180 scientists; but in any case, it plainly is not practical. And whatever we do with our scientists, it very plainly is not practical to get rid of the scientists of rival nations; because if there existed the conditions for agreement among nations on

this far-reaching scheme, then the conditions for war would

185 already have disappeared. If there existed the conditions for

international agreement, say to suspend all scientific research,

or to abandon warlike research, or in any other way to forgo

science as an instrument of nationalism--if such agreements

could be reached, then they would already be superfluous;

190 because the conditions for war would already have

disappeared. So, however we might sigh for Samuel Butler's

panacea in Erewhon, simply to give up all machines, there is no

point in talking about it. I believe it would be a disaster for

mankind like the coming of the Dark Ages. But there is no point

195 in arguing this. It just is not practical, nationally or

internationally.

There are no panaceas at all; and we had better face that.

There is nothing we can do overnight, in a week or a month,

which can straighten by a laying on of hands the ancient

200 distortion of our society. Do not let us fancy that any one of us

out of the blue will concoct that stirring letter to The Times

which will change the black mood of history--and the

instructions to diplomats. Putting scientists in the Cabinet will

not do that, and women in the War Office will not, nor will

205 bishops in the Privy Council. There are no panaceas. We are the

heirs to a tradition which has left science and society out of

step. The man in the street is right: we have never learnt to

handle such things. Nothing will do but that we learn. But

learning is not done in a year. Our ultimate survival is in our

210 own hands. Our survival while we are learning is a much
chancier thing. We had better be realistic about it.

Meanwhile we had better settle down to work for our
ultimate survival; and we had better start now. We have seen
that the diagnosis has turned out to be not very difficult.
215 Science and our social habits are out of jstep. And the cure is no
deeper either. We must learn to match them. And there is no
way of learning this unless we learn to understand both.

V

Of the two, of course, the one which is strange is science. I
have already blamed the scientist for that. He has been the
220 monk of our age, timid, thwarted, anxious to be asked to help;
and with a secret ambition to play the Grey Eminence. Through
the years of childhood poverty he dreamt of this. Scientific skill
was a blue door beckoning to him, which would open into the
society of dignitaries of state. But the private motives of
225 scientists are not the trend of science. The trend of science is
made by the needs of society: navigation before the eighteenth
century, manufacture thereafter; and in our age I believe the
liberation of personality. Whatever the part which scientists
like to act, or for that matter which painters like to dress,
230 science shares the aims of our society just as art does. The
difficulties of understanding either are not fundemental; they
are difficulties only of language. To grow familiar with the
large ideas of science calls for patience and an effort of
attention; and I hope I have shown that it repays them.

235   For two hundred years, these ideas have been applied to technical needs; and they have made our world anew, triumphantly from top to toe. Our shoes are tanned and stitched, our clothes are spun and dyed and woven, we are lighted and carried and doctored by means which were

240   unknown to neat Mr. Pope at Twickenham in 1740. We may not think it recompenses us for the absence of any Mr. Pope from Twickenham today; we may even hold it responsible. It is certainly not a spiritual achievement. But it has not yet tried to be. It has applied its ideas monotonously to shoe leather and

245   bicycle bells. And it has made a superb job of them. Compare its record in its own field with that of any other ideas of the same age: Burke's ideas of the imagination, or Bentham's on government, or Adam Smith's on political economy. If any ideas have a claim to be called creative, because they have

250   created something, then certainly it is the ideas of science.

        We may think that all that science has created is comfort; and it certainly has done that--the very word "comfortable" in the modern sense dates from the Industrial Revolution. But have we always stopped to think what science

255   has done not to our mode of living but to our life? We talk about research for death, the threat of war and number of civilians who get killed. But have we always weighed this against the increase in our own life span? Let us do a small sum. The number of people killed in Great Britain in six years

260   of war by German bombs, flying bombs, and V2's was sixty thousand. They were an average lot of people, which means

that on an average they lost half their expectation of life. Quite an easy long division shows that the effect of this in our population of fifty million people was to shorten the average
265 span of life by less than one tenth of one per cent. This is considerably less than a fortnight. Put this on the debit side. And on the credit side, we know that in the last hundred years the average span of life in England has increased by twenty years. This is the price of science, take it or leave it--a fortnight
270 for twenty years of life. And these twenty years have been created by applying to daily life, to clothing and bedding, to hygiene and infection, to birth and death, the simple ideas of science--the fundamental ideas I have been talking about: order, cause, and chance. If any ideas have a claim to be called
275 creative, because they have created life, it is the ideas of science.

VI

We have not neglected these ideas altogether in our social organisation. But it is a point I have made several times--we have not hopelessly behind with them. The idea of order is now
280 old enough to have reached at least our filing cabinets. the idea of cause and effect has entered our habits, unitl it has become the new _a priori_ in the making of administrative plans. The difficulty is to dislodge it, now that it is hardening into a scholastic formula. For the idea which has given a new vigour
285 to science in our generation is larger than the machinery of cause and effect. It stipulates no special mechanism between the present and the future. It is content to predict the future,

without insisting that the computation must follow the steps of causal law. I have called this the idea of chance, because its

290 method is statistical, and because it recognises that every prediction carries with it its own measurable uncertainty. A good prediction is one which defines its area of uncertainty; a bad prediction ignores it. And at bottom this is no more than the return to the essentially empirical, the experimental nature

295 of science. Science is a great many things, and I have called them a great many names; but in the end they all return to this: science is the acceptance of what works and the rejection of what does not. That needs more courage than we might think.

300   It needs more courage than we have ever found when we have faced our worldly problems. this is how society has lost touch with science: because it has hesitated to judge itself by the same impersonal code of what works and what does not. We have clung to Adam Smith and Burke, or we have agitated

305 for Plato and Aquinas, through wars and famine, through rising and falling birth-rates, and through libraries of learned argument. And in the end, our eyes have always wandered from the birth-rate to the argument: from the birth-rate to what we have wanted to believe. Here is the crux of what I

310 have been saying. Here is our ultimate hope of saving ourselves from extinction. We must learn to understand that the content of all knowledge is empirical; that its test it whether it works; and we must learn to act on that understanding in the world as well as in the laboratory.

315   This is the message of science: our ideas must be realistic, flexible, unbigoted--they must be human, they must crete their own authority. If any ideas have a claim to be called creative, because they have liberated that creative impulse, it is the ideas of science.

VII

320   This is not only a material code. On the contrary, my hope is that it may heal the spiritual cleft which two wars have uncovered. I have seen in my lifetime an abyss open in the human mind: a gulf between the endeavor to the man, and the relish in being brute. the scientist has indeed had a hand in

325 this, and every other specialist too, with his prinm detachment and his oracular airs. but of course, the large strain which has opened this fault is social. We have made men live in two halves, a Sunday half and a workday half. We have ordered them to love their neighbour and ot turn the other cheek, in a

330 society which has constantly compelled them to shoulder their neighbor aside and to turn their backs. So we have created a savage sense of failure which, as we know now to our cost, can be tapped with an ease which is frightening; and which can thrust up, with explosive force, a symbol to repeat to an

335 unhappy people its most degrading dream.

        Can science heal that neurotic flaw in us? If science cannot, then nothing can. Let us stop pretending. There is no cure in high moral precepts. We have preached them too long to men who are forced to live how they can: <u>that</u> makes the

340 strain which they have not able to bear. We need an ethic

which is moral <u>and</u> which works. It is often said that science
has destroyed our values and put nothing in their place. What
has really happened of course is that science has shown in
harsh relief the division between our values and our world. we
345 have not begun to let science get into our heads; where then
was it supposed to create these values? We have used it as a
machine without will, the conjured spirits to do the chores. I
believe that science can create values: and will create them
precisely as literature does, by looking into the human
350 personality; by discovering what divides it and what cements
it. That is how great writers have explored man, and this
whether they themselves as men have been driven by the
anguish in <u>Gulliver's Travels</u> or the sympathy of <u>Moll Flanders</u>.
The insight of science is not different from that of the arts.
355 Science will create values, I believe, and discover virtues, when
it looks into man; when it explores what makes him man and
not an animal, and what makes his societies human and animal
packs.

I believe that we can reach this unity in our culture . . .
360 Nations in their great ages have not been great in art or
science, but in art and science. Rembrandt was the
contemporary of Huygens and Spinoza. At that very time, Isaac
Newton walked with Dryden and Christopher Wren. We know
that ours is a remarkable age of science. It is for us to use it to
365 broaden and to liberate our culture. These are the marks of
science: that it is open for all to hear, and all are free to speak
their minds in it. They are marks of the world at its best, and

the human spirits at its most challenging. (Jacob Bronowski, 1972, pp. 336-343)

Text 3: Why Do We Read Fiction?

1   Why do we read fiction? The answer is simple. We read
it because we like it. And we like it because fiction, as an image
of life, stimulates and gratifies our interest in life. But
whatever interests may be appealed to by fiction, the special
5   and immediate interest that takes us to fiction is always our
interest in a story.

A story is not merely an image of life, but of life in
motion--specifically, the repesentation of individual characters
moving through their particular experiences to some end that
10   we may accept as meaningful. And the experience that is
characteristically presented in a story is that of facing a
problem, a conflict. To put it bluntly: No conflict, no story.

It is no wonder that conflict should be at the center of
fiction, for conflict is at the center of life. But why should we,
15   who have the constant and often painful experience of conflict
in life and who yearn for inner peace and harmonious relation
with the outer world, turn to fiction, which is the image of
conflict? The fact is that our attitude toward conflict is
ambivalent. If we do find a totally satisfactory adjustment in
20   life, we tend to sink into the drowse of the accustomed. Only
when our surroundings--or we ourselves--become problematic
again do we wake up and feel that surge of energy which is
life. And life more abundantly lived is what we seek.

So we, at the same time that we yearn for peace, yearn
25   child playing hide-and-seek, the teenage boys choosing up

sides for a game of sandlot baseball, the old grad cheering in the stadium--we all, in fact, seek out or create problematic situations of greater or lesser intensity. Such situations give us a sense of heightened energy, of life. And fiction, too, gives us that heightened awareness of life, with all the fresh, uninhibited opportunity to vent the rich emotional charge-- tears, laughter, tenderness, sympathy, hate, love, and irony-- that is stored up in us and short-circuited in the drowse of the accustomed. Furthermore, this heightened awareness can be more fully relished now, because what in actuality would be the threat of the problematic is here tamed to mere imagination, and because some kind of resolution of the problem is, owing to the very nature of fiction, promised.

The story promises us a resolution, and we wait in suspense to learn how things will come out. We are in suspense, not only about what will happen, but even more about what the event will mean. We are in suspense about the story in fiction because we are in suspense about another story far closer and more important to us--the story of our own life as we live it. We do not know how that story of our own life is going to come out. We do not know what it will mean. So, in that deepest suspense of life, which will be shadowed in the suspense we feel about the story in fiction, we turn to fiction for some slight hint about the story in the life we live. The relation of our life to the fictional life is what, in a fundamental sense, takes us to fiction.

Even when we read, as we say, to "escape," we seek to escape not from life but to life, to a life more satisfying than our own drab version. Fiction gives us an image of life--

55 sometimes of a life we actually have and like to dwell on, but often and poignantly of one we have had but do not have now, or one we have never had and can never have. The ardent fisherman, when his rheumatism keeps him housebound, reads stories from <u>Field and Stream</u>. The baseball fan reads <u>You Know</u>

60 <u>Me, Al</u>, by Ring Lardner. The little co-ed, worrying about her snub nose and her low mark in Sociology 2, dreams of being a debutante out of F. Scott Fitzerald; and the thin-chested freshman, still troubled by acne, dreams of being a granite-jawed Neanderthal out of Mickey Spillane. When the Parthians

65 in 53 B.C. beat Crassus, they found in the baggage of Roman officers some very juicy items called <u>Milesian Tales</u>, by a certain Aristides of Miletus; and I have a friend who in A.D. 1944, supplemented his income as a GI by reading aloud <u>Foever Amber</u>, by a certain Kathleen Winsor, to buddies who

70 found that the struggle over three-syllable words somewhat impaired their dedication to that improbable daydream.

And that is what, for all of us, fiction, in one sense, is--a daydream. It is, in other words, an imaginative enactment. In it we find, in imagination, not only the pleasure of recognizing the

75 world we know and of reliving our past, but also the pleasure of entering worlds we do not know and of experimenting with experiences which we deeply crave but which the limitations of life, the fear of consequences, or the severity of our principles

forbid us to do. Fiction can give us this pleasure without any

80 painful consequences, for there is no price tag on the magic

world of imaginative enactment. But fiction does not give us

only what we want; more importantly, it may give us things we

hadn't even known we wanted.

In this sense, then, fiction painlessly makes up for the

85 defects of reality. Long ago Francis Bacon said that poetry--

which, in his meaning, would include our fiction--is "agreeable

to the spirit of man" because it affords "a greater grandeur of

things, a more perfect order, and a more beautiful variety"

than can "anywhere be found in nature . . ." More recently we

90 find Freud putting it that the "meagre satisfactions" that man

"can extract from reality leave him starving," and John Dewey

saying that art "was born of need, lack, deprivation,

incompleteness." But philosophers aside, we all know entirely

too well how much we resemble poor Walter Mitty.

95 If fiction is--as it clearly is for some readers--merely a

fantasy to redeem the liabilities of our private fate, it is flight

from reality and therefore the enemy of growth, of the life

process. But is it necessarily this? Let us look at the matter in

another way.

100 The daydream which is fiction differs from the ordianry

daydream in being publicly available. The fact leads to

consequences. In the privagte daydream you remain yourself--

though nobler, stronger, more fortunate, more beautiful than in

life. But when the little freshman settles cozily with his thriller

105 by Mickey Spillane, he finds that the granite-jawed hero is not

named Slim Willet, after all--as poor Slim, with his thin chest, longs for it to be. And Slim's college instructor, settling down to <u>For Whom the Bell Tolls</u>, finds sadly that his other college instructor who is the hero of the famous tale of sleeping bags, bridge demolition, tragic love and lonely valor, is named Robert Jordan.

In other words, to enter into that publicly available daydream which fiction is, you have to accept the fact that the name of the hero will never be your own; you will have to surrender something of your own identity to him, have to let it be absorbed in him. But since that kind of daydream is not exquisitely custom-cut to the exact measure of your secret longings, the identification can never be complete. In fact, only a very naive reader tries to make it thrillingly complete. The more sophisticated reader plays a deep double game with himself; one part of him is identified with a character--or with several in turn--while another part holds aloof to respond, interpret and judge. How often have we heard some sentimental old lady say of a book: "I just loved the heroine--I mean I just went through everything with her and I knew exactly how she felt. Then when she died I just cried." The sweet old lady, even if she isn't very sophisticated, is instictively playing the double game too: She identifies herself with the heroine, but she survives the heroine's death to shed the delicious tears. So even the old lady knows how to make the most of what we shall call her role-taking. She knows that doubleness, in the very act of identification, is of the essence of

role-taking: There is the taker of the role and there is the role taken. And fiction is, in imaginative enactment, a role-taking.

135   For some people--those who fancy themselves hardheaded and realistic--the business of role-taking is as reprehensible as indulgence in a daydream. But in trying to understand our appetite for fiction, we can see that the process of role-taking not only stems from but also affirms the life

140   process. It is an essential part of growth.

Role-taking is, for instance, at the very center of children's play. This is the beginning of the child's long process of adaptation to others, for only by feeling himself into another person's skin can the child predict behavior; and the stakes in

145   the game are high, for only thus does he learn whether to expect the kiss or the cuff. In this process of role-taking we find, too, the roots of many of the massive intellectual structures we later rear--most obviously psychology and ethics, for it is only by role-taking that the child comes to

150   know, to know "inwardly" in the only way that finally counts, that other people really exist and are, in fact, persons with needs, hopes, fears and even rights. So the role-taking of fiction, at the same time that it gratifies our deep need to extend and enrich our own experience, continues this long

155   discipline in human sympathy. And this discipline in sympathy, through the imaginative enactment of role-taking, gratifies another need deep in us: our yearning to enter and feel at ease in the human community.

Play when we are children, and fiction when we are

160 grown up, lead us, through role-taking, to an awareness of others. But all along the way role-taking leads us, by the same token, to an awareness of ourselves; it leads us, in fact, to the creation of the self. For the individual is not born with a self. He is born as a mysterious bundle of possibilities which, bit by

165 bit, in a long process of trial and error, he sorts out until he gets some sort of unifying self, the ringmaster self, the official self.

The official self emerges, but the soul. as Plato long ago put it, remains full of "ten thousand opposites occurring at the

170 same time," and modern psychology has said nothing to contradict him. All our submerged selves, the old desires and possibilities, are lurking deep in us, sleepless and eager to have another go. There is knife-fighting in the inner dark. The fact that most of the time we are not aware of trouble does not

175 mean that trouble is any the less present and significant; and fiction, most often in subtly disguised forms, liberatingly reenacts for us such inner confict. We feel the pleaure of liberation even when we cannot specify the source of the pleasure.

180 Fiction brings up from their dark oubliettes our shadowy, deprived selves and gives them an airing in, as it were, the prison yard. They get a chance to participate, each according to his nature, in the life which fiction presents. When in Thackeray's <u>Vanity Fair</u> the girl Becky Sharp, leaving school for

185 good, tosses her copy of Doctor Johnson's <u>Dictionary</u> out of the carriage, something in our own heart leaps gaily up, just as

something rejoices at her later sexual and pecuniary adventures in Victorian society, and suffers, against all our sense of moral justice, when she comes a cropper. When Holden

190 Caulfield, of Salinger's <u>Catcher in the Rye</u>, undertakes his gallant and absurd little crusade against the "phony" in our world, our own nigh-doused idealism flares up again, for the moment without embarrassment. When in Faulkner's <u>Light in August</u> Percy Grimm pulls the trigger of the black, blunt-

195 nosed automatic and puts that tight, pretty little pattern of slugs in the top of the overturned table behind which Joe Christmas cowers, our trigger finger tenses, even while, at the same time, with a strange joy of release and justice satisfied, we feel those same slugs in our heart. When we read

200 Dostoevski's <u>Crime and Punishment</u>, something in our nature participates in the bloody deed, and later, something else in our experiences, with the murderer Raskolnokov, the bliss of repentence and reconciliation.

For among our deprived selves we must confront the

205 redeemed as well as the damned, the saintly as well as the wicked; and strangely enough, either confrontation may be both humbling and strengthening. In having some awareness of the complexity of self we are better-prepared to deal with that self. As a matter of fact, our entering into the fictional process

210 helps to redefine this dominant self--even, as it were, to recreate, on a sounder basis--sounder because better understood--that dominant self, the official "I." As Henry Bergson says, fiction "brings us back into our own presence"--

the presence in which we must make our final terms with life
215 and death.

The knowledge in such confrontations does not come to us with intellectual labels. We don't say, "Gosh, I''ve got 15 per cent of sadism in me"--or 13 per cent of unsuspected human charity. No, the knowledge comes as an enactment; and as
220 imaginative enactment, to use our old phrase, it comes as knowledge. It comes, rather, as a heightened sense of being, as the conflict in the story evokes the conflict in ourselves, evokes it with some hopeful sense of meaningful resolution, and with, therefore, an exhilarating sense of freedom.

225 Part of this sense of freedom derives, to repeat ourselves, from the mere fact that in imagiantion we are getting off scot-free with something which we, or society, would never permit in real life; from the fact that our paradoxical relation to experience presented in fiction--our involvement and
230 noninvolvement at the same time--gives a glorious feeling of mastery over the game of life. But there is something more important that contributes to this sense fo freedom, the expansion and release that knowledge always brings; and in fiction we are permitted to know in the deepest way, by
235 imaginative participation, things we would otherwise never know--including ourselves. We are free from the Garden curse: We may eat of the Tree of Knowledge, and no angel with flaming sword will appear.

But in the process of imaginative enactment we have, in
240 another way, that sense of freedom that comes from

knowledge. The image that fiction presents is purged of the distractions, confusions and accidents of ordinary life. We can now gaze at the inner logic of things--of a personality, of the consequences of an act or a thought, of a social or historical

245 situation, of a lived life. One of our deepest cravings is to find logic in experience, but in real life how little of our experience comes to us in such a manageable form!

We have all observed how a person who has had a profound shock needs to tell the story of the event over and

250 over again, every detail. By telling it he objectifies it, disentagling himself, as it were, from the more intolerable effects. This objectifying depends, partly at least, on the fact that the telling is a way of groping for the logic of the event, an attempt to make the experience intellectually manageable. If a

255 child--a man--who is in a state of blind outrage at his fate can come to understand that the fate which had seemed random and gratuitous is really the result of his own previous behavior or is part of the general pattern of life, his emotional response is modified by that intellectual comprehension. What is

260 intellectually manageable is, then, more likely to be emotionally manageable.

This fiction is a "telling' in which we as readers participate and is, therefore, an image of the process by which experience is made manageable. In this   process experience is

265 foreshortened, is taken out of the ruck of time, is put into an ideal time where we can scrutinize it, is given an interpretation. In other words, fiction shows, as we have said, a

logical structure, it relieves us, for the moment at leat, of what we sometimes feel as the grteatest and most mysterious threat
270 of life--the threat of the imminent but "unknowable," of the urgent but "unsayable." In so far as a piece of fiction is original and not merely a conventional repetition of the known and predictable, it is a movement through the "unknowable" toward the "knowable"--the imaginatively knowable. It says the
275 "unsayable."

This leads us, as a sort of aside, to the notion that fiction sometimes seems to be, for the individual or for society, prophetic. Now looking back we can clearly see how Melville, Dostoevski, James, Proust, Conrad and Kafka tried to deal with
280 some of the tensions and problems which have become characteristic of our time. In this sense they fortold our world--and even more importantly, forefelt it. They even forefelt us.

Or let us remember that F. scott Fitzerald and Hemingway did not merely report a period, they predicted it in that they
285 sensed a new mode of behavior and feeling. Fiction, by seizing on certain elements in its time and imaginatively pursuing them with the unswerving logic of projected enactment, may prophesy the next age. We know this from looking back on fiction of the past. More urgently we turn to fiction of our own
290 time to help us envisage the time to come and our relation to it.

But let us turn to more specific instances of that inner logic which fiction may reveal. In <u>An American Tragedy </u>Dreiser shows us in what subtle and pitiful ways the materialism of America and the worship of what William James called the

295 "bitch-goddess Success" can corrupt an ordinary young man
and bring him to the death cell. In <u>Madame Bovary</u> Flaubert
shows us the logic by which Emma's yearning for color and
meaning in life leads to the moment when she gulps the poison.
In both novels we sense this logic more deeply because we, as
300 we have seen, are involved, are accomplices. We, too, worship
the bitch-goddess--as did Dreiser. We, too, have yearnings like
Emma's, and we remember that Flaubert said that he himself
was Emma Bovary.

We see the logic of the enacted process, and we also see
305 the logic of the end. Not only do we have now, as readers, the
freedom that leads to a knowledge of the springs of action; we
have also the more difficult freedom that permits us to
contemplate the consequences of action and the judgment that
may be passed on it. For judgment, even punishment, is the
310 end of the logic we perceive. In our own personal lives, as we
well know from our endless secret monologues of extenuation
and alibi, we long to escape from judgment; but here, where
the price tag is only that of imaginative involvement, we can
accept judgment. We are reconciled to the terrible necessity of
315 judgment--upon our surrogate self in the story, our whipping
boy and scapegoat. We find a moral freedom in this fact that
we recognize a principle of justice, with also perhaps some
gratification of the paradoxical desire to suffer.

It may be objected here that we speak as though all
320 stories were stories of crime and punishment. No, but all
stories. from the gayest farce to the grimmest tragedy, are

stories of action and consequence--which amounts to the same thing. All stories, as we have said, are based on conflict; and the resolution of the fictional conflict is, in its implications, a

325 judgment too, a judgment of values. In the end some shift of values has taken place. Some new awareness has dawned, some new possibility of attitude has been envisaged.

Not that the new value is necessarily "new" in a literal sense. The point, to come back to an old point, is that the

330 reader has, by imagiantive enactment, lived through the process by which the values become valuable. What might have been merely an abstraction has become vital, has been lived, and is, therefore, "new"--new because newly experienced. We can now rest in the value as experienced; we

335 are reconciled in it, and that is what counts.

It is what counts, for in the successful piece of fiction, a comical novel by Peter de Vries or a gut-tearing work like Tolstoy's <u>War and Peace</u>, we feel, in the end, some sense of reconciliation with the world and with ourselves. And this

340 process of moving through conflict to reconciliation is an echo of our own life process. The life process, as we know it from boyhood on, from our early relations with our parents on to our adult relation with the world, is a long process of conflict and reconciliation. This process of enriching and deepening

345 experience is a pattern of oscillation--a pattern resembling that of the lovers' quarrel: When lovers quarrel, each asserts his special ego against that of the beloved and then in the moment

of making up finds more keenly than before the joy of losing the self in the love of another. So in fiction we enter

350 imaginatively a situation of difficulty and estrangement--a problematic situaion that, as we said earlier, sharpens our awareness of life--and move through it to a reconciliation which seems fresh and sweet.

Reconciliation--that is what we all, in some depth of

355 being, want. All religion, all philosophy, all psychiatry, all ethics involve this human fact. And so does fiction. If fiction begins in daydream, if it springs from the cramp of the world, if it relieves us from the burden of being ourselves, it ends, if it is good fiction and we are good readers, by returning us to the

360 world and to ourselves. it reconciles us with reality.

Let us pause to take stock. Thus far what we have said sounds as though fiction were a combination of opium addiction, religious conversuion without tears, a home course in philosophy and the poor man's psychoanalysis. But it is not; it

365 is fiction.

It is only itself, and that <u>itself</u> is not, in the end, a mere substitute for anything else. It is an art--an image of experience formed in accordance with its own laws of imaginative enactment, laws which, as we have seen, conform

370 to our deep needs. It is an "illusion of life" projected through language, and the language is that of some individual man projecting his own feeling of life.

The story, in the fictional sense, is not something that exists of and by itself, out in the world like a stone or a tree.

375 The materials of stories--certain events or characters, for
example--may exist out in the world, but they are not
fictioanlly meaningful to us until a human mind has shaped
them. We are, in other words, like the princess in one of Hans
Christian Andersen's tales; she refuses her suitor when she
380 discovers that the bird with a ravishing song which he has
offered want an artificial bird--an artificial bird with a real
song. So we go to fiction because it is a <u>created</u> thing.

Because it is created by a man, it draws us, as human
beings, by its human significance. To begin with, it is an
385 utterance, in words. No words, no story. This seems a fact so
obvious, and so trivial, as not to be worth the saying, but it is of
fundamental importance in the appeal fiction has for us. We
are creatures of words, and if we did not have words we would
have no inner life. Only because we have words can we
390 envisage and think about experience. We find our human
nature through words. So in one sense we may say that insofar
as the language of the story enters into the expressive whole of
the story we find the deep satisfaction, conscious or
unconscious, of a fulfillment of our very nature.

395 As an example of the relation of words, of style, to the
expressive whole which is fiction, let us take Hemingway. We
readily see how the stripped, laconic, monosyllabic style relates
to the tight-lipped, stoical ethic, the cult of self-discipline, the
physicality and anti-intellectualism and the other such
400 elements that enter into his characterisitc view of the world.
Imagine Henray James writing Hemingway's story <u>The Killers</u>.

The complicated sentence structure of James, the deliberate and subtle rhymes, the careful parentheses--all these things express the delicate intellectual, social and aesthetic

405 discriminations with which James concerned himself. But what in the Lord's name would they have to do with the shocking blankness of the moment when the gangsters enter the lunchroom, in thier tight-buttoned identical blue overcoats, with gloves on their hands so as to leave no fingerprints when

410 they kill the Swede?

The style of a writer represents his stance toward experience, toward the subject of his story; and it is also the very flesh of our experience of the story, for it is the flesh of our experience as we read. Only through his use of words does

415 the story come to us. As with language, so with the other aspects of a work of fiction. everything there--the proportioning of plot, the relations among the characters, the logic of motivation, the speed or retardation of the movement-- is formed by a human mind into what it is, into what, if the

420 fiction is successful, is an expressive whole, a speaking pattern, a form. And in recognizing and practicing in this form, we find a gratification, though often an unconscious one, as fundamental as any we have mentioned.

We get a hint of the fundamental nature of this

425 gratification in the fact that among primitive peoples decorative patterns as developed long before the first attempts to portray the objects of nature, even those things on which the

life of the tribe depended. The pattern images a rhythm of life and intensifies the tribesman's sense of life.

430   Or we find a similar piece of evidence in psychological studies made of the response of children to comic books. "It is not the details of development," the researchers tell us, "but rather the general aura which the child finds fascinating." What the child wants is the formula of the accelerating buildup of

435 tension followed by the glorious release when the righteous Superman appears just in the nick of time. What the child wants, then, is a certain "shape" of experience. Is his want, at base, different from our own?

      At base, no. But if the child is satisfied by a nearly

440 abstract pattern for the feelings of tenderness and release, we demand much more. We, too, in the build and shape of experience, catch the echo of the basic rhythm of life. But we know that the world is infinitely more complicated than the child thinks. We, unlike the child, must scrutinize the details of

445 development, the contents of life and of fiction. So the shaping of experience to satisfy us must add to the simplicity that satisfies the child something of the variety, roughness, difficulty, subtlety and delight which belongs to the actual business of life and our response to it. We want the factual

450 richness of life absorbed into the pattern so that content and form are indistinguishable in one expressive flowering in the process that John Dewey says takes "life and experience in all its uncertainties, mystery, doubt and half-knowledge and turns that experience upon itself to deepen and intensify its own

455 qualities." Only then will it satisfy our deepest need--the need of feeling our life to be, in itself, significant. (Robert Penn Warren, 1972, pp. 544-552)

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