

(Total pages from 1 to 40)

**Annexure – VIII**  
UNIVERSITY GRANTS COMMISSION  
BAHADUR SHAH ZAFAR MARG  
NEW DELHI – 110 002

PROFORMA FOR SUBMISSION OF INFORMATION AT THE TIME OF SENDING THE FINAL REPORT OF THE WORK DONE ON THE PROJECT

1. NAME AND ADDRESS OF THE PRINCIPAL INVESTIGATOR .....

**Dr. Radheshyam Dipte**

2. NAME AND ADDRESS OF THE INSTITUTION .....

**SETH NARSINGDAS MOR ARTS, COMMERCE AND  
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3. UGC APPROVAL NO. AND DATE .....

**File No: 23-2283/10 (WRO) Dt 1 MAY 2011**

4. DATE OF IMPLEMENTATION ..... **Dt 1 MAY 2011**

5. TENURE OF THE PROJECT ..... **TWO years**

6. TOTAL GRANT ALLOCATED ..... **Rs 100000/- (Rs One Lakh only)**

7. TOTAL GRANT RECEIVED ..... **Rs 85000/- (Rs Eighty five thousand only)**

8. FINAL EXPENDITURE ..... **Rs 1,37,732/-**.....

9. TITLE OF THE PROJECT ..... ***The coetzee Style: A Linguistic Perspective***

10. OBJECTIVES OF THE PROJECT .....

**Objectives:**

1. To study three novels of J. M. Coetzee- The Booker Prize winning novels- *Life & Times of Michael K* and *Disgrace* and the Nobel Prize winning novel- *Waiting for the Barbarian*.
2. To study these novels from the stylistics point of view.
3. To find reasons for his recognition as a great literary artist.
4. To find characteristic features of Coetzee's literary style.
5. To study Coetzee's works from a linguistic perspective.

11. WHETHER OBJECTIVES WERE ACHIEVED .....  
(GIVE DETAILS)

1. The proposed work was of purely purely theoretical in nature. Its first objective was "To study three novels of J. M. Coetzee- The Booker Prize winning novels- *Life & Times of Michael K* and *Disgrace* and the Nobel Prize winning novel- *Waiting for the Barbarian*."

The investigator has thoroughly studied the novels.

2. The second objective was to study these novels from stylistics point of view.

Basically, Coetzee is a linguist, and his specialization in linguistics is conspicuous in his novels. The investigator has studied the stylistics subject in his Post Graduate Diploma in Teaching English (PGDTE) from English and Foreign Language University, Hyderabad. The course has immensely helped the investigator to apply this approach to the said novels.

3. The third objective was to find reasons for his recognition as a great literary artist.

J. M. Coetzee is a great novelist, and his greatness is gauged and recognised world over. A number of awards including the most prestigious and coveted Booker Prizes and Nobel Prize were bestowed on him. The investigator has pointed out specialities as a literary artist highlighted in the said novels, and tried to locate the novelist at the most deserving place.

4. To find characteristic features of Coetzee' literary Style.

Coetzee is a great artist of literary craft. His works abound in linguistic features like foregrounding, deviation, innovative collocations, ample use of figures of speech, the most appropriate expression for an idea, etc. Almost every sentence written by Coetzee is full of literary and linguistic features and offers the reader an aesthetic pleasure. The investigator has tried to underline and mark these features.

5. The fifth objective of the project is to study Coetzee's work from a linguistic perspective.

Although it is hardly possible to ensnare a great artist of the stature of Coetzee in such a work of miniature kind, the investigator has attempted to study the said works from stylistic perspective, which he humbly finds is a herculean task. Stylistics is a branch of linguistics. The outfit would be multilayered and manifold even if the approach would be applied to his any one novel. The investigator wishes to take a thorough study in future. However, the investigator has tried his best to give due justice to such a great literary artist. He has studied the said novels with linguistic perspective.

## 12. ACHIEVEMENTS FROM THE PROJECT .....

### Achievements

1. J. M. Coetzee's The Booker Prize winning novels- *Life & Times of Michael K* and *Disgrace* and the Nobel Prize winning novel- *Waiting for the Barbarians* studied thoroughly
2. Stylistics approach was applied for study.
3. Reasons as to why J. M. Coetzee is recognized as a great novelists were pointed out.
4. Characteristic features of Coetzee as a novelist were studied.
5. The study of the novels was done applying linguistic perspective.

## 13. SUMMARY OF THE FINDINGS ..... ( IN 500 WORDS )

Is written on the following pages.

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# *THE COETZEE STYLE: A LINGUISTIC PERSPECTIVE*

## PREFACE

It has been observed in the last quarter of the twentieth century that many writers around the world, in the field of literature, have developed new modes of expression for delineation of the new ideas. And new theories and concepts are, side by side, being employed for interpretation of works of art. The appearance of Salman Rushdie stormed the dome of traditional writers. Many writers, poets and novelists merely interpreted to highlight the subjects variety embodied in books. F late, the texts have been made the subject of study with the development of stylistics as a method of literary interpretation. J. M. Coetzee is a world recognized figure. He won many laurels including two Booker Prizes and the 2003 Nobel Prize for literature.

Coetzee was born in Cape Town in 1940 to German and English parents, and grew up using English as his first language. The issue of South African apartheid and the conflicts arising from it is a recurring theme throughout many of his works. He now lives in Australia but teaches at the University of Chicago, part of the year, and has taught at the University of Cape Town.

The Swedish Academy Press Release states: The Noble Prize in Literature for 2003 is awarded to the South African writer John Maxwell Coetzee “*Who in innumerable guises portrays the surprising involvement of the outsider*”.

J. M. Coetzee's novels are characterized by their well-crafted composition, pregnant dialogues and analytical brilliance.

The violent history and politics of his native country, especially apartheid, has provided Coetzee much raw material for his work. Often he has examined the effects of oppression within frameworks derived from postmodernist thought. Coetzee's reflective, unaffected and precise style cannot be characterized as experimental, but in his novels he has methodically broken the conventions of narration.

He continues to teach because it provided it provided him with a livelihood; also because it teaches him humility, brings it home to him who he is in the world. The irony does not escape him: that the one who comes to teach learns the keenest of lessons, while those who come to learn nothing. (*Disgrace*)

He has employed many stylistic devices in his novels which are innovative and interesting. His novels- *Waiting for the Barbarians*, *Life & Times of Michael K.* and *Disgrace* have been studied from stylistic point of view.

Chapter One- **Life and works** deals with the life of J. M. Coetzee, his works and awards. Formative influences acted on Coetzee in making him one of the great novelists have been discussed in this chapter.

Chapter Two- **Stylistics: Its Nature and scope** provides the necessary theoretical framework for the undertaken study. It discusses stylistics as a branch of linguistics, its development as an individual discipline and modern stylistics, that is stylistics today.

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Chapter Three- **Linguistic Deviation** (in *waiting for the Barbarians, Life & Times of Michael K.* and *Disgrace*) studies the three novels applying 'Linguistic Deviation' propounded by G. N. Leech in *A Linguistic Guide to English poetry*.

Chapter Four- **Cohesion** (in *waiting for the Barbarians, Life & Times of Michael K.* and *Disgrace*) tries to locate cohesive devices in the three novels using the basis provided by M. Halliday's and R. Hasan's well known book *Cohesion in English*.

Chapter Five- **History Recovered in the Form of Founding Narratives in Coetzee's Novels-** (*Waiting for the Barbarians, Life & Time of Michael K.* and *Disgrace*) attempts to recover history of Africa, which is cursed by apartheid practices and colonialism, from the founding narratives of the texts of the three novels.

Chapter Six- **Conclusion** marks findings on studying the three novels in the light of the above approaches.

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		Preface
1.	Chapter One	Life and works
2.	Chapter Two	Stylistics: Its Nature and Scope
3.	Chapter Three	Linguistic (in <i>waiting for the Barbarians,</i> <i>Life &amp; Times of Michael K. and Disgrace</i> )
4.	Chapter Four	Cohesion (in <i>waiting for the Barbarians,</i> <i>Life &amp; Times of Michael K. and Disgrace</i> )
5.	Chapter Five	History Recovered in the Form of Founding Narratives in Coetzee's Novels- (in <i>waiting for the Barbarians, Life &amp; Times of Michael K. and Disgrace</i> )
6.	Chapter Six	<b>Conclusion</b>

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## CHAPTER ONE

### LIFE AND WORKS

John Maxwell Coetzee, a descendant from 17<sup>th</sup>- century Dutch settlers, was born in Cape Town. His father was a lawyer and his mother a school teacher. In his memoir *Boyhood* (1997), Coetzee portrayed himself as a sickly, bookish boy, who adored his freedom-loving mother. At home Coetzee spoke English and with other relatives Africans. Coetzee studied both mathematics and literature at the University of Cape Town. After graduating, he moved to England, where he worked as an application programmer (1962-63) in London. His evening Coetzee spent in the British Museum, “reading Ford.” From London he moved to Bracknell, Berkshire, where he worked as a system programmer for a computer company. Later, he took jobs as a professor of English with many universities.

Coetzee’s works cannot be classified as belonging to any specific postmodernist intellectual current. His essays reveal interest in linguistics, generative grammar, stylistics, structuralism, semiotics, and deconstruction. The dilemmas of his novels are based on South African reality, but often presented in a timeless, metafictional form and carrying a plurality of meanings.

With his extraordinary talent, variety of the output and recognition of his genius, Coetzee has all the ingredients to beckon to a research student, and for his background as a computer programmer, contribution to the field of the artificial intelligence and deep interest in linguistics, for me, he was the obvious choice. It is a herculean task to confine the entire Coetzee in the work of this stature. The



undertaken work studies his three novels- one honoured with the Nobel Prize and two with the Booker Prizes.

- *Waiting for the Barbarians*, 1980 (the Nobel Prize)
- *Life and Times of Michael K.*, 1983 (the Booker Prize)
- *Disgrace*, 1999 (the Booker Prize)

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## CHAPTER TWO

### STYLISTICS: ITS NATURE AND SCOPE

The stylistics study of the work of a writer of a writer has two purposes. The first is to enquire into the way the writer reconstructs his/her experience in the form of a work. The second is to exemplify the effectiveness of the tools used for analysis.

According to G. N. Leech and M. H. Short, style is the way in which language is used in a given context, by a given person, for a given purpose. A Dictionary of Stylistics defines stylistics as “Style is seen as distinctive: in essence, the set or sum of linguistic features that seem to be characteristic whether of register, genre or period, etc.” According to Nils Eric Enkvist, “The style of a text is a function of the aggregate of the ratios between the frequencies of its phonological, grammatical, and lexical items in a contextually related norm.” Stylistics studies style. Stylistics concerns itself with the linguistic analysis of literary text.

The central notion of style is what is called “Foregrounding” which is attained in a literary text by applying deviation in various ways.

There are several theories of style. Aristotle, Cicero, and Quintilian regarded style as the ‘ornament of thought’ Classical works on ‘rhetoric’ and ‘poetics’ treat style as ornament and persuasion. These are pragmatic theories of style and often they are normative since they since they set up models of good work derived from the qualities of works. Psychologically oriented theories of style are based on the assumption that style reflects one’s personality. The

practitioners believe the task of stylistics is to trace the habitual patterns of thought, the feeling signified by the language of literature. Objective theories regard literature as a verbal ‘artifact’, a ‘heterocosm’ and literary texts are to be analysed in objective terms, ignoring considerations of the author, period, readers, or other external factors. . and often they are normative since they set up models of good, work derived from the qualities of works. Psychologically-oriented theories of style are based on the assumption that style reflects one’s personality. The practitioners believe the feeling signified by the language of literature. Objective theories regard literature as a verbal artifact, a heterocosm and literary texts are to be analysed in objective terms, ignoring considerations of the author, period, readers, or other external factors.

As current trends in stylistics show, there is a fourfold typology of style as communication from the point of view of the speaker, the hearer, the code and the reference. There is another stylistic approach based on Halliday’s theory of linguistic function which combines systemic grammar and notion of foregrounding.

The chapter discusses ‘Style’ and ‘Stylistics’ and provides necessary theoretical framework for the undertaken study.

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## CHAPTER THREE

LINGUISTIC DEVIATION (in *Waiting For The Barbarians*,  
*Life & Times Of Michael K.* and *Disgrace*)

When a writer wants to make his language to be creative or inventive, he uses the language different from the conventional and everyday language of his day. Using unconventional or original language, he can give his readers unexpected surprise and make a strong impression on their mind. This kind of the creative use of language is technically called linguistic deviation; by which one creates original language deviated from the norms of literary convention or everyday speech.

G. N. Leech deals with eight different types of linguistic deviations- lexical deviation, grammatical deviation, phonological deviation, graphological deviation, semantic deviation, dialectical deviation, deviation of register and deviation of historical period.

Lexical deviation: The term *neologism* includes not only coinage of words, but generally in a broad sense novelty of the use of words. G. N. Leech calls it “lexical invention” or “lexical innovation.” Coetzee coins words by means of compounding. For example, dove-grey light (*Waiting for the Barbarians*:87). He uses novel collocations. In *Waiting for the Barbarians* in the sentence “The specious consolation of his, though could not comfort me” specious is collocated with consolation which is a novel way of collocation. As Concise Oxford Dictionary records ‘specious’ means ‘superficially plausible but actually wrong’

and is collocated with 'argument'. In *Life & Times of Michael K.* pilgrimage is collocated with cockroach (106), which is a novel way of use.

Grammatical deviation: Coetzee seldom uses grammatically deviated syntax. His characters with the low up-bringing also use the language generally used by the elite class; obviously, because such characters use not English, but their mother tongue in the social milieu of the novel. Coetzee, in a way, interprets their expressions in English, the fact which the readers know well and accept willingly. For topicalization purpose Coetzee places nouns, clauses or phrase in the front position of the sentence. However, he sees to it that the practice is within the norms of the language. In *Waiting for the Barbarians* in the sentence "Of this unrest I myself saw nothing." , *of this unrest* is placed in the beginning. In normal practice the sentence should be- I myself saw nothing of this unrest. Coetzee stresses unrest as well as he ironically indicates that he is conniving at the incident.

Phonological deviation: Coetzee is an African English writer. English is not the *lingua franca* in African countries. English is widely used by white Africans. Coetzee's characters speak the same dialect that is used by the elite class. In *Waiting for the Barbarians* the barbarian pleads, "Excellency, we know nothing about thieving. The soldiers stopped us and tied us up, for nothing. We were on the road, coming here to see the doctor. . . ." (3) Evidently, this is not a way a yokel rustic would speak. Rather, Coetzee prefers to supply commentary that the articulation of the speech act was in a specific accent.

Graphological deviation: This section treats of orthography or typography of the text. Coetzee uses plenty of parenthetical statements, words/sentences in italics and upper case in order to reveal the narrator's

mind/comments on the episode and for many other purposes like discontinuity of thought.

Semantic deviation: Coetzee's texts are full of metaphors, similes and other figures of speech. He uses figures of speech for elucidating his point of view, for making the readers see the thing as he intended it to be. He creates humorous as well as disgusting effects as well. His novels are allegories as many critics have pointed out. *Disgrace* is an allegory of African political dilemma. In *Life & Times of Michael K.* in the sentence "You have never asked for anything, yet you have become an albatross around my neck." (146), *albatross around my neck* is a metaphor for the burden that is glued to me that I cannot rid of however I wish. Evidently, the reference is to the anecdote portrayed by Coleridge in *The Rime of the Ancient Mariner*.

Dialectical deviation: Dialectical deviation is not remarkable in Coetzee as in South Africa English is not *lingua franca*. As it has been pointed out, even rustic yokels of Coetzee use the elite's English.

Deviation of register: Interestingly, Coetzee's illiterate poor people use the standard dialect, but empowered ruling class use vulgar language and taboo words. His police use the words *fuck*, *shit*, etc. quite frequently. In his novels code-mixing and code-switching are noticed. In *Disgrace* many African words figure. They give authentic aborigine colour to the characters as the novel is set in the social milieu of South Africa. The barbarians in *Waiting for the Barbarians* do not articulate sounds of their language. The milieu of the novel is fictitious.

Deviation of historical period: the temporal setting of these three novels is the contemporary modern period. Naturally, in Coetzee, deviation of

Historical period is not seen. Nevertheless, David Lurie in *Disgrace* is a professor of English and true to the character, he uses many archaic words, quotations and anecdotes from mythology and literary works of the writers in the past when musing or contemplating over something.

J. M. Coetzee avers in an interview (*Speaking in Tongue*), “Sentence by sentence my prose is generally lucid in the sense that the syntactic relations among words, and the logical force of constructions are as clear as possible I can make them.” On studying Coetzee’s novels, his claim is found not exaggerating at all.

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## CHAPTER FOUR

COHESION (in *Waiting for the Barbarians, Life & Times Of Michael K.* and *Disgrace*)

A text or a discourse is a stretch of language more than one sentence. Text and discourse analysis is about how sentences combine to form texts. The rhetoric of text controls the way in which the message is segmented into units. Segmentation implies its opposite- cohesion. The units must be implicitly or explicitly bound together; they must not be just random collection of texts.

Grammar tries to describe how people actually speak and write. In Grammar an sentence an unacceptable is ungrammatical. In text and discourse analysis the sentences that do not fit together in a sensible way are incoherent. A coherent text has certain words and expressions in it which link together. Cohesive devices are like glue which holds different parts of a text together. For making a text coherent cohesive devices as well as the intention, expectations and background knowledge of the text producer and the text receiver (the hearer or reader) are important. This chapter attempts to locate cohesive devices applied by Coetzee and analyze coherence in Coetzee's texts in the novels undertaken for study.

Repeating key Words: Repeating important words makes a text coherent. In *Disgrace*, while telling the profession of David Lurie, the word communication is repeated five times, and in the next paragraph the same word is used twice. (*Disgrace*: 3). This repeated use of the key word 'communication' offers coherence to the paragraph, which tells about the profession and specialization of



Prof. David Lurie. In *Life & Times of Michael K*. “One of the women, the large one in slacks. . . “ (76) is a sentence- “ The woman in slacks beckoned him. “ A reader understands that it is the same woman mentioned before. Here, coherence is attained by the repeated use of the word slack.

Synonyms: Synonyms are used to make the text coherent. Using a different word class with a related meaning is another way of making texts hang together, that is, coherent. In *Life & Times of Michael K*. sentences , “When the children emerged, he saw, they had soup and slices of bread. “ and, “A little boy bumped as he came out. . . .” (76). figure in two consecutive paragraphs. By using the different word class with related meaning coherence is attained.

Superordinates or generals: The general word is called the superordinate and the more specific one is called a hyponym. In *Disgrace* the sentence “He puts on more music: Scarlatti, sonats, cat-music” has a ‘superordinate and hyponyms’ as a cohesive device. The word music is superordinate and Scarlatti sonats and cat-music are hyponyms.

Ellipsis: A common cohesive device in texts is to leave out a word or a phrase rather than repeat it. The device is called ellipsis. In the sentence “. . . .But what did I want? Somewhere to sleep certainly; but more too. Why pretend? We all know. . . .” (*Waiting for the Barbarians*: 141). ‘Why pretend?’ is a case of ellipsis for ‘why should we pretend?’ It links the sentence anaphorically and offers it a generic tone.

Other cohesive devices are the use of opposites and related words, substitutes, reference words like he, we, it, its, this, today and larger, connectives

like conjunctions, adverbs like nevertheless, etc. These devices are amply used by Coetzee in the novels.

Texts are sometimes coherent because the information in them is structured in a particular way. We cannot look at such text in isolation, but only in conjunction with the knowledge and expectations of language use. The narrator in *Waiting for the Barbarians* introduces Colonel Joll on the second page of the novel. Preceding it, he has described his personality and demeanour, has provided a lot of information about him. The information prior to the actual introduction of the person provides coherence to the text.

Coetzee is a serious and conscious writer. His scholarship, erudition, study in the field of linguistics are evident in his successful, purposeful and effective use of coherence in the text.

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CHAPTER FIVE  
HISTORY RECOVERED IN THE FORM OF  
FOUNDING NARRATIVES IN COETZEE'S NOVELS- (In  
*Waiting for the Barbarians, Life & Times of Michael K. and Disgrace*)

The early fiction of Coetzee constitutes an attack on the rationalist, dominating self of colonialism and imperialism. In *Dusklands* the critique involves a bitter parody of scientific objectivity, of positivist historical discourses and narratives of explorations; in the *Heart of the Country* it examines the ontological consequences of settle colonialism's lack of a teleology of decolonization to frame their critiques: by extension, *Waiting for the Barbarians* deals with the moment of the end, presenting a state of frozen anticipation that both subverts the semiotic supports of Empire and undermines the transcendental subject of History. Barbarians also begin the process whereby the limitations of white South African authorship are dramatized. The logic of this development from the semiotic emphasis of *Waiting for the Barbarians*, is plain: whereas *Life & Times of Michael K.* explores the freedom of textuality, or of textualizing.

*Waiting for the Barbarians* is a pivotal work in a way that it has less experimental treatment of narrative voice, in which conventionality is treated as given rather than displayed with antirealist effects; an emphasis on making "natural" description, despite the absence of historical specificity in the locale; and a highly ordered sense of time, with the narrative being organized around a single seasonal cycle. It is the "semiotic" project of "seeing the present through the eyes of the future," that is, it decodes the signs and codes of the present through the perspectives made possible by imagining the future, as it locates itself strategically

within that portentous moment of suspension when an increasingly defensive imperialism begins making plans for a final reckoning with its enemies. In *Waiting for the Barbarians* history emerges not as an object in itself, that is, as a discursive field. As history, or history-as-myth, is the peculiar informing narrative of Empire itself, partly constituting and partly legitimizing Empire's terrorism.

*Waiting for the Barbarians* responds to a particular moment in the elaboration of apartheid discourse; similarly, *Life & Times of Michael K.* was written partly- in response to a particular political and constitutional debate in South Africa in the early 1980s, when the nation seemed to enter a cycle of insurrection and repression whose outcome threatened to be bloody. Its narration more clearly establishes its won points, existing rights, and the authoritarian controls over political organization and action.

In *Disgrace* Lucy accepts the rape as a "payment". The narrator thinks it might work as a symbolic means of making South Africa a livable place again, ethically, for white South Africans – that somehow both groups will be able to live together in the future, thanks to the symbolic logic where Lucy's body is the "payment" the surrounding farmers receive. This is a working possibility.

The history "recovered" is partly the store of primary texts against which Coetzee positions his novels. It is made up of key discourses produced by colonialism and apartheid. In these readings selective forays into relevant areas of literary theory is made and drawn, wherever appropriate. From Coetzee's own nonfictional writings in Stylistics, literary criticism, political journalism, interviews and essays and reviews on popular culture.

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## CHAPTER SIX

### CONCLUSION

First and last, JM Coetzee is the essential novelist of the new South Africa. He has always wrestled with the peculiar predicament of Africa's white tribe.

In 1980, with apartheid in its death throes and the confident, if brutal, prosperity of the previous generation reduced to a political wasteland, he published *Waiting for the Barbarians*, a disturbing allegory set in an unidentified country where the existing order is on the point of collapse.

Coetzee's desolate, pared-down prose was perfectly suited to his subject, and he was justly awarded the Booker Prize in 1983 for his next novel, *The Life and times of Michael K.*, in which a homeless, simple minded man, like a character from Beckett's play, who has stumbled into a Kafka novel, creeps aimlessly across an almost apocalyptic landscape.

At the time, Coetzee seemed to be one of the most gifted of a group of South Africa writers. When Nelson Mandela was released and South Africa embarked on its extraordinary and turbulent transformation, Coetzee seemed lost. His fiction had been a visceral assault on apartheid. On its demise, apparently, there was nothing to protest about.

*Disgrace* (1999) was a turning point, a novel that took its inspiration from social and political conflict but somehow transcended its time and place. The novel showed that Coetzee's gift was not simply to hold up a mirror to his society

but also to ask awkward questions about the relations of blacks and whites, and men and women. *Disgrace* is narrated with icy precision and fastidious understatement.

Coetzee's work will certainly be remembered, particularly for its overall vision. Kafka is one of Coetzee's literary heroes and, like Kafka, Coetzee exhibits a near biblical simplicity of prose and narrative, addressing the human condition while meditating on post-apartheid South Africa.

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14. CONTRIBUTION TO THE SOCIETY .....  
( GIVE DETAILS )

Style is concerned with the artful expression of idea and stylistics is the bridge that links the idea of style to the analysis of literary texts through the tool of linguistics. A literary work is built up on verbal structures and even a critic much interested in social background and history of literature can scarcely proceed in his study without paying attention to the way in which words are organized. The literature depends on language though the reverse is not necessary just as childhood in absence of manhood may be possible but manhood without childhood is unthinkable. Every literary form is a combination of syntactic units. There may be language without literature.

J. M. Coetzee is a great experimenter in language and literature. His greatness is acclaimed and many awards including two Booker Prizes and the Nobel Prize were bestowed on him. He himself earned his Ph. D. degree by stylistically analyzing Samuel Becket's works. The present work analyses three great works of J. M. Coetzee from the stylistic point of view. The work will provide insight into Coetzee's literary style as well as guidelines for the students who will take up such kind of study in future. It will prove a milestone in the field of literary criticism as in this work the latest literary theories will be employed. The world is changing, concepts are changing, and literary approaches are changing so also the methods of criticism. The work will have great significance as the study

is undertaken on the great works of one of the greatest literary artists in the world.

Coetzee has chosen the milieu of South Africa for these works. He has given voice to the destitute, poor and subalterns. He has taken up the cause of apartheid in the hands. Fundamental human nature and needs are identical all over the world. A defeated and deprived man will find an echo in the works of Coetzee. That way, apart from literary, the work has social significance as well. There is a great penetration into human psyche. The work will not only provide a study into human nature, but also provide understanding that basically, across the world human beings are same, their aspiration and wants are same and most importantly basic human nature is same. The study will indirectly help weaken the artificial barriers between man and man, and country and country. For the study of such kind, approaches and theories from different disciplines are freely utilized. The final outcome will be the result of various interdisciplinary approaches applied for the study. Thus, the study is of a great significance and contributes to the literary world a lot.



15. WHETHER ANY PH.D. ENROLLED/PRODUCED .....  
OUT OF THE PROJECT

The topic is enrolled for Ph. D. vide No. Ph.D.  
(Cell)/RRC/1050 of dted. 22-11-2015 at Rashtrasant Tukdoji  
Maharaj Nagpur University, Nagpur.

16. NO. OF PUBLICATIONS OUT OF THE PROJECT .....  
( PLEASE ATTACH RE-PRINTS)

1 “‘Memory’ – its role in vocabulary acquisition”  
” Published in *Souvenir*, brought out at the UGC Sponsored National Seminar on Modern Approaches to The Teaching and Learning of English, held on 22<sup>nd</sup> March, 2012 at M.B. Patel College, Sakoli (ISBN – 978-93-8201-16-0)

2 “*Life and Times of Michael K.:* A Plea for Freedom”  
published in the Proceedings of the UGC sponsored National Conference on “The Booker’s World: A Close Peep into the Shortlisted Novels of the Booker Prize” organized on Tuesday, 29<sup>th</sup> January 2013 by Department of English of Gondia Education Society’s Seth Narsingdas Mor Arts, Commerce and Smt. Godavari Devi Saraf Science College, Tumsar Dist- Bhandara (M.S.) (ISBN- 13-978-81-9923377-2-2).

(Attached herewith on the following pages)

“‘Memory’ – its role in vocabulary acquisition”  
Published in *Souvenir*, brought out at the UGC Sponsored National Seminar on Modern Approaches to The Teaching and Learning of English, held on 22<sup>nd</sup> March, 2012 at M.B. Patel College, Sakoli (ISBN – 978-93-8201-16-0)

# **‘MEMORY’ – ITS ROLE IN VOCABULARY ACQUISITION**

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Memory, in relation to the second language learning, is, in simple words, remembering the learned structures and modes/ ways of expressions and also actively using them as the situation demands. In case of the first language, we hardly realize the role of memory, for, here, the language we use is like a spontaneous overflow. When the user wants to use expressions for impressing someone or creating a special effect, he has to strain the mind for tapping the desired form of the expressions, that is, actively search for the desired effect or way of expression. In other situation almost automatically, the first language is at the service for a normal man. The situation is not similar as far as the second language is concerned. The efforts are to be made for finding right expressions. One has to keep, to be specific, to memorize the way of expressions and the language peculiarities. Thus, memory plays the most important part in acquiring the second language. The present paper tries to discuss ‘memory’, its role and techniques in vocabulary acquisition and enrichment.

Chunking and prefabricated patterns or formulaic speech are found to help the progress of language development. Chunks of words and lexical phrases are like ‘too good to be true’ or ‘as far as I know’ and prefabricated patterns are like ‘once upon a time’, ‘the pros and cons of’. These phrases are stored in memory as chunks and we are able to get at the meaning without processing each element individually.

In psychology memory is studied as the mechanism of –  
Encoding- taking in information that we receive from outside.  
Storage – storing this information for shorter or longer periods, and  
Retrieval – retrieving this information when required for use.

Encoding or acquisition is the first stage in the process of memory. The information is relayed to the mind through sensory organs. These sensory impressions are encoded in the mind and changed to usable forms. Information is also received through reading, that is, graphic symbols which are transformed into the meaningful

units and stored. The mind selects only that which is relevant. Encoding can be done in three ways:

a. Visual representation/ iconic memory – the image of the printed words on the page, images of objects or people named, or the object with the context in which it is presented are some examples of iconic memory.

b. Acoustic representation/ echoic memory – is the memory which is used for the task like recollecting the sound of the word or sentence, that is, its phonetic form.

c. Semantic representation sorting the information by its meaning rather than the exact words.

Storage or Retention : – The short term memory stores the matter of temporary importance and that is required immediately. The mode of encoding and the degree of effort are dependent upon whether we wish to retain them in short term or long term memory.

Retrieval or Recall : - To access the stored memory and recover the information for active use is retrieval or recall. The pieces like poems, we memorized in the childhood, can be recalled almost verbatim. Sometimes the context of the original thought helps us in recollection.

Factors like need, interest and attention decide the quality of the memory, so to say. Information that is received from outside is organized and stored in memory. There are three kinds of distinctions, time, process and type of information. Time affects memory. The way we remember, and information we recall and retrieve are classified as short- term, working and long – term memory.

Process is the way in which we encode information in order to facilitate later retrieval. Certain strategies help us form associations with similar items which act as clues for recall. The type of material affects modes of intake, storage and retrieval. Remembering poetry and prose entail different skills for storing them in the memory, as we expect that a piece of poem is to be remembered, and in case of prose, it is desirable that we should know its substance.

It is found that out of a list, we are more successful in remembering the last items and the first item. Success on the last items is called the ‘recency effect’. This is very stable immediately after the intake and disappears only after a lapse of

time, which is related to short term memory. Success on early items is the 'primacy effect', that is, it is remembered through extra efforts made to remember them. It is related to our long term store of information. When we come across a new word, we try to fit it in a contextual frame, and guess its meaning. We also look up dictionary. We tend to forget its meaning if there is a long gap between the first encounter and the next encounter with the word. Several encounters in quick succession impel the word to move from short term to long term memory.

Short- Term Memory (STM) has a limited capacity and lasts only for a short time. Experimentally, it is found that the general limit for effective recall is found to be about seven items. Short Term Memory is also characterized by either visual coding or acoustic coding.

Long Term Memory (LLM) – Long Term Memory is unaffected by the quantum of material to be stored or the duration of storage. The mind devises its own ways of retaining information by using various strategies of encoding, retaining and recalling. For storing things on long term memory, it takes greater effort. It relies more on cognitive processing rather than repetition and rote learning. Experiments have shown that material stored in long term memory have great emotional and personal significance. They are interconnected and form a dynamic system.

Factors like interest and motivation play a great role in memory retention and enhancement. It goes without saying that students need a good memory for academic performance. Teachers also need good memory. A teacher needs to understand memory, its working, and the ways to better it. One should find the ways for vocabulary enrichment, and invent tactics as well to do so. Understanding of the mechanism and nature of memory will certainly help a teacher to invent strategies – mnemonics while teaching will consequently result in his and his students' better performance in the class.

Vocabulary has the greatest role in language. For the first language it is almost naturally developed, although for lofty and stylistic language it is to be acquired with great efforts. For the second language it is a conscious effort, which demands rigorous exercise and application of different tactics. By taking into account memory, its nature and functioning, one can enrich the vocabulary and thus, acquire

the second language. One cannot help much overcome physical constrains. However, one can definitely experiment with the bestowed qualities and improve. Awareness of different methods and role of memory in vocabulary acquisition are rock basis on which the enclave of the second language is, and should be erected.

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“*Life and Times of Michael K*: A Plea for Freedom”

published in the Proceedings of the UGC sponsored National Conference on “The Booker’s World: A Close Peep into the Shortlisted Novels of the Booker Prize” organized on Tuesday, 29<sup>th</sup> January 2013 by Department of English of Gondia Education Society’s Seth Narsingdas Mor Arts, Commerce and Smt. Godavari Devi Saraf Science College, Tumsar Dist- Bhandara (M.S.) (ISBN- 13-978-81-9923377-2-2).

## *LIFE & TIMES OF MICHAEL K : A PLEA FOR FREEDOM*

*Life & Times of Michael K*, written in 1983 by J. M. Coetzee, a South African born writer won the Booker’s Man Prize. The writer won the Nobel Prize for his novel *Waiting for the Barbarians* in 2003. The novel *Life & Times of Michael K* is a story of The novel is a story of [hare lipped](#), simple gardener Michael K, who makes an arduous journey from [civil war](#)-ridden urban South Africa to his mother's rural birthplace, during [apartheid](#) era, in the 1970-80s. The protagonist Michael K is a simpleton, uneducated and slow witted brought up in an orphanage when his mother left him:

Because of his disfigurement and because his mind was not quick, Michael was taken out of school after a short trial and committed to the protection of Huis Norenus in Faure, where at the expense of the state he spent the rest of his childhood in the company of other variously afflicted and unfortunate children learning the elements of reading, writing, counting, sweeping, scrubbing, bedmaking, dishwashing, basketweaving, woodwork and digging. (4)

In the course of the novel it is revealed that this simpleton yearns to spend his life at his own terms, more akin to nature, far aloof from the mundane way of life. It is highly unimaginable that Michael K could be a real human being. However, this fictitious character turns out to be full of life and blood, makes an

interesting reading, and keeps readers glued despite his lack of heroic life. It is rightly attributed that

He's more of a plot device than a real man, and we are constantly reminded how simple Michael is, and how little he understands . Yet he is able frequently to outwit those who would capture him, to work irrigation systems and grow crops, build shelters and – most jarringly – speak eloquently and ask endless searching questions. (Guardian)

Michael K turns out to be a universal figure, pleading for the life at its own terms, with a petty desire of mediation from nobody, intrusion into his life from none. This story can take place anywhere and to anyone. The present paper is an attempt to study this character as a part of his plea for freedom, as a case study of the needs, desires and demands of some human beings, who long for a *space*.

Michael K was born with deformity and brought up as an unwanted child:

She shivered to think of what had been growing in her all these months.

.....

She took the child with her to work and continued to take it when it was no longer a baby. Because their smiles and whispers hurt her, she kept it away from other children. (3)

The narrator informs that Michael has no hope for women owing to his deformity : “Because of his face K did not have women friends.” (4). “He lay in bed, or lay in the bath, paging through pictures of beautiful women and luscious food. The food absorbed him more deeply.” (16). Towards the end of the novel the same Michael K grows into ‘more’ man: “He watched their backsides ascend the steps and surprised in himself an urge to dig his fingers into that soft flesh.”(180)

The narrator, omniscient in the first section, not very interested in the childhood and his growth into manhood, throws little light on his childhood or his life in Huis Norenus in Faure. The memories haunt him very rarely. His mother calls him when she falls ill, unable to work and earn, and no longer likely to be supported

by her master: “For weeks before entering hospital she had been bedridden, unable to work. She lived in dread of the end of the Buhmanns' charity.” (6)

Michael K, in his own view, was living a purposeless life. He did not find his place, purpose and identity in the life. Naturally, he did not feel wanted on the earth. However, when he gets a call from his mother, he sees the opportunity, grabs it and decides to dedicate his life henceforth to the cause of nursing his mother. He commits himself to live life for his mother. He got the purpose of life he was looking for: “The problem that had exercised him years ago behind the bicycle shed at Huis Norenius, namely why he had been brought into the world, had received its answer: he had been brought into the world to look after his mother.” (7)

Amid the perennial clouds of looming war, and in the face of deteriorating health, his mother wishes to go to her roots, the place of her birth and bringing up. “if she was going to die, she would at least die under blue skies.” (8) A deformed, slow-witted considered Michael K prepares a trolley, when he sees no chance of obtaining a railway permit, and sets out on an arduous and hazardous journey taking his mother to the countryside, the Prince Albert, as she desires. He feels, “ To me she was a woman but to herself she was still a child calling to her mother to hold her hand and help her.” (31)

His mother passed away in a hospital, could not reach her native place, Prince Albert. After cremation, her ashes were handed over to him. Initially, unable to decide what to do, he makes up his mind to take the ash and consign it to her native. He faces a lot of difficulties, is caught in a labour camp. However, finally, he reaches the farm, and performs the final rites of consigning the ashes to the soil:

The box of ashes waited in a corner of the living-room. He hoped that his mother, who was in some sense in the box and in some sense not, being released, a spirit released into the air, was more at peace now that she was nearer her natal earth. (57)

He decides to stay on the farm, and to grow food. He is engrossed in the activity of farming. This is the turning point in Michael's life. Finally, he finds purpose in the life. He finds himself, locates his *space*., searches for his destiny: “This was the beginning of his life as a cultivator.” (59) He understands his real



nature, his inclination, the activities he is made for: “It is because I am a gardener, he thought, because that is my real nature.” (59) He is a ‘Robinson Crusoe’ (Ezick), the lord of his life.

People regard him underprivileged, slow-wit, and he is aware of the attitude of the people towards him. When the grandson of the Visagies passes on elaborate instructions, he muses:

He thinks I am truly an idiot, thought K. He thinks I am an idiot who sleeps on the floor like an animal and lives on birds and lizards and does not know there is such a thing as money. He looks at the badge on my beret and asks himself what child gave it to me out of what lucky packet. (62)

Becoming truly the son of the soil, and imbibing fully the spirit of gardening, he regards the garden and its produce a family: “There was a cord of tenderness that stretched from him to the patch of earth beside the dam and must be cut. It seemed to him that one could cut a cord like that only so many times before it would not grow again.” (63) He observes the grandson’s view towards the farm. He reflects: “A soldier without a gun. A boy on an adventure. To him the farm is just a place of adventure.” (63) Once having savoured the taste of liberty, he is no more ready to give in to obsequiousness, and decides to escape from the farm to tread his own path. He feels sorry to desert the pumpkins, his *children*: “ Now when I am most needed, he thought, I abandon my children. “ (63)

The situation entails co-existence and co-survival, ‘cooperate, let live and live’ attitude. It will benefit all. However, the spark of inhaling the free air is ignited in Michael’s soul. He wants his voice, his life, his air, his command however meagre, and however arduous it is. It may axe his life, may tax him a lot, He is ready to pay price of sovereignty. He savours free air, and now doesn’t want to forsake it. The yearning and urge for freedom have been kindled, and can no more be stubbed out. He flees: “Then he cut across country, keeping the sun on his left and avoiding all habitation.” (65) Finally, he reaches the place, where he has won his freedom at any cost:

He found a new cave and cut bushes for the floor. He thought: Now surely I have come as far as a man can come; surely no one will be mad enough to cross these

plains, climb these mountains, search these rocks to find me; surely now that in all the world only I know where I am, I can think of myself as lost. (66)

Michael marvels at his freedom. On his independence, the spirit of freedom, the narrator aptly comments: “He did not know what was going to happen. The story of his life had never been an interesting one; there had usually been someone to tell him what to do next; now there was no one, and the best thing seemed to be to wait.” (66) He becomes one with the nature, adopts almost primitive life. His life is without self-will, full of calm and quiet in unison with the rhythm of nature:

Everything else was behind him. When he awoke in the morning he faced only the single huge block of the day, one day at a time. He thought of himself as a termite boring its way through a rock. There seemed nothing to do but live. He sat so still that it would not have startled him if birds had flown down and perched on his shoulders. (66)

It dawns upon him, “I am becoming a different kind of man.” (67) He is becoming *himself* and he is conscious of the transformation within. Having become a component of the nature and attained harmony with the universe, free of lust and passions, he ‘emptied his mind, wanting nothing, looking forward to nothing.’ (69) Later, he is once again caught and detained in a labour camp. He had almost forgotten hunger. He had won hunger, so to say. An orderly brings him food. Smelling the food, he feels saliva in his mouth. No wonder, “he was not sure that he wanted to become a servant to hunger again.” (71)

His will to live his own life at own terms is discerned when he plainly tells the guard about his reluctance to work. He questions him as to why one has to work if one doesn’t want to do. He in a straight forward manner states that when he will need, he will work:

Through the fence K spoke to the guard: 'Can I go out?'

'I thought you were sick. This morning you told me you were sick.'

'I don't want to work. Why do I have to work? This isn't a jail.'

'You don't want to work but you want other people to feed you.'

'I don't need to eat all the time. When I need to eat, I'll work.' (85)

It is not that K never asserts his voice. It is not that he is a dumb and passive. His quality of assertion and leadership is noticed when the situation demands. When in the camp a man was stabbed, and his thigh was profusely bleeding, K takes initiative, runs hither thither to the surprise of all present and to his surprise as well:

'We must take him to the gate!' K shouted. It was the first time he had raised his voice in the camp, and people looked at him curiously. 'Take him to the gate, then they will take him to hospital!' The man on the ground nodded vigorously. 'Take me to hospital, look how I'm bleeding!' he cried. (96)

He is an escapist. He feels that he is fortunate not to have the responsibility of the family and children. He is happy living at a secluded place, hence, feels that he would have failed in the duty of raising the children in a proper manner. He thanks that he has no desire for being father, and hence, no regret as well:

How fortunate that I have no desire to father. I would not know what to do with a child out here in the heart of the country, who would need milk and clothes and friends and schooling. I would fail in my duties, I would be the worst of fathers. (104)

He is realistic in a sense. His demeanour is down to earth. He reconciled to the reality and his destiny. He embraced uncomplainingly what the fate has served for him. He knows his world - its triviality, and its narrowest compass. He does not dream the bubbles of unrealistic ideals. Hence, there is no fear of the burst out and consequent despair and repentance. His life in the dormitory is his father, which stands for the fatherly qualities of inflicting discipline; the mother, who is lying dead and is enclosed in the pocket in the form of ash stands for affection for him. That is his world. No other external elements encroach upon his life. He meditates that he has these two memories, and no other debts and legacies to carry, and he considers himself lucky for that. He is complacent regarding this matter. He recalls his days in the dormitory:

My mother was the one whose ashes I brought back, he thought, and my father was Huis Norenius. My father was the list of rules on the door of the dormitory, the twenty-one rules of which the first was 'There will be silence in dormitories at all times,' and the woodwork teacher with the missing fingers who twisted my ear when the line was not straight, and the Sunday mornings when we put on our khaki shirts and our khaki shorts and our black socks and our black shoes and marched two abreast to the church on Papegaai Street to be forgiven. They were my father, and my mother is buried and not yet risen. That is why it is a good thing that I, who have nothing to pass on, should be spending my time here where I am out of the way. (104-05)

He is reconciled to the fate, and is happy over what he is. What he is he is, that is all. When the medical officer asks him if he has tried to correct the condition [of mouth], his curt reply is: "I am what I am. I was never a great one for the girls." (130)

As one of his memories reveals Michael K is a possible case of dyslexia, similar to the protagonist child of the well known film *Tare Zameen Par*. He is unable to decipher the term quotient. He is struck with an inferiority complex, feels that he will not be able to explain himself:

Between this reason and the truth that he would never announce himself, however, lay a gap wider than the distance separating him from the firelight. Always, when he tried to explain himself to himself, there remained a gap, a hole, a darkness before which his understanding balked, into which it was useless to pour words. The words were eaten up, the gap remained. His was always a story with a hole in it: a wrong story, always wrong. (110)

He heartily wishes that he would have fed the looters who come to the farmhouse. He does not dare come out of the burrow dug for himself. However wishes, he doesn't take initiative for offering them food. Overwhelming with the feeling of contrition, he compares himself with the woman whose children have left the house:

I am like a woman whose children have left the house, he thought: all that remains is to tidy up and listen to the silence. I would have liked to give them food, but all I fed were their donkeys, that could have eaten grass. (112)

Michael well realizes his subaltern position; he is well aware of the destiny of the poor. He has the grudge against the world. However, he is not a rebel. He knows well, he is helpless, a trifling in this world. He knows well his lesser than insect status. He does not go on omitting venom against society and its selfish nature. He swallows the treatment meted out to him and his mother. He knows well that against the monstrous world that runs as per its own accord and whims, which are beyond his comprehension and control, he is nothing, has no power, and to state it specifically, no existence in its record as well.

Nevertheless, with the right person, who empathises with him, he shares his anguish and helplessness and people's worldliness. He is surprised, also begs the medical officer, and beseeches him to leave him alone:

“ . . . like an old man consulting the spirits, then spoke. 'My mother worked all her life long,' he said. 'She scrubbed other people's floors, she cooked food for them, she washed their dishes. She washed their dirty clothes. She scrubbed the bath after them. She went on her knees and cleaned the toilet. But when she was old and sick they forgot her. They put her away out of sight. When she died they threw her in the fire. They gave me an old box of ash and told me, "Here is your mother, take her away, she is no good to us." (136)

The medical officer was astonished at studying his character, and utters: “No papers, no money; no family, no friends, no sense of who you are. The obscurest of the obscure, so obscure as to be a prodigy.” (142)

His defying attitude, his earnest desire to be left alone to his will and fate, and his plea for freedom is, though sporadically, however conspicuously, seen on many occasions: “With his stick-arm he pushes away the feed bottle, it's not my kind of food' is all he will say.” (145) Later, on a similar occasion, he obdurately retorts, “I never asked for special treatment.” (145) His very simplicity and strange innocent character gnaw at the heart of person with conscience. One feels guilt over one's behaviour, the worldly attitude around us and humbug nature of people. An

introspective person cannot remove the onus of guilt conscience, the Coleridge's ancient mariner's albatross around the neck. The medical officer gives vent to his frustration: "You have never asked for anything, yet you have become an albatross around my neck. Your bony arms are knotted behind my head, I walk bowed under the weight of you." (146)

He is also beyond understanding of the people. People take him retarded, an insane. The officers give in before him, unable to elicit response from him. The officer desperately wants answer from him, but he is at a loss in his attempts to make out a sense out of him:

'Have you yourself ever spent time in an asylum or institution for the handicapped or place of shelter? Have you ever held paid employment?' K would not answer. 'Sign your name here,' said the man, and held out a paper, pointing to the space. When K shook his head the man signed the paper himself. (48)

He cannot be put in confinement for a long. He escapes once again like a free bird. Michael is unable to bear confinement and escapes, determined to live with dignity. It is aptly observes: "This life-affirming novel illuminates the human experience: the need for an interior, spiritual life; for meaningful connections to the world in which we live; and for purity of vision." (Gradesaver)

Michael is not the man of this world, not fit in the scale, measure and parameters of the world. He plainly says: ".I am not going to die,' . . . 'I can't eat the food here, that's all. I can't eat camp food." (146) The medical officer knows well that Michael must eat bits he is offered if he is to survive. Michael has savoured freedom, he becomes the man of another world. He learns to lead life on own terms. He is not going to relet to the earnest appeal of the medical officer to 'yield' (152). Perhaps, his food is 'manna' (150), fallen from the sky for him in thew form of nature's bounty in its original raw form. The narrator puts the inability of the common man to understand such a man. In imaginary speeches, the medical officer marvels: "Am I right?' I would shout. 'Have I understood you? If I am right, hold up your right hand; if I am wrong, hold up your left!" (167) And finally, the officer deduces: Michael K is "an original soul . . . untouched by doctrine, untouched by history . . . evading the peace and the war . . . drifting through time, observing the

seasons, no more trying to change the course of history than a grain of sand does." (168) Rajasir rightly points out: "His [Coetzee's] stories are universal because they can take place anywhere and to anyone.", and the same is noted about the study of *Life & Times of Michael K* as a plea for freedom.

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**Annexure – VIII**  
**UNIVERSITY GRANTS COMMISSION**  
**BAHADUR SHAH ZAFAR MARG**  
**NEW DELHI – 110 002**

PROFORMA FOR SUBMISSION OF INFORMATION AT THE TIME OF SENDING THE  
 FINAL REPORT OF THE WORK DONE ON THE PROJECT

1. NAME AND ADDRESS OF THE PRINCIPAL INVESTIGATOR .....

**Dr. Radheshyam Dipte**

2. NAME AND ADDRESS OF THE INSTITUTION .....

**SETH NARSINGDAS MOR ARTS, COMMERCE AND  
 SMT. GODAWARIDEVI SARAF SCIENCE COLLEGE,  
 TUMSAR DISTT. - BHANDARA (M.S.) 441912**

3. UGC APPROVAL NO. AND DATE .....

**File No: 23-2283/10 (WRO) Dt 1 MAY 2011**

4. DATE OF IMPLEMENTATION ..... **Dt 1 MAY 2011**

5. TENURE OF THE PROJECT ..... **TWO years**

6. TOTAL GRANT ALLOCATED ..... **Rs 100000/- (Rs One Lakh only)**

7. TOTAL GRANT RECEIVED ..... **Rs 85000/- (Rs Eighty five thousand only)**

8. FINAL EXPENDITURE .....

9. TITLE OF THE PROJECT ..... ***The coetzee Style: A Linguistic Perspective***

( PRINCIPAL INVESTIGATOR )  
 (CO-INVESTIGATOR)

(REGISTRAR/PRINCIPAL)

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