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Review

**Landscape: Psychological, geographical and cultural nexuses**

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Through the different forms of landscape, the writers of South Asia render their texts with an indigenous flavour as well as a universal one. This paper aims to unearth the South Asian novels, *Noor* and *Ladies Coupe* with reference to the geographical, psychological and cultural landscape in these works of fiction. The paper will explore the psychological nexuses of landscape with reference to Sorayya Khan’s novel, *Noor*, while accounting impinges of geographical landscape on the psyche of the characters. Finally, the cultural landscape will be discussed with reference to Anita Nair’s *Ladies’ Coupe*. Through an exploration of these three forms of landscape an attempt will be made to see how landscape works as an important cohesive device that adds to the psychological, geographical and cultural make-up of a literary text.

**Key words:** Landscape, indigenous, amorphous memories, diaspora, claustrophobic.

**INTRODUCTION**

‘Each day I live in a glass room unless I break it with the thrusting of my senses and pass through the splintered walls to the great landscape.’ (Peake Mervyn, 2009)

According to the oxford dictionary, landscape is ‘a piece of inland scenery’. (Ostler, George 1930, 457) The various defining features of a scenery thus, contribute and represent the landscape of the area. Landscape in Literature has become an important part of narrative at the hands of the writer. Through his creativity, the writer often uses descriptions of the landscape to compliment/add to the plot or the characters of his literary text. Christopher Salter and William J. Lloyd write about landscape saying that it ‘is what lies between our minds and our horizon.’ (21) The writer thus establishes a relationship between the mind and the horizon by creatively relating the abstractness of the character’s emotion with the concreteness of the geographical or physical landscape that surrounds him/her. Thus, landscape in literature comes into close contact with the development of a plot, theme or the characterization of a character, thereby complimenting not only the geographical but also the psychological and cultural aspects of a literary text.

In South Asian fiction, the concept of landscape becomes a means through which the writer gives his text both an aboriginal tinge as well as all encompassing. This paper attempts to explore the South Asian novels, *Noor*...
and Ladies Coupe with reference to the environmental, psychosomatic and cultural landscape that function visibly in these works of fiction. Herein, these nexuses are explored turn by turn by developing a linkage of textually and intertextuality of these texts to substantiate the stance.

Sorayya Khan’s novel Noor operates on a psychological level, where the abnormal daughter named Noor facilitates in bringing out the suppressed past of the characters through depictions of her innocent sketches, drawings and paintings. Whereas Noor’s abnormality is initially considered as a hindrance by the society and even by her own father, Noor ultimately proves herself to be a special child, who is in fact a connection between the characters and their hidden past. Her mother Sajida depicts the beauty of her child’s talent stating that ‘Noor’s drawings were...windows into another world, far away and distant, which might have ceased to exist without Noor.’ (Sorayya Khan, 140) Indeed, a past that they had buried within them in a ‘wall-sized cabinet of drawers that (had been) nailed closed’ (Khan, 75) is pried open by Noor.

Noor’s drawings are initially pages and pages filled in with the colour blue. For Sajida this ‘blue was movement’ and each page revealed a ‘different pulse’ (Khan, 43). Her depiction of the water and symbolically of the Bay of Bengal adds to the symbolic significance of the recurrent image of water that runs throughout the novel. It becomes an image signifying both destruction as well as redemption. Noor not only colours the pages blue but is also calmed by the continuous flow of water, thereby pressing the need of the characters to confront their suppressed guilt in order to seek the redemptive power of facing their memories and thus filling the empty void within themselves. Water, in the novel also specifically denotes the destructive cyclone that hit East Pakistan and took with it millions of lives, including Sajida’s real family. Thus, the blue coloured pages reminded Sajida of her past life, and the ‘wall of water’ (Khan, 29) that ripped her apart from her family.

Water also comes to signify the dreaded monsoon season which agitates Ali, for it reminds him of his murky past during the war. Noor frequently draws scenes from Ali’s memory of the war and also draws him in his soldier suit, reminding him of the man he once was, and the memories he now suppresses. However, the novel reaches its climax with Ali’s agitation, when Noor re-creates his memory where he supervised the burial of the dead. The sudden rainstorm that transformed their pit into a ‘filthy pond’, (Khan, 243) symbolically represents the filthy, murky and marshy memories that Ali must confront. It is the recounting of this memory by Ali to Sajida, that finally lays Ali at rest and also clarifies the obscure and hazy memories of Sajida. Though Noor’s drawing withheld a dark secret of Ali’s past, which he is finally instigated to reveal, it is important to note that it is through these instigations to confront their memories that the characters are able to lay their agitated minds at rest.

While Sajida and Ali, take great interest in Noor’s drawings, her father Hussain turns a blind eye towards them. He fails to approach them with the same pride as of his wife. For him, her drawings are a reminder of what his daughter lacked: ‘He believed the drawings reflected his daughter’s mind, amorphous and unformed, so much so that the ugliness of what she’d spilled onto paper was the very essence of what she was.’ (Khan, 44) Sorayya Khan, however infuses a hint of irony in this statement, for Noor does not display the ‘ugliness of her ‘unformed’ mind, but brings out the ‘amorphous’ memories of her family which they had long suppressed. Through her drawing of the Italian shoe, Noor reminds her father of the duty towards his family that he had turned his back upon. The Italian shoe reminds him of the secret meetings he used to have with Sajida prior to his marriage. The romantic relationship that he reflects upon is mingled with the betrayal of this relationship in the present. It is then that Hussain is gripped with a strong sense of guilt and he finally begins to make amends with his daughter and his wife. Through Noor’s drawings, Hussain realizes the beauty of his daughter’s talent. He begins to see, what he had initially considered as faults and weaknesses in his daughter, as her greatest strengths.

Thus, Noor’s drawings become a means of portraying the psychological landscape of the characters. She brings to the forefront what the characters themselves had tried hard to hide and suppress within their minds. She becomes a connection to their past and thus helps them come to terms with their memories. In fact Noor’s drawings can also be seen more as an initiative and an impetus to provoke the characters to reflect within themselves. Eudora Welty’s assessment of Katherine Ann Porter’s style is in fact reflective of Noor’s character and the drawings she depicts. She says that Katherine ‘shows us that we do not have to see a story unfolding to know what is taking place. For all we are to know, she is not looking at it happen herself when she writes it; for her eyes are always looking through the gauze of the passing scene, not distracted by the immediate and transitory; her vision is reflective.’ (Aggie) Thus, Noor’s drawings too are suggestions that trigger the characters to see beyond her portrayals and to reflect on their memories of the past. Ellen Piffer also writes:

‘Th(e) suggestive relationship between outer surface and inner experience, th(e) psychological-or psychologized-landscape, mediates between the outer, objective world and the inner, subjective world; it elicits a sympathetic response to the characters while providing the possibility for their objective assessment.’ (Pifer 1973, 274)
DISCUSSION

The geographical landscape of Noor also adds to the psyche, setting and the theme of the novel. The new house that Ali builds for his family speaks, as Nanijan suspects, ‘to the dark secrets all men of war shared’. (Khan, 53) The house has its back to the beautiful Margalla Hills, and even the bathroom windows that offered the view of the mountains are ‘enclosed in iron cages which impinged on the views of the Margalla Hills.’ (Khan, 54 to 55) These strong fortresses built by Ali portray his desire to fortify himself against the memories of war. Whereas for Nanijan, the mountains have an aesthetic appeal, for Ali they are merely reminders of the war.

Moreover, it is also significant to note the destruction of the geographical landscape. In ‘Noor’ Ali comments on the beauty and the fertility of East Pakistan’s land. But with the outcome of war, this fertile land is infringed upon and reduced to a war torn area that is characterized by the graves of the dead. The fertile land of East Pakistan is therefore transformed into a barren land of death. A similar idea is also portrayed in Chandani Lokuge’s ‘Turtle Nest’, where Mala, on being pregnant with Mohan’s baby retches under the Jak tree and also tears out ‘the entrails of a ripe jak fruit.’ This Jak tree, is characteristic of the Srilankan landscape and Mala’s vomit underneath this tree symbolically signifies a diseased and infected birth. It comments upon the fertility of the character and the land that has been taken away. On one level it hints at the colonial infiltration that has robbed the native residents of their land. On another level, it also hints at the diasporic identity of Aruni, who fails to belong in Srilanka. Just as Mala tears out the entrails of the fruit, similarly Aruni too becomes a ripped entrail of her mother’s progeny.

Another important aspect of landscape dominant in literary texts is the cultural landscape, which gives the readers an insight into the way of life led by a particular society. Anita Nair’s Ladies’ Coupe, can be analysed in this term. The novel gives the readers an insight into the values, norms and the style of life that governs the people of Bangalore. It emphasizes upon the power of the male gender over that of the female and establishes the society as one that is based on patriarchal power. The novel thus, takes the readers on a journey of the various experiences that women are made to go through under the cultural landscape of patriarchal domination.

Anita Nair begins by providing her readers and the protagonist of the novel, Akhila, with a narrative given by the old woman, Janaki. Through her, Nair establishes the age old tradition of male superiority and demonstrates how the tradition has carried on till the modern times as well. Janaki recounts her story and relates how she was kept under ignorance of the entire concept of marriage. Besides being taught the ‘arts of cooking and cleaning, sewing and packing’ she was told that she must bend herself to the will of her husband and ‘accept whatever he does’ *(Nair, 26)*. With this concept of the dutiful wife drilled into her mind, Janaki narrates her eventual dependence upon her husband that left her unable to live without him. The young women, Margaret Shanti and Prabha Devi also recount their experience of marriage, where they too are expected to quietly submit themselves to the wishes and desires of their husbands.

Through the narration of the experiences of these women, Anita Nair points out the gaping wholes within the cultural landscape that women were expected to abide by. Prabha Devi, in submitting herself to the control of her husband sadly realizes how a woman is not taught to strike a balance in her marital relationship. If submissive, the husband takes complete reign over her life, and if independent, she loses the companionship she might need in hard times. She comments:

‘Where is the middle path, the golden mean? … I wish my mother had told me what was the right thing to do. Or perhaps the truth is, she didn’t know either.’ *(Nair 2003, 199)*

Even the unmarried protagonist of the novel, Akhila is brought up with these stereo typical concepts. Her mother deliberately generated the myth ‘about a tyrant husband who was easily annoyed and could be placated only by her complete devotion.’ *(Nair 2003, 12)* In fact the role of the dutiful/submissive wife, as Nair points out seeped into the smallest aspects of the life of a woman. Even the kolam as Akhila mentions had to ‘reflect who you are: a good housewife’ *(Nair, 53)*.

Within this cultural landscape Anita Nair situates the protagonist of the novel, Akhila who is unmarried at forty-five. Through her situation Nair points out the vanity of the social and cultural landscape, upon which the entire society functioned. Anita Nair points out how, despite being unmarried, and being thrust upon with the role of the ‘man of the house’, Akhila still fails to escape from the cultural system. While Akhila is expected to shoulder the burden of her entire family, and to fulfill their needs, she is also expected to comply to the will of her younger brothers for the fulfillment of her personal needs and desires. Her independence thus becomes limited only to the extent of providing for others and not to the extent of providing for herself.

Anita Nair, also points out how the cultural landscape limits Akhila in nourishing her personal desires. In catering to the needs of her family, the subject of Akhila’s marriage shrinks into the background before disappearing completely. However, with the appearance of Hari in Akhila’s life, Nair establishes the desires of women who nourish dreams of being cherished, wanted.

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and loved. Akhila falls in love with Hari, but it is her cultural limitation that hinders her from continuing her relationship with him. She realizes that her relationship would be disapproved by her mother who lived in a world where 'women never knew what it was to desire' (Nair, 160) Also on a social level, Akhila realizes that she and Hari 'were an anomaly' (Nair, 161).

Moreover, Nair also points out how this claustrophobic system continues to demand more and more from Akhila. Her desire to live on her own and to break free from the constraints of her family is tainted with the social repute that she will have to endure. She is constantly reminded of the reputation of her family and of herself that she must protect:

'It’s improper for a woman to live alone. What will society say? ...There will be a whole lot of questions that will pop up about your reputation.’ (Nair 2003, 216-217)

Thus, the novel ‘Ladies’ Coupe’ establishes the fickleness of the cultural system that limits the woman from asserting herself as an individual. Anita Nair clearly voices this perception through the character of Karpagram, Akhila’s friend who dares to defy the cultural set-up that demands her to dress in white after the demise of her husband. She states:

‘...it is natural for a woman to want to be feminine. It has nothing to do with whether she is married or not and whether her husband is alive or dead. Who made these laws anyway? Some man who couldn’t bear the thought that in spite of his death, his wife continued to be attractive to other men.’ (Nair 2003, 213).

CONCLUSION

Landscape can therefore be seen as an important cohesive device that adds to the psychological, geographical and cultural make-up of a literary text. Through the different forms of landscape, the writers of South Asia render their texts with an indigenous flavour as well as a universal one. Moreover, these concepts of landscapes add to the creativity of a literary work. Christopher Salter and William J. Lloyd state that ‘The strength of landscape in literature lies in its subtle human qualities, (in) its potential for revealing the hidden dimensions of human meanings, and not in its objectivity.’ (22)

Conflict of Interests

The author(s) have not declared any conflict of interests

REFERENCES


Full Length Research Paper

A web-based English to Yoruba noun-phrases machine translation system

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The field of natural language processing enables machines to read and understand the languages human being speaks. There are three major languages in Nigeria: Yo\'rub\'a, Igbo and Hausa. Yo\'rub\'a, a major Nigeria language spoken by over fifty million people which has the potentials of serving as medium for scientific and technological development deserves more recognition than it is in Nigeria today. Developing a computational model for English language and Yoruba language noun-phrases involve a profound understanding of the syntactic and grammatical features of the two languages as well as their vocabularies since they are not related syntactically and grammatically. Twenty nine rules were formulated for the noun phrase translations which were specified using the context free grammar (CFG). We then modeled and recognized the grammar of the language using the finite state automata (FSA) whose operations was based on the first set techniques. The first sets techniques allow the parser to choose which production rule to apply based on the first input word of an input phrase. We also developed a bilingual lexicon which is made up of words in English language with their corresponding Yoruba counterparts and their equivalent part of speech. The model was implemented using PHP Hypertext Preprocessor (PhP) programming language and my structured query language (SQL) and was tested on four-hundred randomly selected noun-phrases and gives accuracy of 91\% which is quite encouraging.

Key Words: Natural language processing, English, Yoruba, computational model, noun-phrases, translation system, context-free grammar and finite state automata.

INTRODUCTION

In Nigeria, there are three major Indigenous languages: Yo\'rub\'a, Igbo and Hausa. The languages spoken in Nigeria are not evenly distributed, for instance in the South-West part of Nigeria, Yo\'rub\'a is largely spoken; Igbo is largely spoken in the South-East part of Nigeria; while in the North-West part of Nigeria, Hausa is largely spoken. (Yusuf et al, 2007). The dominance of the English language is quite overwhelming in Nigeria; this can be seen in practically all domains: government and administration, education, the media, the judiciary, science and technology to mention but few. High government officials avoid using their languages in official contacts even with their own people for fear of being labelled tribal and parochial. In the national and state houses of assembly, English language continues to be the language of debate and record in spite of the fact that...
for the use of the major indigenous Nigerian languages. (Fabunmi and Akeem, 2005).

The use of computers has so far been greatly restricted only to those people who have some knowledge of the English language. This has resulted in a fast way of killing the major indigenous languages in the country especially the Yoruba language. The Yoruba language is less used among its people because its roles have been taken over by the English language. This prompted the need to develop a machine translation system that will give Yoruba language a public profile in the information technology (IT) world so as to provide a platform for the people to really appreciate the beauty of their indigenous language. (Adeoye, 2012).

Kobomoje (2008), described translation as the transfer of the meaning of a text from one language to another for a new relationship. This implies that translation is not a straightforward case of substituting word(s) in the source language (SL) with the equivalent word(s) in the target language (TL). The translated text must convey the same meaning as the original text meaning. This is to say that, the translator must understand the message that the author of the original text is trying to convey. Translating from one language to another involve a proper understanding of the grammar of the two languages that are involved. Our developed system involves English as the source language and Yoruba as the target language. These two languages are not closely related in terms of their syntax, grammatical structures and vocabularies. The differences in their syntactical and grammatical structures, made us to first have a profound understanding of the syntactical and the grammatical features of the two languages involved as well as their vocabularies.

The methodology behind the system combines the formulation of some grammatical rules for the generation of noun-phrases in the two languages as well as developing computational models for recognizing the grammar of the language. The grammatical rules that were manually formulated, using some literatures, reflect the most common local syntactic differences between English and Yoruba. These small set of rules turns out to be already sufficient for producing some legible translations of some noun-phrases from some selected documents. The system is first realized, by specifying the syntax of the two languages using CFG. A FSA was then used in modelling and recognizing the grammar of the language.

The operation of the FSA was based on the first sets techniques. The first sets techniques allow the parser to choose which production rule to apply based on the first and the next input word(s) or tokens of any input string. A bilingual lexicon was developed which is made up of words in English language with their corresponding Yoruba counterparts and their equivalent parts of speech.

### Yoruba versus English language

The only channel by which human beings abstract reality is language. Yoruba, (native name ëdé Yorùbá, ‘the Yorùbá language’) is a dialect continuum of West Africa with over 50 million speakers. The Yorùbá language is slipping away from us because of the various transnational structural revolutions going on in the world today in the name of globalization. Yorùbá language is at the point of death because some of its roles have been taken over by the English language. Although a language only dies when nobody speaks it any more, Yorùbá is yet to die even though people are still speaking it. But the threat of extinction is still solidly there. Yorùbá still exists in Nigeria today because of high-level of illiteracy. If we have a low percentage of literacy, the language will be gone (Fabunmi and Akeem, 2005).

Parents want their children to speak and learn English straight from infancy. The negative effects of the negligence and negligible use of Yorùbá by the élite, has spilling over effects on Yorùbá as a discipline. Many Yorùbá words have virtually disappeared, and taken over by English loan words. Yorùbá unlike English is not a compulsory subject needed to gain an admission into any Nigerian university. This criterion alone always gives English a dominant edge over any of the recognized three indigenous Nigerian languages.

Most of the African languages are tonal languages among which Yorùbá is one. Yorùbá is a tonal language with three level tones: High (Ohún òkè), Low (Ohún Ìsàlè) and Mid (Ohún åáàrín), represented with [ ́ ], [ ̀ ] and [ ˉ ] respectively. Every syllable must have at least one tone; a syllable containing a long vowel can have two tones. The three level tones determine the meanings that each word has in Yorùbá language. For example, a form that has the same form of vowels and consonants can have different meanings depending on the tones that it has. That is the tonality of a word can totally alter the meaning. The following examples present all the three tonalities in Yoruba language.

(i) Òjó ‘personal name’ (ii) Òjó ‘rain’
(iii) Òjo ‘cowardice’
(i) Igba ‘two hundred’ (ii) Igba ‘calabash’ (iii) Igba ‘time’ (iv) Igba ‘garden egg’
(v) Igba ‘climbing rope’

Different analyses of the same input word may result in a different number of outputs and we were able to overcome this by using the “Konyin Nigeria multilingual keyboard” to enter all Yoruba texts to indicate the tone on each syllable of a word demonstrativessubstitute for nouns in some cases and implies a gesture of pointing to something in the situational context. Examples are: ‘this, these, that, those’. 
The Noun-Phrase

According to (Howard, 1982 and Bamisaye, 2000), the noun-phrase in English is composed potentially of three parts. The head which is the central part and the minimal requirement for the occurrence of a noun-phrase. The other two parts are optionally occurring. The head may be preceded by some pre-modification, and it may be followed by some post-modification.

Noun-phrase can be made up of nouns, noun modifiers, adjectives and the following sub-divisions of the parts of speech: Determiners, numerals and pre-determiners.

Determiners: are classes of words that are used with nouns and have the function of defining the reference of the noun in some way. Examples of determiners are:

i. Articles which can either be a definite article or Indefinite article. For definite article we have ‘the’, Indefinite articles are ’a, an’.
ii. Demonstrative:
iii. Possessive are ’my, your, his, her, its, our their’…
iv. Quantifiers are ‘many, few, several’…

b. Numerals are:

i. Cardinal numerals which include ’one, two, three, four, five, six’…
ii. Ordinal numerals which are ‘first, second, third, fourth, fifth’…

c. Predeterminers are all, both, half…

Based on the subdivisions described above, the following rules were generated for the translations of English to Yoruba. Noun-phrases which were specified using the CFG. (Table 1 shows the English rules for noun phrases and Yoruba arrangement of the rule (Awobuluyi 1978))

Where $R_1$ to $R_{29}$ are the rules number: $R_1$ means rule 1…

For example, The little child means ṙọmọ kékeré naa in Yoruba language

\[
\text{NP} \xrightarrow{\text{Dart}} \text{(Adj)} (\text{N}) \text{(Rule 3)}
\]

\[
\text{The (Adj) (N)}
\]

\[
\text{The little (N)}
\]

\[
\text{The little child}
\]

The Yorù bá arrangement of the phrase is given as:

\[
\text{NP} \xrightarrow{\text{(N)}} (\text{Adj}) (\text{Dart})
\]

\[
\text{Ọmọ (Adj) (Dart)}
\]

\[
\text{Ọmọ kékeré (Dart)}
\]

\[
\text{Ọmọ kékeré naa}
\]

We then modeled and recognized the grammar of the language using the FSA whose operations was based on the first set techniques. The first sets techniques allow the parser to choose which production rule to apply based on the first input word of an input phrase.

For example,

If an input phrase is a combination of Dart, Adj and Noun, the system chooses the right production rule in that order for the Yoruba translations.

The proposed model

The major task behind the translation is developing an exhaustive lexicon consisting of the source language words along with its corresponding translated version of the target language. Any word to be translated is checked in the developed bilingual lexicon, if found it is replaced with the translated version stored in the database. The translation system has three main blocks as illustrated in Figure 1 below.

**Preprocessing**

The process begins with the preprocessing of the SL text. When a user enters an input text (noun-phrase), the input is first stored and then preprocessed to know the number of words present in the text. The system recognized a word whenever a space is encountered, which signifies the end of the word and eliminate the space automatically while carry space signifies the end of the phrase.

**Lexical transfer**

The lexical transfer performs the transfer of each word in the source text, by assigning to each word of the source text, its corresponding target word counterpart and the equivalent part of speech. This is done with the use of the bilingual lexicon, which is made up of a bilingual exhaustive lexicon of Yorù bá and English words with their
Table 1. English rules for noun phrases and Yoruba arrangement of the rule.

<table>
<thead>
<tr>
<th>S/No</th>
<th>English rules for noun phrases.</th>
<th>Yoruba arrangement of the rule.</th>
</tr>
</thead>
<tbody>
<tr>
<td>R1.</td>
<td>NP=Dart+N</td>
<td>NP=N+Dart</td>
</tr>
<tr>
<td>R2.</td>
<td>NP=Inart+N</td>
<td>NP=N+InArt</td>
</tr>
<tr>
<td>R3.</td>
<td>NP=Dart+Adj+N</td>
<td>NP=N+Adj+Dart</td>
</tr>
<tr>
<td>R4.</td>
<td>NP=Inart+Adj+N</td>
<td>NP=N+Adj+Inart</td>
</tr>
<tr>
<td>R5.</td>
<td>NP=Dart+Adj+Adj+N</td>
<td>NP=N+Adj+Adj+Dart</td>
</tr>
<tr>
<td>R6.</td>
<td>NP=Inart+Adj+Adj+N</td>
<td>NP=N+Adj+Adj+Inart</td>
</tr>
<tr>
<td>R7.</td>
<td>NP=Dart+OrdNum+N</td>
<td>NP=N+OrdNum+Dart</td>
</tr>
<tr>
<td>R8.</td>
<td>NP=Dart+CardNum+Adj+N</td>
<td>NP=N+Adj+CardNum+Dart</td>
</tr>
<tr>
<td>R9.</td>
<td>NP=Dart+OrdNum+Quant+N</td>
<td>NP=N+Quant+OrdNum+Dart</td>
</tr>
<tr>
<td>R10.</td>
<td>NP=Dart+Nmod+N</td>
<td>NP=N+Nmod+Dart</td>
</tr>
<tr>
<td>R11.</td>
<td>NP=Inart+OrdNum+N</td>
<td>NP=N+OrdNum+Inart</td>
</tr>
<tr>
<td>R12.</td>
<td>NP=Dart+CardNum+N</td>
<td>NP=N+CardNum+Dart</td>
</tr>
<tr>
<td>R13.</td>
<td>NP=Dem+N</td>
<td>NP=N+Dem</td>
</tr>
<tr>
<td>R14.</td>
<td>NP=Dem+CardNum+N</td>
<td>NP=N+CardNum+Dem</td>
</tr>
<tr>
<td>R15.</td>
<td>NP=Dem+CardNum+Adj+N</td>
<td>NP=N+Adj+CardNum+Dem</td>
</tr>
<tr>
<td>R16.</td>
<td>NP=Poss+N</td>
<td>NP=N+Poss</td>
</tr>
<tr>
<td>R17.</td>
<td>NP=Poss+Adj+N</td>
<td>NP=Adj+Poss+N</td>
</tr>
<tr>
<td>R18.</td>
<td>NP=Poss+OrdNum+N</td>
<td>NP=N+Poss+OrdNum</td>
</tr>
<tr>
<td>R19.</td>
<td>NP=Poss+CardNum+N</td>
<td>NP=N+CardNum+Poss</td>
</tr>
<tr>
<td>R20.</td>
<td>NP=Poss+Adj+Adj+N</td>
<td>NP=N+Poss+Adj+Adj</td>
</tr>
<tr>
<td>R21.</td>
<td>NP=Poss+OrdNum+Adj+N</td>
<td>NP=N+Poss+Adj+OrdNum</td>
</tr>
<tr>
<td>R22.</td>
<td>NP=Quant+N</td>
<td>NP=N+Quant</td>
</tr>
<tr>
<td>R23.</td>
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<td>NP=Quant+N+Adj</td>
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<td>R24.</td>
<td>NP=Quant+CardNum+N</td>
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</tr>
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<td>R25.</td>
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</tr>
<tr>
<td>R26.</td>
<td>NP=OrdNum+N</td>
<td>NP=N+OrdNum</td>
</tr>
<tr>
<td>R27.</td>
<td>NP=PreDet+N</td>
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</tr>
<tr>
<td>R28.</td>
<td>NP=PreDet+Dart+N</td>
<td>NP=PreDet+N+Dart</td>
</tr>
<tr>
<td>R29.</td>
<td>NP=Nmod+N</td>
<td>NP=N+Nmod</td>
</tr>
</tbody>
</table>

Figure 1. The Translation System Blocks Diagram.
corresponding parts of speech. Undoubtedly, the bilingual lexicon is one of the main bottlenecks of our system and a better dictionary will improve the results significantly.

**TL-Syntactic generator**

In the target language syntactic generator block, the source language words translated to target language counterparts are processed and the output phrase is produced in the target language.

Figure 2 depicts the operational flow of the system. Once English input is entered, it undergoes pre-processing. If the input is a single word, the properties of the word which include its Yoruba counterpart and the part of speech is obtained from the bilingual lexicon. If the input text is a phrase, the properties for each word in the phrase is obtained from the bilingual lexicon any word that is not found in the bilingual lexicon might not have been stored in the database. The input is then passed on
to the rule engine which applies a collection of lexical and structural transfer rules based on first set techniques in order to parse and transfer as well as to generate the Yoruba translations for all possible words in the phrase. If the input is not parsed, then the input is possibly not a noun-phrase or English words. The system is user friendly and was properly designed. It is aimed at providing technical solutions for the usage of Yoruba language on the web and as well, provides a platform for people to really appreciate the beauty of their indigenous language.

Figure 3 shows the translation interface. The translation interface is named ‘ítúm ṣèdè ẹ̀ẹ̀ tì o sòro dì ẹ́’ when this is clicked, the user is provided with an interface to enter words or noun-phrases in English language so as to obtain the Yorùbá translations. After typing a noun-phrase on the text field, the user clicks the “Bami Tumo” or “translate” button to obtain the meaning of the phrase entered. Any word that is not interpreted might have not been stored. The translation interface also leads to other interfaces on the web. (Figure 3, 4, 5)

System implementation and experimental set-up

We developed a bilingual lexicon which is made up of words in English language with their corresponding Yoruba counterparts and their equivalent part of speech. Noun-phrases were generated randomly from four documents: Daily news papers, the Holy Bible, hymnal and motivational books to calculate the accuracy of the system. A total number of four-hundred noun-phrases
Figure 4. An example of a translation “the small boy”

Figure 5. The Yoruba interpretation: “omokunrin kekere naa”
Table 2. Results of the system.

<table>
<thead>
<tr>
<th>Documents</th>
<th>Phrases generated</th>
<th>Correctly translated phrases</th>
<th>Wrongly translated phrases</th>
<th>Accuracy</th>
</tr>
</thead>
<tbody>
<tr>
<td>DAILY NEWS</td>
<td>160</td>
<td>146</td>
<td>14</td>
<td>91%</td>
</tr>
<tr>
<td>HOLY BIBLE</td>
<td>70</td>
<td>65</td>
<td>5</td>
<td>93%</td>
</tr>
<tr>
<td>HYMNAL</td>
<td>100</td>
<td>88</td>
<td>12</td>
<td>88%</td>
</tr>
<tr>
<td>MOTIVATIONAL BOOKS</td>
<td>70</td>
<td>66</td>
<td>4</td>
<td>94%</td>
</tr>
<tr>
<td>TOTAL</td>
<td>400</td>
<td>365</td>
<td>35</td>
<td>91%</td>
</tr>
</tbody>
</table>

were generated as datasets for the system. The following results were obtained and the overall performance accuracy of the system was 91%. This shows that the performance of the translation system is quite good and encouraging. (Table 2)

The model was implemented using PHP programming language and MySQL. The system if fully developed will go a long way in preventing the extinction threat of the Yoruba language.

CONCLUSION AND FUTURE WORK

From the above analysis, it is concluded that the overall accuracy of English to Yoruba noun-phrases machine translation system is 91%. The accuracy can be improved by improving and extending the bilingual lexicon. The current version of our work performs translations of only noun-phrase which is part of a complete sentence and it produces promising and acceptable translations. The system is still under development to achieve higher quality translations; we are hoping to address other phrases that make up a complete sentence and as well use machine learning techniques in our future work. It is hopeful that the model will go a long way at providing a global easy to read guide for all the words and noun-phrases that learners need to communicate with in the language thereby, improving the use of the language among its people. The dying aspects of the language and its culture will equally be preserved by providing technical solutions to its usage. The system will be of immense benefits among the Yoruba people and those that are willing to learn the language.

Conflict of Interests

The author(s) have not declared any conflict of interests

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Short Communication

Magic realism in Kiran Desai’s novel “Hullabaloo in the Guava Orchard”

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Kiran Desai was born in 1971 and educated in India, England and the United States. She studied creative writing at Columbia University, where she was the recipient of a Woolrich fellowship. Her work has appeared in The New Yorker and Salman Rushdie’s anthology Mirrorwork: Fifty years of Indian Writing. In 2006 Desai won the MAN Booker Prize for her novel The Inheritance of Loss. Kiran Desai depicts the contemporary society in terms of psychological and social realism with about to happen fact. Kiran Desai’s debut novel Hullabaloo in the Guava Orchard is based on magical realism. Kiran Desai is the daughter of Anita Desai, herself short-listed for the booker prize on three occasions. She was born in Chandigarh, and spent the early years of her life in Pune and Mumbai. She studied in the Cathedral and John Connon school. She left India at 14, and she and her mother then lived in England for a year, and then moved to the United States, where she studied creative writing at bennington college, hollins university and columbia university. Desai resides in the United States, where she is a permanent resident. The aim to present this thesis is to analyze the term magic realism in Kiran Desai’s novel and how subtly the novel runs embossing the fantasy and realism within it.

Keywords: Magic realism, Kiran Desai, Guava Orchard and Hullabaloo.

INTRODUCTION

The term magic realism derived from “Magischer Realismus” which is a phrase used by Franz Roh to describe the quasi-surrealistic and work of a group of German painters in the 1920s. Later this term has come in use to fictional prose which is described in the mixture of realistic and fantastic elements. In magic realism the realistic details and mysterious knowledge are knotted in the plot. Magic realism also comes up with fairy tales and myths (Guenther, 1995; Bowes, 2004).

This term is often applied by Latin Americans writers such as Gabriel Garcia Marquez and Salman Rushdie also known as magic realistic writer. One of the movies of 2001 named “Amelie” holds many elements of magic realism. The literary terminology that has been reflecting in the novel Hullabaloo in the Guava Orchard is ‘Bildungsroman’ which is one of the terminology in which the protagonist re-counts the development of oneself from childhood to maturity to the point where the protagonist recognize his place in the existing world. Such was the case with the protagonist of Hullabaloo in the Guava Orchard (1998) in which Sampath Chawla, who was a very plain minded but highly imaginative Clerk of post-office, seems to be an absolute misfit in the competitive world (Kiran Desai 2009).

The story falls in a small town named Shahkot situated in India. In which the central character fails to relate him protagonist that has helped a common man to get empathized with the protagonist. Sampath’s father fails to understand his son having unique quality. When the protagonist was born the climatic condition of his village were not in favorable due to drought and when he took birth there were changes
flew over the village and dropped packets of food for the community of Shahktot village. This was the reason that the village people found Sampath as a unique and blessed child for the village people. Sampath’s eccentric mother and demanding father are not so sure about their baby becoming a great man.

According to his mother who finds him as an odd looking alien with a large brown birthmark on his face. When he grows up again one night comes where Sampath seemed in miserable condition. He could not sleep since it was so awkwardly hot and his father, grandmother and little sister, Pinky, are all fast asleep, snoring and panting and keeping him awake. His mother, whom he loves the most, is sound asleep and also making disturbing noises. Due to all this he goes on the roof for reprieve, but he cannot escape the heat and is unable to fall asleep even there also. His only salvation is the joy he feels when he sings about meeting the princess from the kingdom of Cooch Behar. Though he does not sleep and waits for the sunrise and as the sun rise he observes all the dirt and dust besides his house. His father Mr. Chawla exercises in the courtyard in the morning before work. He has an important position at a bank. He is noisy during his routine, attempting to gain the attention of his neighbors. Inside, he is demanding, shouting orders to his family to help prepare for work. Pinky and Amma run around, trying to keep up with his demands. He clangs metal buckets together while he showers and allows the water to run over the shower and out the door.

Although the house moves with its daily routine where father holds a prestigious position at bank and one can read that he seems to be very particular about things and desires for perfection even from other family members. Sampath is working as a clerk in the Post office. One day an unusual thing happens when the whole family of Sampath has left for marriage Sampath slips out and takes a bus to a far away orchard. He fastens from the bus to escape an old woman sitting next to him who keeps asking about his family and his job. He runs toward a large guava tree and climbs up to its top branches. Some people on the bus think they see a large monkey climbing in the tree. But at the same time Sampath feels the energy and beauty of the orchard and tree. He feels at home and when he bites into a fresh guava, he once again feels that wonderful energy and hopefulness from the fruit the one which he felt he has lost somewhere. The astounding feeling he derives from the fruit and setting make him feel more at ease and at home than he can ever remember. Here comes the change in Sampath’s life or can say a turning point in Sampath’s life. He decides to stay in the guava tree and from there he used to make prophecies for the village people who firmly believed in him. And his popularity dawns on Mr. Chawla that Sampath, with his growing fame as a prophet, could make a lot of money for the family. The people are continuing to visit Sampath at the guava tree. The theme behind the novel seems satirical and folly literature where the protagonist due to lack of virtue reveals the vices of the society.

Amma and Kulfi are staying at the orchard, tending to the needs of Sampath. To bring Sampath greater comfort, they assemble a cot up in the tree and bring him a large umbrella to shield him from the rain and sun. Pinky climbs up the tree with food every day. Unfortunately, she drops a lot of the food so they rig a pulley contraption that will allow them to send food and other items up to Sampath. Amma heats tubs of hot water on a nearby fire and sends them up by pulley so Sampath can bathe. After a few days again there is change in his life when the army of Monkey’s arrives and finds Sampath as one of the weird creature to accompany them but without unnecessary nuisance things settles down. Later as the story moves on due to several critical circumstances Sampath is growing more and more concerned about the orchard. He has decided he must escape, perhaps up to the mountains where there are no people. He looks with sadness at the monkeys, who are playful and happy and unaware of what is about to take place.

INCIDENTS WHICH ARE CLOSE TO MAGIC REALISM

Sampath Chawla was born in a time of famine into a family not quite like other families, in a town not quite like other towns. After years of failure at school, failure at work, of spending his days dreaming in the tea stalls and singing to him in the public gardens, it does not seem as if Sampath is going to amount to much. No one believes his grandmother who had faith in her grandson where she was confident about Sampath’s life to successful the other family members were not sure about it, until one day Sampath climbs a guava tree in search of peaceful contemplation and becomes unexpectedly famous as a holy man. In Hullabaloo in the Guava Orchard, Kiran Desai tells a dryly hilarious and poignant story of life, love and family relationships, simultaneously capturing the vivid culture of the Indian subcontinent and the universal intricacies of human experience.

CONCLUSION

Kiran Desai, the daughter of a distinguished novelist Anita Desai, who represents the voice of younger generation of Indian English writers that explores the technique of magic realism in her debut novel Hullabaloo in the Guava Orchard. The story has been beautifully woven by Kiran Desai which can be a good example of oral literature where stories are passed from generation to generation as a folklore. It even tilts towards the religious quest where the protagonist escapes from the materialistic world and moves towards the life of salvation.
Like that of Lord Buddha who leaves the world in quest of enlightenment. Its theme can be compared with R.K. Narayan’s The Guide where the protagonist Raju takes a voluntary retirement from the mundane world and leads a life of monk in an isolated place far from the village near a temple, and the village people misunderstands him as a learned and miracle man. This novel is about a clumsy protagonist Sampath Chawla (Narayan 1988, 1999). Being disgusted with the worldly life, he runs away from home to take refuge in the guava orchard, at the top of the guava tree. There he is mistaken to be as Baba. This is the event that follows a series of amusing, highly imaginative and full of fantasy. At the outset the novel seem simple, but on closer observation is a microcosm for humanity. It depicts the eternal struggle for personal space, the human tendency to make profits out of any situation and the eternal pursuit of happiness by all in their own different ways.

**Conflict of Interests**

The author(s) have not declared any conflict of interests.

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