SARE

southeast asian review of english

NO: 24 JUNE 1992

KDN PP 4013/3/92

SOUTHEAST ASIAN REVIEW OF ENGLISH

No. 24 June 1992

Editors

Sudandarambal Saminathan

Saratha Sithamparam

Margaret Yong

MACLALS
Department of English
University of Malaya
Kuala Lumpur
Malaysia

ISSN 0127 046X
KDN PP4013/3/92

CONTENTS

Mani the Goat

by

K. S. Maniam

When I came into adolescence, Deepavali was, for me, held within a circle of mystery. My father's drinking seemed trivial; my mother's suffering was hardly worth the attention. People seemed to be taken out of themselves. The estate lines were transformed. The songs that came from the valve-set radios reached into a more complex and deeper harmony. Somehow the dingy, green plank houses did not rest just on earth-bound slits; they cushioned themselves on an invisible axis of enchantment. They were unusually clean and neat. The children did not have to be told anything; their faces were washed sober by an air of responsibility.

All this happened after the goats appeared. The older boys roamed the plantation late into the evening with the goats. They returned home with the herd, not scratched or bruised from a fight with each other. Not one of them was bitten by snakes or had to be rescued from wandering away too far. An uncanny kind of order took charge of the lives on the estate.

My own preoccupations and forming personality were held within a stillness and calm that went against the self-centred turbulence I had seen in boys of my age. While they were boisterous, their energies didn't take them into destruction. They didn't swing a cat

by its tail. They didn't stab sticks into the anus of a dog. They didn't throw stones, hidden behind hibiscus bushes, at a passing car. They did not twist and snap the stems of flower plants in the office grounds. They were all curiously self-restrained and loyal to some ordering force outside themselves.

The goats they herded were tied to iron stakes beside the slaughter shed. When it rained, the boys scurried like a wave of ants to these stakes, untied the goats and housed them inside the shade. Their parents watched them, filled with pride and a sense of awe. They too, appeared to be ruled by an awareness beyond that of the ordinary selves.

The goats munched ceaselessly on whatever was pushed into their mouths. They were given grass, banana skins, drum-stick tree flowers and, on occasion, rye cakes. When pujas were held on Fridays, the women hurried out to the goats with whole bunches of bananas and rice boiled in brown sugar. It therefore came as a surprise to me to see their behaviour change a week or two before Deepavali.

Nights grew darker than in the previous months. The stars, shining above an awed estate community, now steadied their light as if for a demoniac scrutiny of the world. These were not the stars my father spoke of. They didn't shine an encouraging and benevolent light upon the inhabitants of the earth. They were withdrawn, unsympathetic and mysterious.

The estate population reached a frenzied climax on the eve of Deepavali. The nights before the eve seemed to be plunged into deeper

darkness and the households lighted hurricane lamps as a kind of defence against the unknown. Even then there were scary patches of shadow between the houses. From where I sat, on the steps, I saw the houses appear precariously out of nothingness and I felt when morning came they would have vanished. But there was certainty in the actions, speech and gestures of the tappers, weeders and gardeners. The clerks, typists and accountants, though removed from the estate lines by a short distance -- they lived in small, wooden bungalows -- adopted the remote air of the cautious and uninvolved. Perhaps, having watched the annual ritual for years, they preferred the detachment their British masters had impressed upon them.

I don't know.

The morning had an unusual calm about it-- the calm the condemned feel before their execution. The men, women and children were silent and restrained like the tethered goats beside the shed. As the morning progressed there came to me the thought that we were slowly being drained of our blood. The light was parchment thin, like the bloodless skin of a man who has lived too long in an icy cavern.

I walked about the estate, lingering under the cool shade of the trees. There was a restlessness inside that forced me into some kind of action. The walking didn't help for it seemed to carry me towards the slaughter shed. And I didn't want to be there at all. Yet I knew the mystery that I longed to confront waited for me beside the cement floor with its little drains and tall pipes. The water would gush and wash away the year's dust and dirt

before the awful ritual of slaughter began.

My father, as did most of the men, went out early and returned by mid-afternoon, primed with toddy. In their absence the women and children squatted sown to an early lunch. There was an expression on my mother's and sisters' and brothers' faces I couldn't quite place. It was a kind of despair or some secret joy or perhaps it was just desperation. Why should my brothers, so much younger than me, feel cornered and fearful? The men's absence, even if only for a few hours, carried the sense of a final betrayal.

The men returned. The afternoon sky was already tinged with a rusty glow. The children ran out to grab from their hands the little bundles of vadais and murukus that would prevent them from paying too much attention to the killing of the goats. Already long knives and shorter blades were being sharpened on whetstones. Women ground, gratingly, the chillies, coriander, cumin and poppy seeds in anticipation of the cooking to be done for Deepavali. The day stretched before them like a long vigil.

All over the estate men moved with the weight of habit and determination. The children hung about in knots of curiosity and eager expectation. As they watched the younger men bring down coils of seasoned and well-used rope from hidden stores beneath the rafters, they felt they were entering a ritual that would take them a step further towards adulthood.

Other men cut down banana leaves, the juice from the stems spiking the air, and piled them

up without cracking the spine or shredding the edges. These the boys helped to carry to the shed hearing behind them the command: "Don't tear any of the leaves! I'll cut off your tail before it can grow!" The girls who stood watching the boys at the tasks, giggled. They had seen the "tails" when they went to the communal bathroom and caught, unawares, the boys bathing naked. The would see the "tails" again this time that of the bull-goats, when the broad shouldered men slaughtered the animals.

In the afternoon, time seemed suspended. The boats bleated and their cries dispersed quickly in the emptiness under the new red sky.

Women's voices, issuing orders to the older girls, reached my ears as faint distortions. Between me and these waves of activities came a clamouring silence. Now and then insects ticked loudly as if they would split their tiny throats in some mad sacrifice. Then the silence overpowered them and they were lost to my consciousness.

Somehow at this point, I find myself stationed at an old well in front of the shed. The covered up well provided a slab-like seat and I sat on it, quiet and remote, watching what went on. The men who would slaughter the goats were old hands at the job but had beside them younger men who were apprentices. These slaughter-trainees merged themselves with the more experienced men as if they were their shadows. Inside the shed waited the skinners and dismemberers. They shuffled, whistled, sang old Tamil songs and drank toddy from dirty flagons while waiting for the carcasses to be brought to them. The two teams taunted, jibed,

provoked and abused each other.

There were about eight goats tied to separate stakes at a site a few yards from the shed. The slaughterers had thought it unwise to let the goats smell their approaching deaths. This precaution became necessary after an incident a few years back. Among that batch of five or six, there had been a dappled bull-goat. During the months that it was bred for the slaughter it acquired a personality and a name, Mani. The estate women had fondly tied a brass bell to its neck -- and, therefore, its name. Mani was not tied up for the night like the other goats; nor was it led on a rope for its grazing. Mani was too gentle to rebel, too courteous to steal food from the pots and pans.

Mani's lustrous, spotted, black-and-white body hung like a charm in the doorways of the estate house kitchens. Sometimes Mani gave in to the whimsical tenderness of a woman and allowed himself to be stroked. He let some of the young girls brush his coat until he shone like their unviolated virginity. But he was there all the time, the faint yet unriddable scent of a hardly understood nostalgia. His bell tinkled, awakening memories that had nothing to do with the struggle for a living in an estate far from a motherland.

Where did he come from? They bought him in a neighbouring estate but he came -- whole and fresh from the centre of a mystery. To this day he puzzles me. He lived briefly among us and then he was slaughtered. He was an animal but he saw life differently. How was his behaviour the days before his dying to be understood? Was there another kind of deep-seated awareness?

Some three days before Deepavali Mani disappeared. The women and the young girls became distracted. A few of them joined the boys in looking for Mani. They clucked and called out seductively, "Mani! Mani! Mani!" The boys had banana peels and one young girl even took the trouble to make brown, sugared rice, Mani's favourite. But Mani was not to be found. The people were forced to call off the search.

Mani returned by himself the next morning. There he was beside the shed, on his haunches, an unfathomable expression in his eyes. He didn't so much look at you as beyond you. Into those smoky eyes there came to be crowded all the space that lay beyond man, far from his reach. This vastness terrified me, made me shiver and withdraw into myself. There was, I thought, a subtle insult in that look. Man, he was saying, go ahead. Lock yourself up in the narrow prisons of your making. Me, I'm going out there, into the incomprehensible mystery you can't grasp.

So I shied away but still watched him from a corner of my consciousness. He got to his legs and strutted about, glorying in some discovery only he could have made. His shaggy body -- he had not been brushed since his return -- tensed against the light that filtered through the jungle, rubber trees and more domestic plants, down to the roof of the shed. His eyes glinted with the fire of a smouldering anger.

Most remarkable of all, at that stage in his life, was the ease with which he lived in complete isolation. He didn't come near the kitchens any more; their doorways were filled

neither with memory nor with nostalgia for him. This behaviour not only intrigued the women, both young and old, but also drew from them a respect that verged on reverence. Though Mani indicated he valued his solitude, they never left him alone.

He was approached, beseiged and clamoured around at all hours of the day, particularly in the mornings and evenings. They didn't seek to tie a bell at his neck though he had lost the previous one. Instead, they garlanded him with a variety of flowers. Mani neither looked at them nor acknowledged the flowers round his neck. His indifference bore the awesomeness and ferocity of the goddess, Kaliamma.

The women thronged like supplicants around him. Did they want another god in him? One old woman even went so far as to anoint his forehead with sandlewood paste, kumkum and holy ash but Mani kicked so violently at her that she had to abandon the attempt. But the other women would not give up so easily. They tried to get through to whatever he represented for them in subtler and more persistent ways.

They talked to him.

"Mani, why're you behaving like this?"

"Yes, tell amma. Everybody here wants you to feel happy. Remember the kanji water you used to drink? With just a pinch of salt and onion slices? Not too watery or too thick. You drank it like honey. Come to amma's house, Mani. Wear your bells again. The sound makes me glad I'm living."

"Don't listen to her too much, Mani. Listen to me. My words are sweeter. And my palms even more sweet. In some peoples' palms whatever they hold goes sour. In my palm they become crystal sugar. You always came quietly to my house. Like a saint. Look at you now. You've become too proud. Be gentle and simple again, Mani."

This woman went towards Mani with rice boiled in milk and honey, but he only turned his head away.

"That's right. You're too good for our food. Show us what you really want. Something special that only gods and goddesses can prepare for you. Take us and show us. Might be good for us too. Cure our blindness, take the evil away from our tongues. Make us see what you see."

This was the philosopher-woman. Whenever anyone had problems, he or she ran to this calm, knowledgeable woman. The philosopher would chew her sireh and betel nut shavings, spiced with lime and dried kerambu. She had a melodious voice and just listening to her drove your problems from your minds and hearts.

Mani, after listening, made a noise in his throat that resembled a man's hawking just before he spat.

They turned aggressive towards him and finally left him to his own devices. Mani used this freedom to wander all over the estate, it seemed, to savour and relish whatever was not human. He ran with the dogs and hid with the cats. Once he got a black cobra to open out its

hood and, to the tapping of his hoofs, swayed in dance. As the days drew nearer to Deepavali, he gave up all these and rested, without eating, beside the shed. His eyes were dull and smoky with a despair man could not ever know.

That Deepavali eve the slaughterers were in an unusually savage mood. Was it because Mani had been given too much attention? They didn't give him a glance though he lay docilely waiting for his execution. They only had to reach out and they would have got him. No, they had to reserve him for the last.

The killing began in the late afternoon. Two men held the legs while the slaughterer turned the head until the throat bulged like a tube. The long knife went to work, moving up and down until the bleating at the first slitting turned into a rasping whistle and finally into just wind struggling to be released. The blood gushed into the yellow, enamel basin an assistant held under the heck. Then the lifeless body was thrust aside and the next goat brought to the knife.

All this while Mani had been quiet and complacent, a mass of rough and shaggy indifference. Though flies had begun to buzz over the offal now piling up on the shed floor and settled distractingly on his ears and snout, Mani didn't shake himself free from them. He turned stony eyes on the meat workers and looked away.

There was too much nakedness, fat flesh, mutton and blood everywhere. Skins had been cleanly removed from the goats' bodies as one would take off deep fur in readiness for spring.

There was just to much neatness and reduction. A goat didn't seem worth its killing: a pile of chopped up meat on a banana leaf and a bowl of blood.

As the goat before Mani's turn shivered and lay still, an unearthly sound made the men abandon their activities and listen. No man or animal could have drawn such a deep moan from a throat. Is it an exaggeration to say, in retrospect, that the rasping boom came from some horn in the earth's centre? We were startlingly put off our tracks. Confused and surprised, we stood there in the post-afternoon light like half-formed creatures, the life-force yet to be triggered off in our bodies.

There was gritty, granite dust in the air -- a sudden obscuring of everything we had known. In that still, unexpected confusion we saw Mani bare his teeth in a devilish grin. Then he stood up and gazed at us through eyes that held in its fires a millenium of innocent anger. Then Mani turned and bounded towards that immeasurable green, the jungle.

Something broke and the men released from the trance, gave chase. Knives, thin blades and scrappers fell behind like so many useless instruments of pillage. Someone grabbed a coil of muscular rope as he joined the mass that scuttled towards the disappearing animal. Shouts, cries and curses, only half-human, pursued Mani faster than could lean, young legs.

A sudden silence descended upon those remaining behind. We didn't look at each other, mesmerized as we were by the lightning disappearance of Mani. Flies, now a thickening

blue blanket, clamoured voraciously at the mass of uncleaned offal. The buzzing monster seemed to consume itself more than it did the hidden intestines, stomachs and livers. The severed goats' heads looked down from a cement shelf, their expressions sculptured by death. One head, the eyes open, looked mockingly at the entranced people. Another, the eyes closed too tightly, stretched its lips into an impossible line of scorn. A third had both eyes slightly open and jaws that seemed to have been wrenched apart by surprise.

The sky had dipped into a greyer shade when the men returned with the struggling Mani, his legs trussed up with rope.

"You can't run away from us,

"We'll deal the final blow,"

the younger men sang as they marched with Mani to the slaughter block.

Mani stopped struggling when he saw the shed, the flies and the goats' heads. He didn't go limp; there was only a strained quietness in his body. His head was held erect, an amused indifference in his eyes. As they placed his neck on the wooden block, he made a guttural sound that resembled a human voice. The men left him tied up at the legs as they held him down for the knife.

The burly slaughterer, a peculiar viciousness filling his movements, sharpened the long knife again. His thrust against Mani's bulging neck was more than professional: his knife drew a trickle of blood even before it

moved. Mani took the sawing blade without flinching and those of us whose nerves had been heightened by Mani's escape and capture, heard the knife cut into the animal's bones behind the throat.

"So you'll run away from us, will you? Try now!" the slaughterer said and pushing away the men pinning down Mani's legs, he loosened and flung away the ropes. Then, with one blow, he severed the head from the body and held it up for the people's inspection.

Mani's eyes had not closed and I thought they looked in the direction of his body. Could there be communication between the dead mind and the dead body? We almost jumped out of our skins when Mani's body stood up and tottered, shakily, towards the slaughterer. The children screamed and ran to their mothers. The burly man, still holding the head, took a few steps backwards.

"Close his eyes! Close his eyes!" the older men and women shouted but the slaughterer was too dazed to obey even such a simple command.

Then Mani's body turned and trailing blood like splotches of vengeance, hobbled towards the jungle fringe. Midway it steadied itself and now that it was just a body, all the muscles strained and stood out so that we got the impression that Mani, in death, grew in stature. The body circled -- the children screamed again -- and came towards us. The raw flesh at the neck looked like an eye in the severed throat and Mani cried blood as he took off into a last, spasmodic gallop around us.

"Close the eyes! Close the eyes!"

Some elderly man seized the head and massacred the eye-lids shut. Almost immediately Mani's body whirled, leapt and fell to the ground beside the slaughtering block. The man who was still holding the basin got out of the way, spilling globs of Mani's blood on his shorts and knees.

That was many, many years ago.

an extract from the novel
In A Far country, completed in 1991

A KISS

by

Siew-Yue Killingley

They asked me bashfully, 'Is it sinful to kiss?'
How could I possibly ever answer this?
We were all young together, though I
To them was old at twenty-five--and wise,
They thought, or else they wouldn't have asked
me.

How complex it was to consider a kiss.
Their up-turned faces wanted plain certainties:
Buddhists, Hindus, Muslims, non-Catholics,
atheists
Receiving 'Moral Instruction'; they were
eighteen,
So above all they wanted my answer to this.

'It partly depends on whether you enjoy it',
I tentatively began, 'and whether the other
person
Wants it.' Some boys beamed at this, but one
Serious girl reproved me for levity, for this
Was 'Moral Instruction': surely it was sinful to
kiss?

Why had I thought I could teach these young
hearts,
Eager for one answer to a question so complex?
I envied the Brothers taking Catholic pupils
Elsewhere through their catechism, so cut and
dried,
Brothers Celestine, Cornelius, Damian, so true
and tried.

Here we were all young, and had our narrow
vision
Fixed on just one aspect of a wide teasing
genre.
Unknowingly I might have given them the right
answer,
Though none of us knew exactly what we were
about,
And didn't consider complications that are plain
to me now.

Did Judas enjoy that kiss, which Christ received
with pain?
Does such kissing make the kisser wish to kiss
again?
At baptism does the priest enjoy kissing bald
heads
Of infants; and do those babies want to be
kissed?
Do we assure ourselves and others by persistent
kissing
On greeting and leave-taking that all is well
Though all that remains between us is hardness
of shell
Glossing relationships that once didn't depend
on kissing
To replace the essence of all that is now
missing?

Now I have learnt, too late to impart to them,
Not to give pain by refusing to receive kisses
Of habit, both public and private; but I'll not
kiss
Unless I wish to impart, and another to receive,
pure bliss.
If 'sin' must come in, let it rest in
insincerity.

NEWLAND ARCHER AND THE COMING OF AGE

by

Nicole Wong

The passing of an old and revered society that has been one of hierarchical aristocracy and ritualistic traditions is inevitable. Albeit its hypocrisy and structured innocence, the sense of history that pervaded and the codes and values it represented are in some respects, considered a great loss. If the old world has been stifling and superficial, the new one is plastic, convenient and vulgar. It is in seeking the delicate balance between the values of the old,and new worlds that Edith Wharton launches Newland Archer into a journey of discovery -- renouncement, affirmation, denial, sacrifice and finally, insight. In The Age of Innocence we witness the predicaments that Newland Archer undergoes in his involvement with the two women characters in his life -- May Welland and Ellen Olenska.

If May Welland is the exemplar of New York behaviour and tradition, then her views reflect the particular time when composure and discipline are the models of culture and decency. May is the one ideal that America "has chosen -- and realized ... a dead level of prosperity and security" (Wharton 1920, 16). Archer, too, may have struck one as an individual without an identity and does not wander, explore and develop at will, except to

saunter along the pre-fixed, suffocating perimeters of social etiquette. Yet, there are many instances in the novel which lead us to believe that Archer is a highly perceptive person, especially more so, after knowing Ellen Olenska.

Indeed, he ponders over May's lack of imagination and free expression, shuddering at the possibility that his marriage might be "held together by ignorance on the one side and hypocrisy on the other" (Wharton 1920, 41). With the same perception, he penetrates into his society and finds that "in reality they all lived in a kind of hieroglyphic world, where the real thing was never said or done or even thought ..." (Wharton 1920, 42). Unlike other New Yorkers, Archer does not conform blindly. It is not untrue to say that he is thinking aloud the thoughts of Edith Wharton.

The influence of Ellen Olenska on Archer in the novel cannot be ignored. Her presence raises disturbing questions on his New York values, and he is uncomfortable with this realisation. For although he may inwardly rebel against the conformities of his society, outwardly he is not ready to shed off the manacles. Indeed, if Archer represents old New York, a symbol of submission to society, and if Ellen represents a free, individualistic outlook of life, then Archer's attraction to Ellen can be interpreted as his self striving for freedom from social inhibitions. It is through Ellen that Archer develops into a perceptive individual.

Archer himself is aware that Ellen is the catalyst to his perceptions. He tells her: "'It's you who are telling me; opening my eyes to things I'd looked at so long that I'd ceased to see them'" (Wharton 1920, 3). But, ironically, a reversal of values takes place. Archer sees through the facade and myths of his society with Ellen's help while Ellen now feels it is time she embraces New York values. Her past experiences have not brought her happiness but have instead alienated her from New York. She appeals to Archer to help her conduct herself according to the society's codes.

The opposing values of two different worlds have now come close to merging into one but they are still separate entities. Two worlds have interchanged views and the direction each one takes waits to be determined in these lines uttered by Ellen: "'Ah, then we can both help each other'" (Wharton 1920, 73). But Ellen faces conflict. She wishes to be accepted as a New Yorker but at the same time she wants to remain free. Unconscious of class distinction, she fails to see what Archer tries to tell her-- that there are two different worlds within New York itself. One being the respectable, aristocratic hierarchy headed by the van der Luydens and the other the unacceptable newly rich in the person of Beaufort. Ellen's inability to tell them apart reflects the pretentiousness of the two worlds. Archer's world is cruel in its ostracism of non-conformists. Beaufort's one is vulgar in its social climbing via its crude display of wealth.

Initially, when Archer learns of Ellen's wish to divorce her husband, he finds the idea repugnant. But after reading the letters of the

Count to his wife, he remembers once again New York's obssession to turn away from the unpleasant truths in life. He asks: "'Are we only Pharisees after all?'" (Wharton 1920, 94). With this he questions the character of his society -- hypocrisy. Archer's predicament is that of a man who wavers between social will and personal freedom. Ellen's quest for a divorce is, in effect, a quest for her freedom. However, it is only in giving up her quest will the last tie with Europe be severed. She realises this as she says: "'Yes: I want to cast off all my old life, to become just like everybody else here'" (Wharton 1920, 106). So, she tells Archer she has decided not to file for a divorce because she believes in his advice.

With her mind made up, Ellen then flees from Archer to the van der Luydens, the guardians of New York morality. However, Archer follows her. It can only be Ellen with whom he races across the snowy ground of Skuytercliff. Across this symbolic background of purity and innocence, they face each other stripped off inhibitions and conformities. As they enter an old house, they move in from their cold, isolated selves into the hearth of their souls. Here at last they are able to confront their feelings. In this closed, private communion Ellen confesses that she will be happy only if Archer is with her. Archer finally realises that she is running from him. In that crucial silence as they hover over the truth, he is helpless in his yearning for her: "if the thing was to happen, it was to happen in this way, with the whole width of the room between them, and his eyes still fixed on the outer snow" (Wharton 1920, 133). Suddenly, Julius Beaufort appears out of the snowy shadows. The cold,

isolated world intrudes into the private world of the two lovers. Archer, quick to save his pride, readjusts his thoughts and wrongly concludes that it is Beaufort she is running from and cruelly brushes her aside and in doing so, his meek attempt at self-expression is thwarted.

Here is conflict among the three worlds--the free, individual world of Ellen, the restricted world of Archer and the shallow, opportunist world of Beaufort. It is Beaufort's world that keeps interfering with the fusion of the other two worlds. One may view the three worlds of Archer, Ellen and Beaufort as the means of groping for an identity -- Archer through traditional values, Ellen through self-expression and Beaufort through financial power.

In her re-affirmation of New York values, Ellen tries hard at embracing the society. However, it is one from which she has been away for too long. In Mrs Manson Mingott's comment lies the sad truth of Ellen's future: "'And now it's too late; her life is finished'" (Wharton 1920, 153). When Archer confesses his love for her: "'you are the woman I would have married if it had been possible for either of us'" (Wharton 1920, 169), she rebukes him with the fact that she is only carrying out his advice. She has sacrificed her happiness to society. Through her love for Archer, she has found meaning in the values of New York. An elopement with Archer would make a mockery of the sacrifice on which their love is founded.

In bidding goodbye to Archer before he marries May, Ellen says: "'now I'm like a child going at night into a room where there's always

a light'" (Wharton 1920, 173). That light is Archer, the inspiration of her life. In his ruminations Archer too, uses the motif of light: "He thought of a story he had read, of some peasant children in Tuscany lighting a bunch of straw in a wayside cavern, and revealing old silent images in their painted tomb ..." (Wharton 1920, 216). Each has been instrumental in enabling the other to achieve perception and to find a way out of the darkness of their lives.

Archer's marriage to May is a re-internment of the individual self in society. He tells himself that his love for Ellen was "a momentary madness" that befell him before his wedding, much like a mid-summer night's dream. Yet as he watches the crowd participate in sports on Beaufort's lawn, it "shocked him as if they had been children playing in a graveyard" (Wharton 1920, 208). He realises with a painful awareness that he has outgrown his society in experience.

In Boston, Archer and Ellen renew the sacredness of their love. Distance has elevated a relationship in which the tactile senses are no longer important. The communion of souls will only be broken by physical touch. Their love has gained a spiritual dimension, built over the lapse of time and they are "two old friends who had so much to say to each other ..." (Wharton 1920, 240). May's pregnancy has been her victory over Ellen. It is the only weapon she can wield against Ellen's love and it enabled her to perpetuate her future with Archer. With her marriage intact, May has reasserted the importance of moral responsibility over love. In retrospect, Archer

realises that "there was good in the old ways" (Wharton 1920, 350). So long as there is dignity in one's duty, there is moral responsibility which gives meaning to his sacrifice as well as May's love for him. With this, Edith Wharton reaffirms the role of marriage.

Even when May's death brings to an end a lifetime of dedication to love, marriage and children -- the only duties she has been brought up to perform, Archer realises it is too late to renew his relationship with Ellen. He does not go up to meet her in her home in Paris. The only reality for them is to abide by their sacrifice. Their love which has given his life meaning and perspective has taught him to forego happiness for May and his children.

It is, therefore, significant that it is Dallas (who is conceived at the time of Archer's planned elopement with Ellen and who consequently puts an end to their future) whom he sends to convey to Ellen the message of his unfailing love. There is hope that Dallas will learn the same meaning of life from Ellen. America is now ready for Europe.

In her response, the awnings of Ellen's windows are drawn up and light filters out to Archer before the shutters are closed. It is Ellen's acknowledgement of Archer's love and an affirmation of her own for him. With the warmth of her love filtering out to him, "as if it had been the signal he waited for, Newland Archer got up slowly and walked back along to his hotel" (Wharton 1920, 365).

The identity that Archer found through his insight and experience is externalised in the person of his son, Dallas, who being the symbol of the future, finally fuses together with Beaufort's world through his marriage to his daughter, Fanny. The three worlds are, at last, one.

References

Ammons, Elizabeth Miller. Edith Wharton's Argument with America. Athens, Georgia: The University of Georgia Press, 1980.

Auchincloss, Louis. Edith Wharton: A Women in Her Time. London: Michael Joseph, 1972.

Barrett, William. "American Fiction and American Values." Partisan Review 18 (1951): 681-90.

Boynton, Percy H. "Edith Wharton." A History of American Literature. Boston: Ginn (1919): 428-29.

Chanler, Margaret T. "Edith Wharton's Aegean Cruise." Autumn In The Valley. Boston: Little, Brown (1936): 209-42.

_____. "Winters in Paris." Atlantic Monthly 158 (October 1936): 473-80.

de Valdivia, Olga Avendano. "Mrs Wharton's World: Themes and Characters, Her Reticence, Her Limitations." Andean Quarterly 6 (Christmas 1944): 66-86.

Ellman, Mary. "Manners, Morals, and Mrs Wharton." Sewanee Review 84: 1976, 528-32.

Green, Paul and Elizabeth L. Green. "Edith Wharton." Contemporary American Literature. Chapel Hill: University of North Carolina, 1927: 9-11.

Harvey, John. "Contrasting Worlds: A Study in the Novels of Edith Wharton." Etudes Anglaises 7 (April 1954): 190-98.

Herrick, Robert. "Mrs Wharton's World" New Republic 2 (February 13, 1915): 40-42.

Jacobson, Irving F. "Perception, Communication, and Growth as Correlative Themes in Edith Wharton's The Age of Innocence." aGORA 2, ii (1973): 68-82.

Kronenberger, Louis. "new York: Two Period Pieces." Michigan Quarterly REview 4 (Winter 1965): 3-13.

Lawson, Richard H. Edith Wharton. New York: Frederick Ungar Publishing co., 1977.

Leach, nancy Rafetto. "Edith Wharton -- Critic of American Life and Literature." Diss. University of Pennsylvania, 1952.

Nevius, Blake. "The Age of Innocence." Edith Wharton, A collectionof Critical Essays. Ed. Irving Howe. New Jersey, Englewood Cliffs: Prentice Hall Inc. 1962.

Price, Alan. "The Composition of Edith Wharton's The Age of Innocence." Yale University Library Gazette 55 n.d., 22-30.

Robinson, James A., "Psychological Determinism in The Age of Innocence."

Steele, Erskine. "Fiction and Social Ethics." South Atlantic Quarterly 5 (1906): 254-63.

Wharton, Edith. The Age of Innocence. New York: Random Hosue, The Modern Library, (1920) 1948.

I WILL STAND ON THE ISLAND OF PENANG

by

Sundra Rajoo

Among the few memories
my spiralled will climbs
welcome to mind
that time I lived
under Penang's skies
the Island of wilderness
moated by the sea
stretched from shore to edge
Two hours ride around
the sojourn long since passed
the sudden lapse of mind
lashed to avid melancholy
while fed by ecstatic fire
a reflection smooth but patterned
by washes of the now pungent sea
welded with that dawn
the ebb tide still returns:
I will stand upon the Island again.

MINIBUSES

by

Sundra Rajoo

They are demons
Rash
Darting forth
Insatiable

They crave more
Always more
Space
to triumph

Whey they pause
Panting
They connive
like unerring canines

THE SIXTH OXFORD CONFERENCE ON LITERATURE TEACHING OVERSEAS

Part II

by

Devikamani Menon

Introduction

This conference is a yearly affair organized by British Council. The main purpose of this conference is to enable teachers, lecturers and education officers involved in the teaching of English literature or literature in English in ESL situations, to keep abreast of the latest developments and issues concerning the subject. The 1991 conference was held from Sunday 7 to Saturday 13 April at Worcester college, Oxford. 52 participants from 37 countries attended the conference, while 31 of them presented papers during the participants' sessions. There were also presentations from 11 invited speakers as well as 2 speakers who were also in the organizing committee.

In the first part of this report the writer summarized the main points presented by speakers at plenary sessions on the first two days of the conference. In the first part, the focus was on issues, trends and methodology concerning the 'cross fertilization' of language and literature. Except for Professor Brian Cox who spoke on 'Developments on the Teaching of Literature and Language in the British Context', all the other speakers spoke on issues

concerning the teaching of literature and language in the ESL context. The other speakers were Professor Alan Durant, Richard Ellis and Professor Ron Carter.

In the following section the writer will summarize the presentations of speakers at plenary sessions, as well as some of the presentations at parallel sessions, during the last three days of the conference. The writer has referred to the latter as 'participants' sessions' a term borrowed from the organizers of this conference.

5. The Use of Stylistics for Teaching Literature

by Mick Short

Dr. Mick Short, who is well-known in promoting stylistics in the teaching of literature, gave a short presentation on the benefits of using stylistics to teach literature.

Stylistics is basically a way of analysing a text in order to extract more meaning than what one gleans from first reading. The main purpose of stylistics is to find out how successfully the 'medium' and the 'message' reinforce each other.

In order to stylistically analyse a text, certain aspects have to be shared between writer and reader. These shared aspects are knowledge of the language system, conventions for inferencing and understanding and general background knowledge of the subject of the text.

For example, if the reader does not speak or understand the same form or dialect of the language, there is no shared language system.

Writers make choices all the time. One of the methods of stylistic analysis is to study the early drafts of a writer's text, in order to look at the choices that have been made and compare these with the choices that could have been made.

An important concept in stylistics is 'foregrounding'. There are two aspects for foregrounding, namely linguistic deviation and parallelism. Linguistic deviation refers to irregularities that occur at any linguistic level, such as the level of semantics, phonology or syntax. An example of semantic deviation is:

'Come, we burn daylight, ho!'
(Shakespeare, Romeo and Juliet)

Parallelism refers to the juxtaposition of two or more structures which have some similarities and some differences. It pushes readers into looking for same meanings and opposite meanings in structures or 'parallel images' that resemble each other. An example of parallelism is:

'I kissed thee ere I killed thee'.
(Shakespeare, Othello)

In this example, unlikely verbs are linked, thus deriving a new unique meaning from the whole utterance.

The central critical concept of the twentieth century is 'point of view'. This

refers to the angle from which the events in a text are viewed or judged. There are two main ways of controlling point of view in a text: by allowing certain characters to talk more, and by allowing certain characters to express their thoughts directly.

A checklist of linguistic indicators of point of view was given to the participants, and discussed briefly. They are as follows:

5.1 Given vs New information: 'Given' refers specifically to shared information which has already been presented to the reader, whereas 'new' refers to information that has not been shared previously with the reader. Examples of linguistic indicators that differentiate between 'given' and 'new' information are:

5.1.1 definite vs indefinite articles (*a/the*)
5.1.2 textually referring (anaphoric) pronouns (*you, it, they,* etc.).

5.2 Deictic (shifting) expressions related to place. Examples of linguistic indicators referring to these are:

5.2.1 adverbials (*here/there,* etc., *to my left, in front of him*);
5.2.2 demonstrative pronouns (*this/ that,* etc.);
5.2.3 verbs (*come/go,* etc.).

5.3 Deictic expressions related to time, e.g.

5.3.1 adverbials (*now/ then, today/ that day, tomorrow, the following day*, etc.);
5.3.2 past and present tenses.

5.4 'Socially deictic' expressions, e.g.

5.4.1 personal and possessive pronouns (*I, you, he; mine, yours*, etc.);
5.4.2 variant socially relevant expressions for the same person, e.g.

5.4.2.1 the naming system: *Mick, Mr. Short, dad*;
5.4.2.2 varying expressions in third person reference (sometimes called 'elegant variation'): *Bunter, the hapless owl, the fat ornament of the Remove, the grub raider of the Remove.*

5.5 Indicators of the internal representation of a particular character's thoughts or perceptions,

5.5.1 verbs of perception and cognition (*see, hear, imagine, think, believe*);

5.5.2 verbs related to factivity (*It was obvious that he was ill* vs *It seems that he was ill* vs *He pretended to be ill.*)

5.5.3 adverbs related to factivity (*actually, apparently*).

5.6 Value-laden and ideologically slanted expressions, e.g. *I saw Mick Short* vs *I saw that awful Mick Short; He is a freedom-fighter* vs *He is a terrorist.*

5.7 Event coding within and across sentences, e.g. *The man burst the door open* vs *The door burst open; Robin Hood ran past me* vs *Someone ran past me. It was Robin Hood.*

Dr. Short analysed an excerpt from Shaw's Lady Barbara in which a 'dominant mother-submissive child' relationship is revealed. He commented that a dramatic text can be studied as a performance, that is, a combination of language plus behaviour. As in the case of a performance, paralinguistic aspects of communication such as tone of voice, facial expressions, gestures and movements, contribute to the meaning conveyed through language.

It is also essential to analyse the rules of turn-taking together with the words and actions. Some questions to consider are:

- Who speaks longest?
- Who speaks first?
- Who interrupts who?
- Who controls topic?
- Who controls the turn-taking?
- What types of turns does each character have?

To summarize, stylistics helps the literature teacher to teach intensive reading, by providing the students with linguistic knowledge or linguistic 'tools' to analyse a text. A student who takes up stylistics is able to use his knowledge in a productive way, to dissect and analyse a text. However, critics of stylistics object to this 'scientific' dissection of a work of literary art, as they feel that the beauty and significance of a piece of literary writing is perceived in its totality rather than in its component parts. They complain that stylistic analysis destroys the 'living soul' of a text.

On the other hand, supporters of it, such as Qian Jiaoru, a participant from China, claim that stylistics helps in teaching intensive reading for EFL learners of literature. He says that it helps EFL students realise that a language can be used for a variety of purposes rather than just for a communicative purpose.

Hence both the advantages as well as the disadvantages of stylistics were discussed.

6. A Framework for Reading
by Sue Hackman

Sue Hackman is an advisor for secondary-level English for Surrey Local Education Authority. She is well-known for her books on media studies and on the use of literature and exploratory writing in the classroom. Her most recent book is Rereading Literature (1990).

She conducted an interesting session in which she used the experiential approach to convey her message. A pile of books were spread out on the carpet. Then half the participants were told to select books they were attracted to, while the other half were told to observe them. After the first group had pored through the books for about five minutes, a lively discussion followed. It was agreed upon that before selecting a book, the following aspects of the books are usually glossed through:

- the cover page;
- the blurb;
- the author's biodata;
- the contents page;
- the illustrations inside;
- the size of the book;
- the size of the print;
- the texture of the paper and
  the beginning/the middle/the ending.

It was also agreed upon that readers usually read literary or non-literary texts in the following contexts:

- by going to the library;
- by reading reviews;
- by hearing other people expressing

preferences;
- by seeing it on film;
- by reading bits and pieces here and there;
- by looking for how dialogue is organised and by looking at the beginning and/or ending.

Miss Hackman then distributed a collection of passages which the participants read and responded to. Participants were asked to analyse their own memories, attitudes, feelings, etc. that ere evoked by each of the passages. They were then asked to compare these with those of their neighbour's. Miss Hackman then directed a number of thought-provoking questions at the participants. These questions should be used as guidelines in providing a framework for reading. They are as follows:

- Do we pay enough attention to the way individual students relate to the passages we teach?
- How do we assist students in developing their skills of discrimination between texts?
- Do we provide sufficient contexts for the texts that students read?
- Is literature merely 'doing a text' or is it understanding writers?
- What about the inter-disciplinary approach in teaching literature?
- What about using drama for teaching literature?
- What about using home texts in teaching literature, side-by-side with English texts?
- Do we select the text or select the genre and let students select the texts?

- What do we hope to get out of what we are teaching?

According to Miss Hackman, a teacher who teaches language or literature, needs to review the aims and objectives of his or her own department. The ultimate aim of any language or literature course is to develop a literate individual -- one who is capable of thinking, reflecting, maturing and changing to adapt to new situations; one who will continue the life-long search for knowledge and keep developing with that knowledge. In this respect, the present writer found Miss Hackman's presentation stimulating and pertinent to issues on language and literature in the Malaysian context.

7. Reading Paintings
by Mike Benton

Dr. Mike Benton is Senior Lecturer in the School of Education at Southampton, and is the author of Teaching Literature Nine to Fourteen (1985), Young Readers responding to Poems (1988) and Double Vision (1990).

His stand is: 'If literature in school is not a delight, a re-creation of creative expression, then it is a failure'.

In this session, Dr. Benton selected a number of poems which had been written based on certain famous paintings, and he illustrated through the experiential approach the powerful relationship between paintings and poetry. Through the use of a slide projector,he flashed certain paintings on the screen. After each

painting was shown, he asked the participants a series of questions that stimulated a great deal of discussion. Finally, when the participants had completed their discussions on each painting, he flashed the accompanying poem. Each poem of this nature was more easily understood. The following are a list of some of the poems and accompanying paintings:

Poems	Paintings
'The Boyhood of Raleigh' by Roger McGough	'The Boyhood of Raleigh' by J.E. Millais
'Man Lying on a Wall' by Michael Longley	'Man Lying on a Wall' by L.S. Lowry
'Siesta' by Gareth Owen	'Siesta' by John Frederick Lewis

There are some parallels between paintings and literature. The poet is a 'painter of mental pictures' and the painter is a 'creator of a poetic interpretation of life'. If a teacher can get hold of paintings or pictures that convey a similar message as a poem that is to be taught, the students are likely to grasp the overall meaning of some of the poem more easily. The visual stimulus always leaves a more lasting impression than the verbal stimulus.

8. PARTICIPANTS' SESSIONS

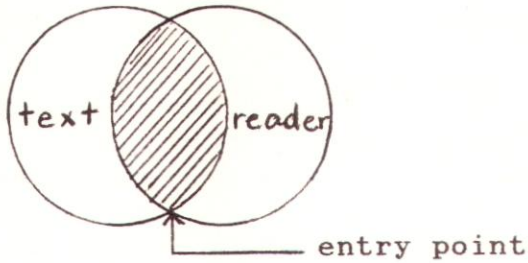
Among the most interesting participants' sessions attended by the writer were those by Victor Neo (Singapore), Dr. Lennart Bjork (Sweden), Jack Odenga (Kenya) and Renata Tkachenko (USSR).

8.1 A Psychological-cum-linguistic Approach to Teaching Literature in Singapore
by Victor Neo

According to Victor Neo, a lecturer in the Singapore Institute of Education, there has been a growing awareness of the contribution Applied Linguistics and Psychology can make to the teaching of English in recent years in Singapore.

Victor presented a number of activities that incorporated both Applied Linguistics as well as learning theories. These were in three stages: the 'before reading' stage, the 'during reading' stage and the 'after reading' stage.

8.1.1 Before Reading Stage: During this stage, the teacher has to consider the central aspects of the text such as plot, character, language and themes, as well as the learner's prior knowledge. Hence the two variables that a teacher has to bear in mind are presented diagrammatically in the following figure:



The teacher's task is to increase the shaded area, namely the aspects of the text that already exist in the learner's prior knowledge.

In order to prepare the learner to read the text, the teacher can make use of 'schema builders'. 'Schema' here is a linguistic term that refers to the previous related knowledge that one brings to a text that enables one to comprehend parts of it. Some of the schema builders which the more articulate students can do are:

- semantic web or mind map;
- drawing of characters/scenes related to story;
- writing a checklist e.g. writing which features of a play are related to horror story genre;
- grid and open-ended questions e.g. based on a related article;
- open-ended questions about related problems faced;
- pictures with questions e.g. pictures

relating to cultural practices referred to in the text;

- listening activity, whereby students listen to a story or a play and then fill in speech bubbles in a cartoon depicting events in the story or play.

Besides 'schema builders', learners can be provided with 'advance organizers' (Ausbel, 1968), or organized information to gain entry into the text. Examples of 'advance organizers' are lectures/notes, cartoons capturing in a nutshell one of the themes in the story/play/poem, and songs reflecting the theme of the story/play/poem.

8.1.2 <u>During Reading Stage</u>: The 'during reading' activities should focus on both holistic processes (looking at the work as a whole) as well as on sections of it. Some of the activities suggested are global questions, 'during reading' questions, predictive questions and affective questions. 'During reading' questions may be written along the sides of the margin. The various levels of comprehension questions are as follows:

- literal level of comprehension, involving basic stated information, key detail and stated relationship between two pieces of information in the text;

- inferential level of comprehension involving simple implied relationship, complex implied relationship, author's generalizations and structural generalizations.

8.1.3 After Reading Stage: Some suggested activities for the 'after reading' stage are: writing an ending, 'question and answer' game, role play and preparing grids.

In general, Victor Neo's presentation was informative and particularly relevant to lecturers in teachers' training institutions who are involved in TESL courses.

8.2 The Process Writing Model and the Teaching of Literature

by Lennart Bjork (Sweden)

Dr. Lennart Bjork is from the Department of English, University of Goteberg in Sweden. His workshop was intended for those teachers who have students whose primary aim is to improve their general language proficiency, and not just to study literature. Hence the explicit aims of the process writing workshop in teaching literature were to promote language proficiency, student interest in literature and the teaching of the use of writing in a learning situation. The stages in the process-writing model are:

- pre-writing
- first draft writing
- group (peer) response
- revision (with the help of peer response)
- second draft (teacher response to content alone)
- revision/editing
- evaluation
- post-writing/publishing

The workshop began with the distribution of the first half of a story entitled 'The Use of Force' by William Carlos Williams. Participants were told to complete part of the story by writing two more paragraphs to continue the story. This could be regarded as a 'continuation' activity (refer to 'Methods of Teaching Literature in Different Cultural Contexts' by Professor Alan Durant).

After this was done, participants were asked to exchange their versions with those sitting near them, and to read their neighbour's versions. They were encouraged to ask their neighbours probing questions about their versions of the text. They were then asked to revise and rewrite their own versions. Some of the participants were then asked to read their versions aloud for the other participants and the facilitator. There was brisk discussion based on this. Finally, Dr. Bjork distributed the original version of the whole short story, and participants compared this with their own versions.

Dr. Lennart also commented that a suitable follow-up activity would be the writing of a subjective, personal, reflective text which is based on the reading of the original text.

The advantages of the literary pre-writing exercise are as follows:

It ensures total participation as everyone has to work;
It encourages the use of personal lexicon/vocabulary;
It encourages participants to be coherent in writing, as they are aware that their

peers will be reading their writing;
It stimulates personal involvement and creativity;
It leads to peer evaluation or appraisal of individual effort.

Participants were also asked to underline the most striking or important word/line/sentence in the original text, and to briefly comment for a few minutes on why they have done so. This activity stimulates thinking and offers new perspectives on the text.

The creative activity requiring writing a personal reflection on the basis of the specific reading experience also has its advantages. It dramatizes 'literary' response, that is, literature no longer becomes 'elitist'. It brings literature closer to 'personal' experience, and it provides a possible first step for a analytical piece of writing about literature. James Britton of the London Institute of Education writes in the book The Development of Writing Abilities (1975), "the expressive is a matrix for the development of other forms of writing".

Besides the above, participants were asked to identify with a character in the text and to analyse and comment on the following aspects of this character:

- the name the writer gives this character;
- the character's thoughts, actions and words;
- the way the writer describes this character (a particular dominant trait or several attributes);

- how this character changes or develops over the course of the story;
- this character's values, motives, goals and beliefs;
- how this character relates with other characters and
- contradictions among his or her thoughts and actions.

Participants were also told that this activity could be carried out with other aspects of the text such as language, setting, structure, point of view and themes. Other activities that could be done are 'inventorying' and 'focussing'.

'Inventorying' refers to sorting out, grouping and classifying certain aspects of the text in order to look for patterns and connections. Examples of these aspects are: repeated imagery, striking stylistic features, repeated descriptions, repeated words and phrases.

'Focussing' refers to the use of probing questions which can lead to tentative thesis, theory or line of argument. In fact, inventorying may lead to certain patterns or groupings which may enable the student to form a thesis, a theory or an argument. Focussing can then be carried out, based on finding evidence to support this particular thesis, theory or argument. Examples of questions which can be used for focussing are:

- If the character undergoes some kind of change, how is this change significant?

- If you notice a pattern in the language

of the story (images, symbols, metaphors, ironies, multiple meanings, paradoxes) what does this pattern suggest about the meaning of the story?

To summarize, Dr. Lennart Bjork's workshop would be useful for teachers teaching novels or short stories in the ESL situation, or for those using these for the teaching of writing skills at an advanced level.

8.3 Culture and Literature
by Jack Odenga Ogembo (Kenya)

Cultural questions in literary texts sometimes hinder full comprehension of the material unless efforts are made to explain the issues involved. Time lag or generation gap may be at the bottom of the misunderstanding. Jack Odenga Ogembo illustrated how certain aspects of a literary text may be puzzling even to students who share other aspects of the same culture. He related that the Kikuyu belief system regarding circumcision which is the central problem in Ngugi's novel, The River Between would seem very strange to students in East Africa, where such beliefs are alien. Even within one nation, such as Kenya, there may be so many ethnic groups with diverse cultural practices which may be puzzling to each other. He says that it is up to the teacher to draw the line as to how much cultural knowledge to provide for the students' full comprehension of a literary text.

8.4 Story-telling for Teaching English
by Renata Tkachenko (USSR)

According to Renata, story-telling is an excellent medium of foreign language teaching. Story-telling changes the teaching atmosphere in a classroom - students' interest is rekindled and there is an atmosphere of warmth and mutual understanding. In fact, effective story-telling is a skill that should be taught at all ESL courses in teachers' training institutions.

Renata demonstrated how a teacher can incorporate singing, body movements and repetitive choral chanting in a story-telling session. The participants enjoyed themselves as they sportingly took part in the activities, and it was clear that such a session would be effective even in a class of absolute beginners.

Children understand very quickly when a teacher tells a story using pictures and gestures, even if it is done in a foreign language. Teachers should work out a set of techniques for conveying meaning when using story-telling in class, such as the use of action, repetition, etc. The story should be authentic, enjoyable for the story-teller, and it should be enjoyable to listen to him or her. Elements of rhythm and rhyme should be exploited as they catch the attention of the listeners. In fact, the use of songs and poems within the story should be highly recommended. The story ought to have a cumulative structure with the use of repetitive phrases.

Renata emphasized that when teaching story-telling skills to teachers, lecturers should start with demonstrations on actual story-

telling rather than on theories on story-telling. Story-telling is not a skill that can be easily studied - it comes with much observation and practice.

Conclusion

Professor Alan Durant concluded the Sixth Oxford Conference on Teaching Literature Overseas by summarizing all the relevant issues that were touched upon by all the speakers. When the writer asked why there were no sessions on procedures of assessment, she was told that the organizing committee could not contact any speakers who could talk on this topic. However, there is a possibility that this will be explored at future Oxford conferences on Teaching Literature Overseas.

In conclusion, the present writer found all the sessions useful with regards to the teaching of literature or the use of literature in the teaching of English. It is sincerely hoped that the techniques suggested in this two-part report will be implemented by language teachers using literature for the teaching of language, as well as by literature teachers who would like to experiment with new techniques to add new 'life' to their lessons.

DATABASE

by

Sharminie Sriee

What is your alphabet-soup name,
(not your christian name)
is what you'll be asked
at the turn of the century
in an abbreviated world
Of the hi-tech age
a would be exchange
for language!
IT, DNA, PM, MCP, AWD
YUPPIES, FLYERS and KFC
way beyond
the primordial soup game
of who came first
the bird or the egg.

soon it will be
a sci-fi fix-up
of who's doing the mixing
the manual or the machine.
a predictable and
to artistry?

The indicator up-dates
the new recipe for life
requires
a new economic order
One world super power
and the rest will then be
history.

A CASE FOR THE USE OF MALAYSIAN LITERATURE IN ENGLISH IN THE TEACHING OF ENGLISH AS A SECOND LANGUAGE

by

R. Bhathal

This article seeks to examine the use of literature with local themes as an aid to language teaching. Recent trends in language teaching have moved towards a recognition of the need to incorporate the use of literature. This can be seen in the plethora of reading comprehension books that now include material from actual literary texts. The "increasing awareness that successful second-language learning is far more a matter of unconscious acquisition than of conscious, systematic study" (Morgan and Rinvolucri, 1983) is gaining ground. The teaching of English for special purposes (ESP) has led to a certain sterility in the use of English.

Learners of English find themselves lost when faced with non-academic texts of an imaginative nature that demand a deeper grasp of the idiomatic idiosyncrasies of the language. The richness and depth of the language is lost to them and they find themselves locked out of a world to which they have a key but one that opens no doors. "In order to internalize the grammar and work out the meaning of words from the context ... [learners] ... must have a sufficiently large body of authentic and understandable material to work from ..." (Hill, 1986).

As the need for literature in language teaching becomes more compelling, the question then arises as to what literature is to be taught? The literature that is traditionally taught, such as the works of Shakespeare and Keats, is clearly beyond the grasp of learners who only have a functional knowledge of English. To teach such literature would bring them up against the cultural and social milieu of an English-speaking world alien to them. For the language teacher to even begin to teach some of the great classics, he would have to explain the social and cultural background of the writer's era. He would then have to plough through a text replete with nuances and vocabulary culturally removed from the learner. This is because readability is primarily based on the interaction between the reader and the text (Wallace, 1986).

It must be remembered that the aim of teaching literature to second-language learners is different from that of teaching it to near-native speakers. In teaching literature to students of the latter category, there is the underlying assumption of a good grounding in English free from the grammatical pitfalls that plague second-language learners. Further, they are expected to be acquainted, if not already familiar, with the world they are entering. Allusions to Greek mythology, Victorian society and the Great Depression, among other things, are not as it were, altogether Greek to them.

The aim of second-language teaching is different: it strives to expose students to varieties of English and to sensitize "more advanced learners of English to linguistic variation and the values associated with

different varieties" (Brumfit and Carter, 1986). The second-language learner frequently learns the English language in isolation. His aims are often limited and geared towards the achievement of some goal -- an examination, a greater facility in speaking, perhaps. His use of English is often limited to the classroom, the odd newspaper article and the occasional television programme aided by the use of sub-titles. As he advances, however, he finds himself increasingly frustrated. He reads well enough, and comprehends most of what is said, yet he can neither appreciate humour in comedy nor perceive the irony of a situation.

It is these students who are trying to span the chasm that divides mere proficiency from mastery, that the language teacher is trying to reach through literature. To assail these students at this stage with the great classics is to commit an act of linguistic abortion dashing all hopes of bridging that gap.

An ideal stepping-stone would be to use local literature in English. It is worthwhile examining the possibility of approaching the teaching of English to Malaysian students by exposing them to literature in a "non-threatening" cultural medium which is, even if it were not identical with their vernacular backgrounds, Malaysian in various ethnic settings.

The learner will not have to struggle to get through the cultural aspects of a literary text to start to enjoy it. The cultural barrier being broken; the student can progress first towards an enjoyment of the text and then towards discussing the thematic aspects of the

work. When the student is able to identify with the cultural setting of the piece, he will begin to empathize withthe characters. Nuances of language, symbolism and characterization can be explored.

The genre of poetry which by its very nature seeks to compress a theme into a few lines is difficult for second-language students. Yet, Fadzilah Amin's poem Dance is easily understood. "We two are like partners in the ronggeng,/approaching nearer, nearer and nearer;/... If only at one point our hands could clasp,/What rich variety of movement and gesture could be ours." (Thumboo, 1976). In this poem, the relationship between two people is metaphorized in the "ronggeng", a traditional Malay dance. The poem is easily understood by the second-language learner because the dance form is not alien to him and therefore he will be able to respond to the deeper meaning of the poem, without having to struggle with the imagery. If a poem based on the image of a foxtrot or minuet were presented to him, he would not find it so easy.

Similarly in K.S. Maniam's novel The Return, the scene of a night market in a small town is described in vivid prose that stirs the imagination and evokes memories. He describes salesmen setting up "their aluminium shelves; bright fluorescent bulbs, connected to large batteries, [which] threw an alluring gloss on their wares.... rolls of cloth heaped into a small mountain, fell with seductive folds and colours to the tarmac. The men ... spoke endlessly into hailers. The Malay woman ... sat silently munching on her sireh. The potter ... arranged his pots ... in pyramidal fashion ..."

(Maniam, 1981).

The language teacher can use any of the local work available to him to introduce his students to literature without eliciting the groans that often accompany such "unmentionables" as "Shakespeare" and "poetry". These local texts can be employed for basic reading comprehension, vocabulary building, word formation and a variety of grammatical items.

The beauty of using local literature in English is that the student will not have to struggle with alien elements in the text, and can respond immediately to it with the minimum of teacher intervention. As he gains confidence in his reading of literature in its various genres, in his interpretation of themes and ideas and in his grasp of the English language, he will be ready for the more profound works that English literature has to offer him.

References

John Morgan and Mario Rinvolucri, Once Upon a Time: Using stories in the language classroom (Cambridge, 1983), p. 1.

Jennifer Hill, Teaching Literature in the Language Classroom (London, 1986), p. 8.

Catherine Wallace, Learning to Read in a Multicultural Society (Oxford, 1986), p. 163.

C. J. Brumfit and R. A. Carter, Literature and Language Teaching (Oxford, 1986), p. 92.

Edwin Thumboo, ed. The Second Tongue (Singapore, 1976), p. 51.

K. S. Maniam, The Return (Kuala Lumpur, 1981), p. 119.

Review

by

Renuha Ratnasabapathy

Koh Suat Chin. *Titian Bahasa Inggeris Year 1: A KBSM English Language Course Book.* Delta 1988.

Introduction

Let us work from the premise that an effective course book for the Malaysian school system would be one that promotes and fulfils the requirements of the Kurikulum Bersepadu Sekolah Menengah (KBSM). That is to say it would be communication-based, skills-centred and topic-focused. The three areas of LANGUAGE CONTENT (Grammar, The Sound System and Vocabulary) would be thematically linked to the four basic LANGUAGE SKILLS for communication (Listening, Speaking, Reading and Writing). In addition to the integration of these basic skills and language content, provision would be made for the recycling of skills and items learnt in order to facilitate maximum learning. Moral values would be emphasised in both theme and content. And finally, an effective course book would not only be a useful teaching aid but would also be 'user-friendly' in its appeal to the learner.

About the Course Book

Koh Suat Chin's KBSM course book for Form 1 is intended to be a complete course for Malaysian learners. Written with a Malaysian setting by a Malaysian writer, it consists of a Students' Course Book, a Teacher's Guide, a Workbook and an optional Cassette Tape. Its theme has been derived from the KBSM Year 1 Topic Specifications: The Home and School.

Organisation and Content of Material

Of the 23 units in the book, four deal specifically with the moral values identified in the Form 1 syllabus -- courage, honesty, charity and unity. These themes are also brought up repeatedly throughout the book. The other units define the topic area in which the skills are to be meaningfully integrated. Each unit has been divided into the following sections, not always in the order given here: Listening and Speaking, Reading, Writing, Pronunciation, Grammar, Vocabulary and Language Activity. Thus, the topic area 'Directions' (Unit 4) has linked the following skills and contents together:

1.5 Listen to and understand directions to the library, office, staffroom and canteen in the school. (Listening)

1.9 Ask for and give directions to the library, office, etc. (Speaking)

1.17 Read and understand directions to the library, office, etc. (Reading)

3.8 Write directions to the library and canteen in the school. (Writing)

4.1.16 Consonant sound /w/.

4.1.21 Consonant sound /l/. (Pronunciation)

5.7 Requests, imperatives and responses. (Grammar)

6.2 Directions
-- Places in the school. (Vocabulary)

- Riddles (Language Activity).

The basic skills, grammar and vocabulary are consistently integrated throughout the book. However, both the Pronunciation and Language Activity sections are rarely related to the topic area in discussion. They are presented as discrete items, in isolation to the rest.

With regards to content, it is clear that special care has been taken in selecting passages and tasks that are motivating and relevant to the topic area. The reading passage relates directly to the Listening and Speaking section and often has a refreshing touch of humour. It works well, together with the poems, songs, cartoons, riddles, puzzles and jokes, to engage the learner.

It is worth noting that the skills have been categorised separately in an attempt to focus attention on one skill at a time. This does not imply that the other skills are excluded. They are in fact brought in gradually

and integrated with the particular skill taught. The benefits of such an arrangement must be acknowledged. Learners are given the opportunity to study each skill in depth before practising it integratively. To illustrate from the Listening and Speaking section of Unit 4, the learner concentrates on listening to some directions and matching them correctly with given pictures. Then, in pairs, they read out directions and name the picture it refers to. In groups, they ask and answer questions based on a picture of a school block. Directions based on a plan of the first floor of a school block are then read and followed. Learners take it in turns to ask and answer questions on this final part.

Much overlapping of skills within a section is evident right through the book and the reference numbers in parentheses that precede each section identify the particular skills and contents that have been integrated within a section. A revision unit appears after every four units and serves as a useful diagnostic test of material learnt and taught. The two evaluative tests in the Teacher's Guide do need a special mention. Though targeted at the minimum level of achievement, they nonetheless demonstrate a creative use of communicative testing techniques.

However, one might want to take issue with a number of points related to the organisation and content of the book.

Grammar is more often tested than taught (refer to Unit 3, 5 and 6 for examples). The lesson plan notes for the Grammar section in the

Teacher's Guide are too sketchy to be of much use to the teacher.

Though we are told that the exercises have been carefully sequenced to achieve optimum effectiveness, this does not seem to be borne out in the Writing tasks set. There has been little or no progression from Unit 1 to 23. Coursebook writers need to be mindful of useful stimuli that not only motivate but ultimately encourage free and creative language use for communicative purposes.

Finally, covering 23 units in 30 odd teaching weeks (allowing for exams, holidays, administration, and an average span of two weeks per unit) can hardly be practical. Perhaps a couple of units could be collapsed into one (for example, Units 12 and 21, 22 and 23).

Teaching and Learning Strategies

Though pitched at the average learner, the book lends itself easily to adaptation -- a great advantage for teachers in the Malaysian situation. Ideas in the Teacher's Guide cater for both proficient and less proficient learners. Innovative use of symbols make it easier and faster for the teacher to locate suggestions for keeping the tasks achievable.

Various devices have been used in the aural exercise to ensure the learner is genuinely listening and not merely reading the text: the Inverted Text and the Text on an Unseen Page are some such devices.

Presentation

The visual impact of the book is a definite plus point. Colours, graphic illustrations, pictures, highlighting devices, variety of layout formats and letter sizes have all contributed to stimulating interest and making the book accessible to the learner.

Conclusion

Koh Suat Chin deserves to be congratulated. The book realises the objectives of the KBSM syllabus in an intrinsically motivating manner. With Titian Bahasa Inggeris 1, it is quite possible to prepare lively and varied lessons without having to do a lot of preparatory work beforehand.

RETURNING TO A FAR COUNTRY: CAN WE RECOVER THE PAST? ON THE BIOGRAPHICAL TRAIL WITH K. S. MANIAM

by

Margaret Yong

Margaret Yong asks K. S. Maniam about his early life in Kedah and its influence on The Return

YONG I'm sure you know that many of your Malaysian readers feel that in much of your work you've caught the very spirit of life in a typical Malaysian community. A common reaction amongst my students when I've taught The Return, for example, is that it is authentic because it sees life from inside the Tamil community. So I'll ask something very simple: How far is your work based on autobiography? Is it possible to relate the events and people of The Return for example to your own early life in Kedah?

MANIAM I wouldn't say The Return is literally "auto-biographical." Of course I draw upon the Kedah background as I experienced it when I was living there, but I don't think I have deliberately used events that actually happened to me. I would say there are coincidences rather than drawing on actual events.

YONG What coincidences do you mean?

MANIAM The personal influences on a writer are not easy to pinpoint. It's not a matter of crudely saying so and so did such a thing, and then recreating that event in fiction. It's not always possible to draw the line between personal events and the whole situation in which one lives. More importantly, socio-cultural boundaries trap you and you want to get out of that situation -- and this is what colours your view of life. When I write, it's the mind and the imagination filtering the things and places and people -- all this is autobiography, if you want to call it that. But it's never a simple process.

YONG But you would agree that the ethos, the atmosphere of The Return reflects your own sensibility, as it were? or that the kind of cultural perspective which this novel implies was only possible because of your particular Kedah background? At the very least, this personal contact with certain kinds of sociocultural conditions must have formed the basis for the material circumstances which appear in The Return and The Cord and perhaps some of the stories in Plot, Aborting and Parablames.

MANIAM The social background is similar, of course, because as a writer I would naturally be inclined to use the scenes which I'm familiar with and that happens to be Kedah. But I'm not trying to deal with incidents which happened to me personally. I draw on the life that I have seen around me -- any writer would do the same, -- but I am not recreating actual scenes I've remembered from my life. As I said, there are merely coincidences.

YONG Perhaps "autobiography" is the wrong word because it seems to suggest a crude direct source of information. It's better perhaps to think in less specific terms. We could simply say that some of the physical landscapes and ways of life depicted in The Return as well as in later stories set in Kedah draw from your childhood in Kedah -- your proximity to the estate system, or your father working in the Hospital laundry for instance. Would you call these influences or "coincidences," to use your term?

MANIAM Yes, there are certain similarities. I'm not writing "autobiographical" fiction, but certain areas of experience and psychological frames of reference can be identified as generally similar. As I said, there are coincidences between my background and my work.

YONG If we accept "influence" in this quite nebulous sense, what would you say was the most significant memory of that early phase of your life?

MANIAM The Group Hospital -- that was the background I was most familiar with. I grew up knowing that sort of society very well because of my family's work with the Hospital laundry.

YONG What exactly was the Group Hospital?

MANIAM The Group Hospital system served the whole northern region. The Group Hospital managed all the medical facilities not only for the northern estates but for all the people who wouldn't have had access to a clinic otherwise. You see, I grew up with that Hospital system

around me, as my family lived on the premises of the Hospital. I could see the work that went on at close quarters and I felt the life of the workers responding to that environment.

YONG Could you explain about living conditions at the Group Hospital? Was the Hospital part of the estate system?

MANIAM The Group Hospital was not part of the rubber estates. The Group Hospital serviced the area including the estates, but we were independent of the estate management. The Hospital workers were provided with quarters and that's where my family also lived. We lived as a close-knit community in some ways, as the workers lived in labour lines, so your neighbours were physically very close to you. They could watch what you were doing, whether you liked it or not. That probably affected my perspective on social relationships. But the proximity of other people also taught me from a very young age to observe people closely. It was training for writing fiction! There was always a lot going on at the Group Hospital.

YONG What about the doctors and so on? Did they live within the Hospital grounds?

MANIAM There were two separate worlds on the Hospital grounds. Only the workers lived in the "long houses," the rest lived elsewhere. The doctor only made official visits to the Hospital so he didn't live there. The Chief Dresser lived in a bungalow set apart from the workers' lines and that was an entirely different kind of place -- his house was always neat and clean and spacious, while the rest of us lived in crowded surroundings.

YONG How did that affect you -- the division between two social classes into such clear lines?

MANIAM Well, I sometimes would go and take a look at his bungalow and it would seem like another world. But I don't think I envied him -- he was not a very nice man, anyway. But I was quite aware of the gap between the worlds.

YONG Did you have to help your parents in the laundry? And how did being part of the Hospital dhobi system affect you?

MANIAM Yes, of course I had to help. There was always a lot to do. I would say that it affected me indirectly, but it was all a very important aspect of living and growing up there -- you couldn't get away from the Group Hospital because it was such a big thing. But I was very much an outsider too. You see, the dhobi was not an internal part of the Hospital or the estates either and when I followed my father around, I felt a certain sense of detachment.

YONG How did being part of the Group Hospital affect your understanding of estate life? How closely were you in contact with the estates, in fact?

MANIAM I had close enough contact -- it was close enough for me to feel the atmosphere of the thing, so that I could see what was going on. But my family was never part of estate life -- it's amazing that critics can't seem to understand that and they insist that I must have lived in an estate to have depicted estate workers "so accurately and sympathetically" to quote some of them.

YONG How would you account for your intimate understanding of estate life? Did your family have any experience of tapping at all?

MANIAM When we needed a bit of extra money, my mother or my step-mother would do a bit of tapping occasionally and I sometimes followed my mother to the estates. But you did not have to be part of the estate labour lines to see what was happening there. I could sense the life of the estates without having to live in an estate. I wish that once and for all critics would realise that I was never really an intrinsic part of that kind of background, because I never really lived within that system.

YONG Would you say then that your detachment -- your distance from the estates as well as from the Group Hospital -- enabled you to create the narrator in The Return, the Ravi type of observor -- some one who understands the life of the Indian community without being enmeshed in its values? It seems to me that is one of the strengths of The Return, I mean the growth or development of its narrator, who learns how to analyse, to detach himself from the situation of the family he's describing. And not just the family, the community too. How would you relate Ravi to your early experience of the Hospital as a community?

MANIAM You could say there are certain parallels between the protagonist [in The Return] and the sort of things I experienced. But it's not so much the influence of my background in Kedah -- it was in a way a "negative" influence, in the sense that it was something I knew I was reacting against. I created a character who would question the

boundaries of his childhood world and grow beyond the strictures of the family and the community. Eventually he had to leave Sungei Petani completely in order to develop his full potential. He goes beyond even the confines of what Malaysian society could offer him -- that's why he goes to the UK. That's a sort of symbolic departure to discover more about himself in another environment.

YONG By the way, Maniam, when did you yourself leave Kedah? and where did you go from there?

MANIAM I lived in Sungei Petani and Bedong until I went to India in 1961 to study medicine in Bombay. Then I went to the UK on a scholarship.

YONG That's interesting. You turned your back on the Malaysian middle class dream, so to speak. Why did you give up your medical studies?

MANIAM I didn't like what I was doing, I didn't really want to continue in Bombay. It just happened.

YONG Can we come back to Kedah? Could you tell me more about the Group Hospital and its effect on you as a child?

MANIAM You've got to understand that the Group Hospital had a major role, it served a vast area. It was like a whole social structure. There was the Hospital Administrator at the top, with all his officers below him. Of course, I'm not saying I could understand it all in such terms when I was a child, but I could

sense the ramifications, the layers which existed between various people and I could observe the effects on people all the time.

YONG I'd like to ask you about the doctors, seeing as you tried medical studies at one point in your life. Did the doctors influence that decision? Were there any local i.e. Malayan doctors at the time? or were they all expatriate?

MANIAM They were mostly expats and the chief administrator was a local. I don't think the doctors as such influenced me. Of course I was always conscious that they were there in the Group Hospital and they seemed quite a different group from the other people. The Group Hospital had a rigid hierarchy which everyone was expected to follow. But I certainly didn't try to imitate anyone there, I didn't go for medicine because I wanted to follow in the footsteps of the doctors or anything like that.

YONG I had a reason for asking you if the doctors were expatriate. I've wondered about your use of the English teacher in The Return. It seems to me that Miss Nancy is something of a tour de force in your fiction. I don't think any other Malaysian novelist has ever attempted such a fantastic figure before.

MANIAM (laughs) Yes, she's unique!

YONG She's certainly one of the strangest women in Malaysian fiction I've come across--assertive but neurotic, a deprived personality, wouldn't you say, dominant but decadent in her attraction? She seems very idiosyncratic -- and this brings me to the next question I want to

ask you. Making the English or British Miss Nancy what she is, is at once estranging and exciting for Ravi: now, does Miss Nancy parallel a similar stage of your creative and psychological development? Let me rephrase that: I'm wondering whether there was an expatriate figure -- teacher or doctor or even administrator, perhaps someone from your college days in England -- was there anyone who symbolised the world outside Bedong and Sungei Petani, someone (or two or three) you transformed into another fictional "coincidence" between your early life and your work.

MANIAM No, I wouldn't say that there was anyone at all. Miss Nancy exists only in my fiction, she's not drawn from my personal life and background. I conceived of her character as a necessary element in the structure I was creating around Ravi. She had to be expatriate in order to offer escape from the cultural trap which Ravi was caught in.

YONG In previous conversations you've mentioned the idea of entrapment frequently and of course, it is a major motif in your fiction. Would you say that your background and your fiction possess lines of convergence here in this area? What about your recollection of the different worlds of Hospital and estate, or the workers' conditions -- how do you now recall those days and their effect on your intellectual and emotional development?

MANIAM As I've said, living as part of the Group Hospital sharpened my awareness of the cultural differences between communities. Life in the labour lines was very sensuous, rich, evocative -- it was an earthy kind of existence,

full of sensuality -- but it was also stultifying. There was a lot of vigour in that kind of life, of course -- it was very sensuous as I've said -- and that is something which is much richer than the life of the PJ suburbs. Those people gave me an earthy sense of how people actually live, and that's important if you're writing novels. A novelist must be in touch with that kind of sensuousness or he won't be able to convince the reader that what he writes is real. But there was also another side to it. You had to fight against it or you would be trapped by the narrow intellectual horizons of that sort of existence.

YONG That's exactly it in The Return, of course, in your theme of psychological entrapment. Would you say that Ravi represents the break you made with the past that's symbolised by the estate way of life?

MANIAM Well, I didn't want to remain limited by only one expression. The emotional richness was satisfying, but there was the need to try living in other directions as well. I could sense from an early age that you had to escape from its crippling grip or you were finished, you would never achieve any kind of freedom to be creative or to be yourself, because that kind of life would be all you understood.

YONG Yes that's certainly very clear in The Return, where you make Ravi's horizons grow with each stage of his development. In fact there's a change of physical imagery there with the cycles of growth which I find very compelling in that novel. But I'd like to come back to the subject of Miss Nancy. There is very little which is overtly sexual in The Return, but Miss

Nancy is part of a long novelistic tradition, too, isn't she -- a neurotic eroticism which is very very clever in terms of the novel's themes, of course. Are there sources for the way you treated her which you can clarify? the characterisation I mean, in psychological, emotional terms.

MANIAM No. She's just created as part of my fictional treatment of that novel. She's just from the imagination of the writer. There's nothing personal to explain it. I never met anyone like that even in England. (laughs) Miss Nancy is necessary for that stage of Ravi's psychological or emotional development in the novel.

YONG Let me turn to another character in The Return who is also very powerful. Using our rather loose definition of the autobiographical" as a source for the material in The Return -- now, I would hazard a guess that your grandmother made a distinct impression on you. Would you say something about your grandmother?

MANIAM My grandmother was a very strong woman, she had a determination to succeed in her adopted country. I admired her for her sense of determination and courage. She came to a foreign culture that she was not prepared for, but she always found the strength of character and the moral courage to continue the struggle for a livelihood and she wanted to keep her family together under very difficult conditions.

YONG You're also describing the fictional grandmother in the novel, I believe! Did your grandmother in any way influence your desire to be a writer?

MANIAM No. That was a purely personal choice. It was my decision, no one can really influence you in that way. If you're going to be a writer, it must come from within yourself. That decision came out of my own vision of what I wanted my life to be like. It came from my own conviction.

YONG How would you describe the creative act, Maniam? When you write, what inspires you most intensely?

MANIAM Well, I would say that writing is not a very logical act at all. It must go beyond the institutional sources of meaning into an area which is private and illogical. In the end, it can't really be explained to anyone else. If you're any good, you just feel you must write, it has to come from within yourself. You can't choose a subject or a theme and deliberately try to write about that. But if you've got something worth saying, it'll come from within you, you feel driven to put your thoughts and emotions into shape somehow and you work on that -- I suppose you can call it inspiration, you've got to feel driven, compelled to write.

YONG Thank you very much for talking to me.

Southeast Asian Review of English is published twice a year in June and December. Contributions on any aspect of literature and language studies in the New Literatures in English or in British and American literature are welcome. SARE also publishes articles, reviews, review essays, checklists relating to the New Literatures in English, poems, stories and other creative work, English translations of poems and stories written in any of the Southeast Asian languages (submitted together with the originals), English language studies, and commentary on the cultural and intellectual aspects of the Southeast Asian world. Manuscripts should be typed, double-spaced on quarto paper. These should follow the MLA Style Sheet. The Editorial Board cannot undertake to return any manuscript unless accompanied by a self-addressed envelope and return postage.

Contributions submitted to **SARE** must be original, previously unpublished work.

SARE Subscription Information
(Rates apply from January 1992)

Individual:
Malaysia MR$10.00 Other Countries US$10.00
Singapore S$10.00

Institution:
Malaysia MR$15.00 Other Countries US$15.00
Singapore S$15.00

Single Copies:
Malaysia MR$5.00 Other Countries US$5.00

Back Issues:
Malaysia MR$5.00 Other Countries US$5.00

I would like to subscribe to SARE. My bank draft for _____ is enclosed.
(Please do not send cash)

Name _____

Address _____

_____

_____