



REVIEW OF RESEARCH

ISSN: 2249-894X

IMPACT FACTOR : 5.7631 (UIF)

VOLUME - 11 | ISSUE - 4 | JANUARY - 2022



NEW AGE LANGUAGE ACQUISITION THROUGH COMPUTER AIDED LANGUAGE LEARNING

Dr. Anjali Patil-Gaikwad
C.P. & Berar College, Nagpur.

ABSTRACT :

When barriers between technology and art start blending, and when technology proves itself more perfect than humans in many fields, it raises the most interesting question of the role of human beings in a society dominated by technology. The seeming paradox is that the technology that humans have developed now threatens to overtake many of its creator's functions.

However, taking the case of language learning, this paper argues that the human element is crucial when expressing feeling. In an experiment designed to show the limitations of technology, this paper proposes that though learning language with the aid of computers has proved beneficial, it is only the human touch that makes language a personal experience infused with emotions and feelings.

Three famous Marathi poems which have been translated into English by other poets were selected for this study. The Marathi poems were then translated into English with the help of G Translate, and the result was compared with the poems translated by poets. The result unambiguously favors poets over software. This paper is thus a call for blended learning where the building blocks of language may be given by technology, but the nuances of language are best handled by a human teacher.

KEYWORDS : CALL, technology, creative expression, human element, blended learning.

INTRODUCTION

When barriers between technology and art start blending, and when technology proves itself more perfect than humans in many fields, it raises the most interesting question of the role of human beings in a society dominated by technology. The seeming paradox is that the technology that humans have developed now threatens to overtake many of its creator's functions. In most mechanical fields, technology has in fact proved itself superior to the human hand where machines and robots are doing finer tasks with more precision than humanly possible. However, it is the creative aspect of humans that technology still finds a challenge. Over the last two decades (perhaps more) 'intelligent' computer programs have been employing fuzzy logic to determine the best course of action among myriad possibilities. They are capable of processing multiple factors within fractions of seconds to arrive at the most logical conclusion; however, as on date, the human brain is capable of far more complex decisions and innovations.

Taking the case of language learning, this paper argues that the human element is crucial when expressing feeling. In an experiment designed to show the limitations of technology, this paper proposes that though learning language with the aid of a computer has proved immensely beneficial, it is only the human touch that makes language a personal experience infused with emotions and feelings. The rich, textured variety and subtlety of language can only be conveyed by human creativity – at least under present day circumstances.

Review of Literature

There is a wealth of literature that supports the idea that teaching cannot be left in the hands of technology alone; neither is it possible to allow traditional teaching methods to continue. Blended learning is an ideal approach, where the benefits of both can be optimally combined. In a world where more and more functions find efficiency in electronics, it is necessary to transform the learning environment in higher education so as to ensure that the full potential of education is realized (Williams, 2002). Marshall McLuhan argues that new media do not necessarily lend themselves easily to traditional content. Designing new content thus becomes central to teaching with electronic aids. The corollary would be that old content, where relevant, cannot be taught efficiently through new aids. Another logical construct is that electronic learning is not quite as efficient at developing critical, creative and complex thinking skills (King and Kitchner, 1994); for the purpose of this paper, it is sufficient to focus on the creative aspect. Lai and Kristonis (2006) opine that it is important to recognize the advantages as well as disadvantages of using computers for learning so as to extract the maximum effectiveness of technology to enhance second language learning. Stockwell (2007) points out that many languages have features that are specific to them which would mean that complete generic shared syntax is not possible. This would negate the feasibility of effective translation using computers. Uschi investigates the effectiveness of CALL over the period of 1985-2001 and throws light on why it is difficult to answer the question of CALL effectiveness unequivocally even after all these years.

The Study

To give credence to the above argument, an experiment was designed and conducted. Three famous Marathi poems which have been translated into English by other poets were selected for this study. (It must be borne in mind that the translators are not established poets themselves. This is deliberate as the aim is to demonstrate that human effort – not necessarily expert human effort – in the creative field is often better than technology.) The Marathi poems were then translated into English with the help of G Translate, and the result was compared with the poems translated by poets.

The poems selected were *Kevha Tari Pahate* by Suresh Bhat, *Kanaa* by Keshavsut, and a part of G.D. Madgulkar's *Geet Ramayan*. Care was taken to ensure that each poem was very different in tone and content, the aim being to show that the effect of the result of the translation would be similar without regard to the theme or the substance. *Kevha Tari Pahate* is a soft romantic lyric, while *Kanaa* is an inspirational tribute to the brave human spirit. *Geet Ramayan* is episodic, with the story of the Ramayana woven into short songs.

After ensuring that translations of the three poems were available on the net, the poems were entered in G Translator resulting in a Marathi to English translation. Both translations – human as well as mechanical – were shown to 17 participants along with the original poems. Without mentioning which translation was human effort and which was done by a computer application, the participants were asked to rate the poems on the following different parameters on a scale of 1-5:

- Readability
- Rhythm
- Correctness of language
- Beauty of language
- Overall aesthetic experience

The Poems:

All three poems in Marathi have been keyed in using the English alphabet so as to facilitate reading for non-Marathi readers. Though the meaning may not be apparent, the rhythm and cadence can be appreciated.

Suresh Bhat's Kevha Tari Pahate:

Kevha tari pahate ultun ratra geli,
Mitle chukun dole, harvun ratra geli...
Sangu tari kase me vay kovle unhache
Usvun shvas majha, phasvun ratra geli...

Kalale mala ne kevha sutli mithi jarashi
Kalale mala na kevha nistun ratra geli...

Urale urat kahi awaj chandanyanche
Akash tarakanche uchlun ratra geli...

Smarale mala na tevha majhyach geet pankti
Mag ol shevatachi suchvun ratra geli...

Ata kushit nahi ti chandrakor majhi
Halkech kus majhi badlun ratra geli...

Ajuni sugandh yeii dulais mogryacha
Gajra kasa phulancha visrun ratra geli...

Human Translation

There are quite a few translations of this famous poem on the net. One such random translation was selected for the purpose of this study:

Sometime around dawn
The night slipped by....

I closed my eyes in bliss; it was a mistake,
For the night was no longer nigh
Sometime around dawn....

I never noticed that my embrace had loosened
I never noticed the night fade away
Sometime around dawn....

How old is this soft sunlight, how do I say?
It made me breathless, befooled was I
Sometime around dawn....

Left behind in my heart was the voice of starlight
The night stole away my star-studded sky
Sometime around dawn....

I could not find the words to end my song,
The night prompted me and said a silent goodbye
Sometime around dawn....

I no longer have that crescent of the moon in my arms
The night softly turns me on my side; I sigh,
Sometime around dawn....

My covers still carry her jasmine fragrance
How did she forget her flowers? Now alone I lie
Sometime around dawn....

The G Translate version of the same poem:

Sometimes early in the morning night over the last
Closed eyes by mistake, night was lost

I do not know when embrace make aside
I do not know when last night away

How I, age tender summer
Usavuna my breath, night was deceiving

Some say urata, teach sound
Astral sky last night up

When I do not smarale my song row
Last night, suggesting that the last line has been

Now do not side that my crescent
I lightly womb night has changed

Fragrance still quilts mogryacha
How floral wreath I remember last night

Kusumagraja's Kanaa

Olakhlat ka sir mala...Pavsat ala koni
Kapde hote karmadlele, kesanvarti pani

Kshanbhar basla, nantar hasla, bolla varti pahun,
Gangamai pahuni ali, geli ghartyat rahun

Mahervashin porisarkhi char bhintit rahili
Moklyahati jaeel kashi, bayko matra vachli

Bhint khachli, chul vizli, hote navhate gele,
Prasad mhanun papnyanmadhye pane tevdhe thevle

Karbharinila gheun sange sir, ata ladhto ahe
Padki bhinta bandhto ahe, chikhal gal kadhto ahe

Khishakade hat jatach hasat hasat uthla
Paise nako sir, jara ektepana watla

Modun padla sansar, tari modla nahi kana,
Pathivarti hat thevun nusta ladh mhana.

Human Translation

He came in the rain and said,
"Do you remember me Sir?"
His clothes all too muddy,
His hair wet with rainwater.

He sat for a moment and then smiled,
And then he spoke all the same,
"In my nest she lived and left,
When as guest Mother Ganges came."

"Like a married daughter back home,
She danced around in the house,
Never to return empty-handed,
She only spared my spouse.

"The walls fell and the stove drenched,
She took all that was to bear,
And for the blessings of goodbye,
She left in the eye only a tear.

"With my wife by my side,
Sir I am now fighting it all,
Am clearing up the sludge,
And building the broken wall.'

Asudden he stood up with a laugh,
When for the pocket went my hand,
"No money Sir, no money", he said,
Just felt alone from where I stand.

"Shattered to pieces is the life Sir,
But my spine still holds its might,
Place your hand on my back,
And just say, 'Go. Fight.'"

Translated by G Translate, the poem reads thus:

'Recognized, Sir,' champion was anyone
Clothes were kardamlele, kesanvarti water

Then sat, slightly laughed, we spoke and saw
Gangamai guest was, the nest, and....

Mahervashina like pori danced four wall
How will free up, inwardly, however, refer to the,
Govt. wall, heater vijhali, had not been,
Offerings in the conjunctiva, put a little water

Karbharnila with consistency, Sir, I am fighting now,
Remove mud and silt, padki wall is built,

Pocket to hand reach, smile risen
Do not pay sir, just ask hope

The world was breaking, axle is not broken
Keep your hands on the back, but according say.

Geet Ramayan

Finally, the third poem, which is a section of *Geet Ramayana* chronicling the building of a stone bridge between India and Sri Lanka when Lord Ram attempts to cross into the latter country with the help of his army of apes, reads thus in Devnagri:

Girirajanche deh nikhluni
Gajangsha tya shila uchluni
Jalat dya re jave dhakluni
Setu bandhane jodun odha
Sameep Lankapuri

Pheka jhade, pheka dongar
Prushthi jhelil tyana sagar
Odha pruthvi pail tatavar
Vadvagni to dharil mathi
Setu Sheshapari

Ramabhakti ye datun poti
Shatateerthanchya lavlya pathi
Satkaryachya pathikasathi
Shriramala asech gheti
Vana pathivari

Nalasa neta sahaj labhta
Koti koti haat rabta
Prarambhi ghe roop sangta
Pashanach he paha lilaya
Tarati panyavari

Charan prabhunche jalat shirta
Sakal nadya yeii teerthata
Arambhastava adheer poortata
Shila houni jadu laglya
Lata latanvari

Garja, garja, he vanargan
Raghupati, Raghav, Patitpaavan
Jaya Lankari, Janakijeevan
Yuddha'adhi jhadu lagu dya
Sphurtichya bheri
Setu nach ha kratu shramacha
Vishal hetu Shriramacha

Mahima tyanchya shubhnamacha
Thabkuni baghati sanghakarya he
Stabdha disha chari

Bubhu'karini pitva danka
Vijayi Raghav, harli Lanka
Mukta Maithili, kashas shanka
Seturup ha jhotach shirla
Dublya Andhari

Human Translation

Grabbing the bodies of kinghills,
Lifting those elephantine boulders,
Push them quickly into the water.
Connecting cables, draw Lanka closer.

Throw trees, throw mountains.
The ocean will catch them on its back.
Pull the earth on the other shore.
Vadavagni will hold the bridge on his head like Shesha .

Let devotion to Rama swell in your gut!
The backs of a hundred holy rivers bowed
For those on the path of good work.
Just so, the monkeys take Rama on their backs.

Easily finding a leader like Nala,
With millions of hands laboring,
The end shaped in the beginning.
Behold! Boulders are lightly floating on the water.

As the Lord's feet entered the water,
All the rivers gained sanctity.
Ready and eager to begin,
Becoming boulders, waves built upon waves.

Roar, roar O monkey troop!
"Lord of the Raghav, Raghav, redeemer of the fallen!
Hail Lankafoe, soul of Janaki!"
Before the war, let inspiring bugles resound.

Not a bridge, this, a sacrifice of labor for
Rama's great purpose,
The majesty of his holy name.
The very four directions stop short,
Stupefied, and stare at this collaboration.

Loudly beat the drums.
Rama triumphs, Lanka loses.

No doubt, Maithili is free.
A blaze in the form of this bridge entered
The feeble darkness.

The G Translate Version:

Marine bridge build ray...
Little kings' flesh nikhaluni
Gajangsha they sila ucaluni,
Ray Burns should be dhakluni
Add bias, near Lanka puri

Throw trees, throw mountain
Page jhelila them sea
Leaning on Earth cinema
Vadvaagini that does Maathai
Bridge Sisapari

Ram bhakti overlook the datuni
Shatateertham back of the lamps
Satkarya for the traveler
Ram will be at the primate
Back top

Nalasa leader easily yourself
Rs crore up inurement
Initially take the form completeness
Pasanaca view effortless floating
Water vari

Step light going into the Lord's
Gross rivers were tirthta
Arambhastava impatient realization
Sila was and jadu
Waves latanvari

Shout, shout, O Vanargana,
Raghupathy, Raghav, Pateetpavana
Jai Lankaveera, Janaki life
Before the battle please apply jhadu
Inspired by the bheri

This bridge nach kratu labor
Large touch function
Their majesty
Vivek stopped, will the team work
Silent way Chari

Bhubhukarini stock danka
By Raghav, harali Lanka
Free Maithili, doubt anything else

Roopa entered the bridge jotaca
Depressed Darkness.

Findings

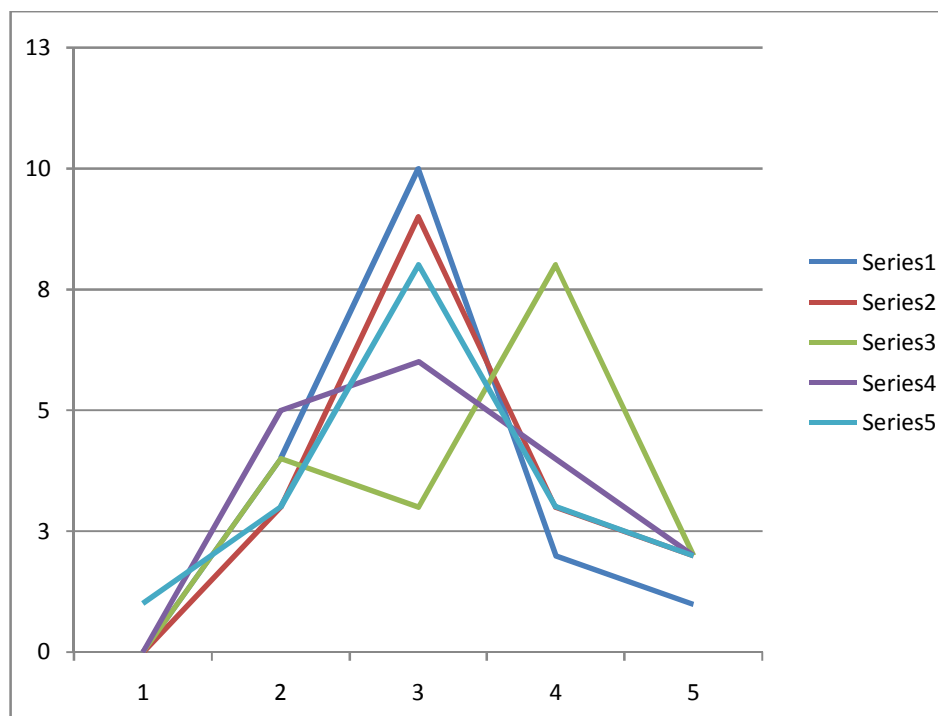
As already mentioned, all three poems, along with both versions of translations, were shown to 17 different people whose mother tongue was Marathi, but were proficient in English as well. Their opinion based on the five different criteria can be graphically depicted thus:

Kevha Tari Pahate:

Table 1.1 Kevha Tari Pahate (Human Effort)

Score →	1	2	3	4	5
Readability	0	4	10	2	1
Rhythm	0	3	9	3	2
Correctness of language	0	4	3	8	2
Beauty of language	0	5	6	4	2
Overall aesthetic experience	1	3	8	3	2

Note: Numbers in boxes depict number of participants agreeing with the score

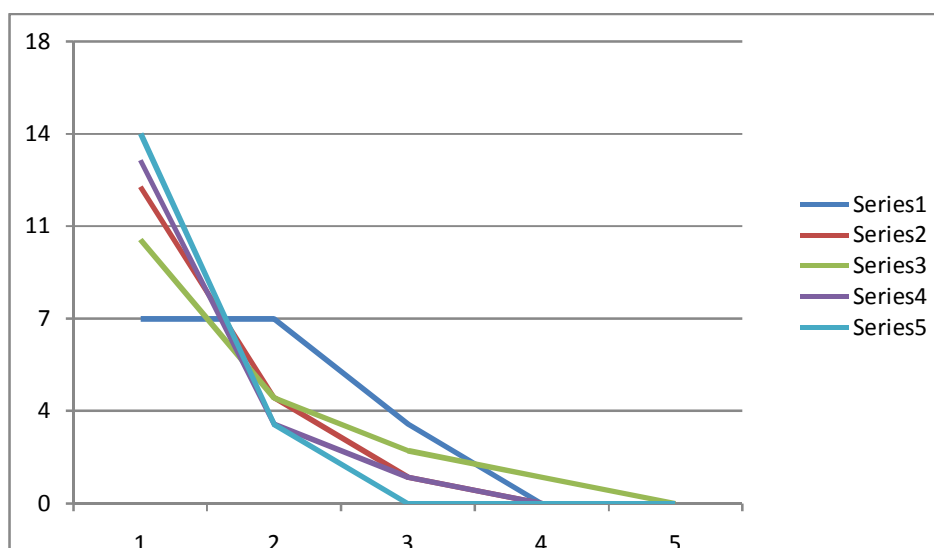


Graph 1.1 Kevha Tari Pahate (Human Effort)

Table 1.2 Kevha Tari Pahate (Computer Aided)

Score →	1	2	3	4	5
Readability	7	7	3	0	0
Rhythm	12	4	1	0	0
Correctness of language	10	4	2	1	0
Beauty of language	13	3	1	0	0
Overall aesthetic experience	14	3	0	0	0

Note: Numbers in boxes depict number of people agreeing with the score



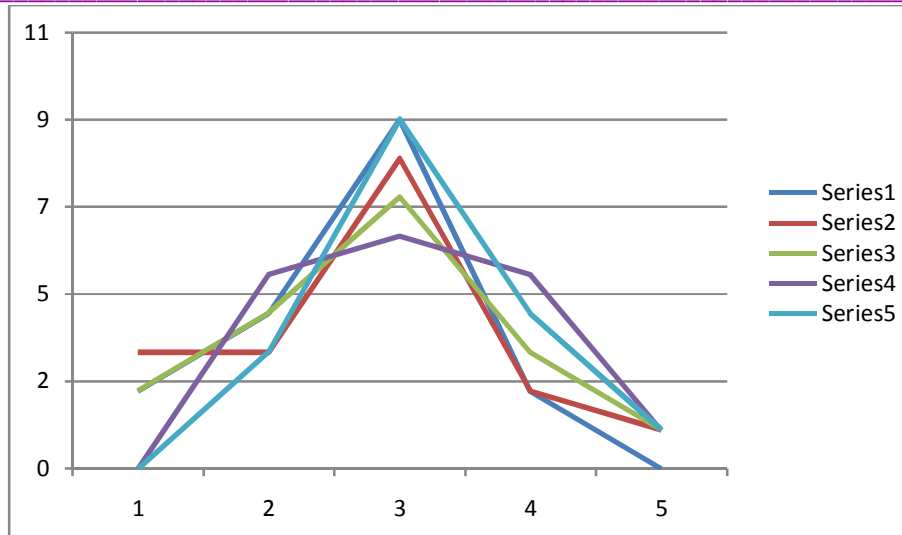
Graph 1.2 Kevha Tari Pahate (Computer Aided)

Kanaa

Table 2.1 Kanaa (Human Effort)

Score →	1	2	3	4	5
Readability	2	4	9	2	0
Rhythm	3	3	8	2	1
Correctness of language	2	4	7	3	1
Beauty of language	0	5	6	5	1
Overall aesthetic experience	0	3	9	4	1

Note: Numbers in boxes depict number of participants agreeing with the score

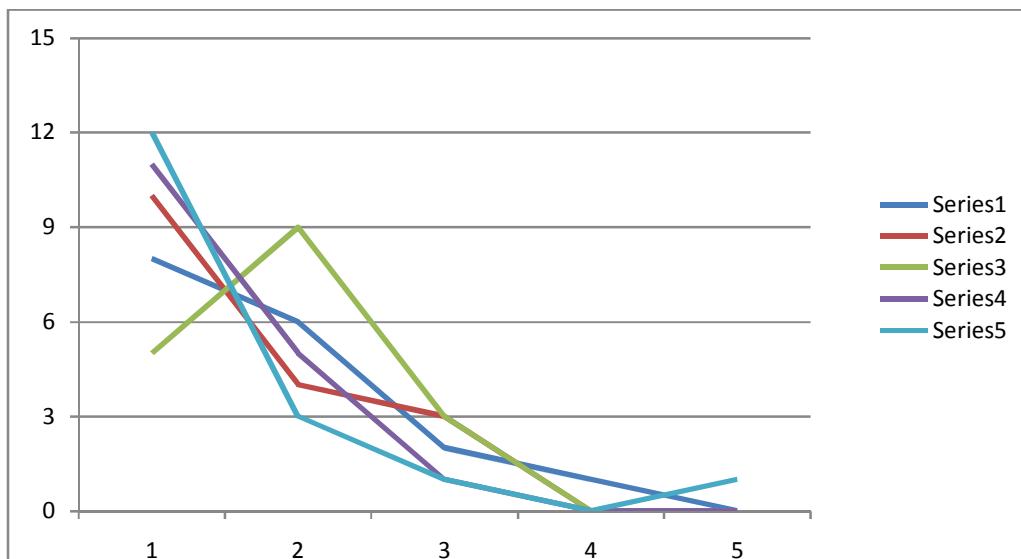


Graph 2.1 Kanaa (Human Effort)

Table 2.2 Kanaa (Computer Aided)

Score →	1	2	3	4	5
Readability	8	6	2	1	0
Rhythm	10	4	3	0	0
Correctness of language	5	9	3	0	0
Beauty of language	11	5	1	0	0
Overall aesthetic experience	12	3	1	0	1

Note: Numbers in boxes depict number of participants agreeing with the score



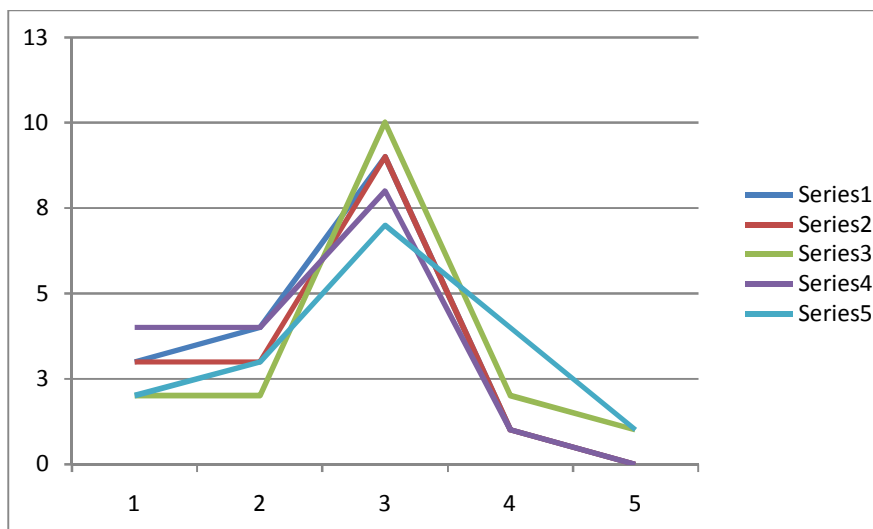
Graph 2.2 Kanaa (Computer Aided)

Geet Ramayan

Table 3.1 Geet Ramayan (Human Effort)

Score →	1	2	3	4	5
Readability	3	4	9	1	0
Rhythm	3	3	9	1	0
Correctness of language	2	2	10	2	1
Beauty of language	4	4	8	1	0
Overall aesthetic experience	2	3	7	4	1

Note: Numbers in boxes depict number of participants agreeing with the score

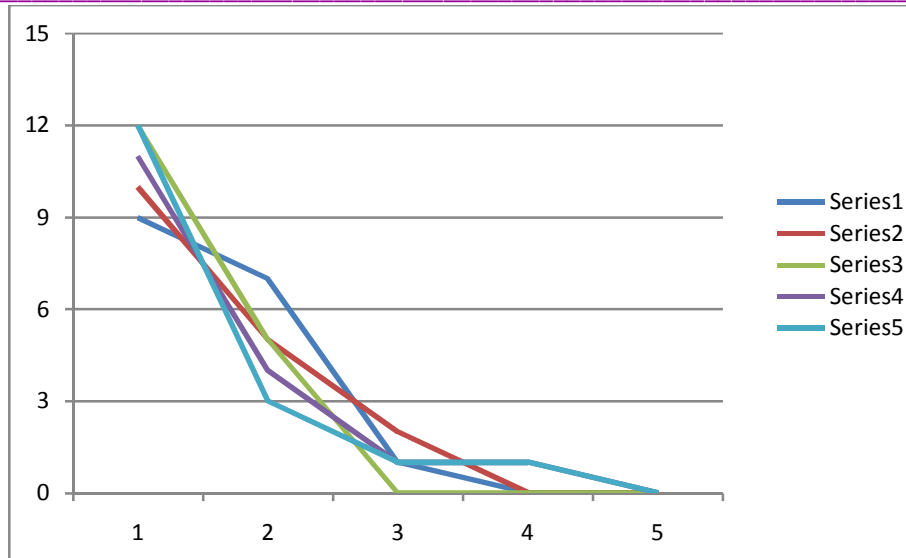


Graph 3.1 Geet Ramayan (Human Effort)

Table 3.2 Geet Ramayan (Computer Aided)

Score →	1	2	3	4	5
Readability	9	7	1	0	0
Rhythm	10	5	2	0	0
Correctness of language	12	5	0	0	0
Beauty of language	11	4	1	1	0
Overall aesthetic experience	12	3	1	1	0

Note: Numbers in boxes depict number of participants agreeing with the score



Graph 3.1 Geet Ramayan (Computer Aided)

Discussion

From the graphs, it is evident that a definite pattern emerges where people's preference for translations is concerned. In all three cases, there was a definite preference for poems translated by humans over those translated with the help of a computer application. The pattern is seen replicated across criteria where human translated poems have scored better than those done by a software. Even a reading by someone not proficient in Marathi will also reveal that there are two severe limitations of translation software:

- G Translate is by and large unable to translate grammar. It may work better with languages having similar grammatical patterns – French to English for instance – but where these patterns differ, the challenge is a definite hurdle.
- Often, the software is unable to identify words, and retains them the way they are. This is particularly the case where words are so poetic that they do not usually find a place in routine usage, or where poetic license has been exercised.

The easiest poem for G Translate to decode is *Kanaa*, and it can be seen that participants have rated it slightly higher than the other two where it has been translated with the help of the software. On the other hand, *Geet Ramayan* fares the worst where the language is complicated as befitting the narration of an epic.

CONCLUSION

Although there is no disputing the fact that if the aim of learning a second language is to use it functionally only, CALL is quite a success. There has been a clamor for CALL in recent years where it has been argued that computers are indispensable for language learning these days. In fact, most arguments in favor of Blended Learning tilt towards introducing computers in addition to traditional teaching methods for better efficacy in language teaching. This paper, however, is in favor of introducing Blended Learning with a view to curbing the practice of exclusively using technology for teaching language. The fact remains that computer software, at least today, is unable to match the felicity and dexterity of the human mind where creative expression is concerned. Thus, it is vital to remember that technology does have its limitations and the task of teaching cannot be completely taken over by technology. Particularly where the creative faculty is needed, human intervention is certainly found to be necessary. An ideal

situation would be an atmosphere of blended learning, where the benefits of both kinds of learning are combined.

REFERENCES

- King, P.M. & Kitchener, K.S. (1994). Developing reflective judgment. San Francisco: Jossey-Bass.
- Lai, C.; Kritsonis, W. A. (2006). The advantages and disadvantages of computer technology in second language learning. Online Submission, Doctoral Forum – National Journal for Publishing and Mentoring Doctoral Student Research, 3 (1).
- Stockwell, G. (2007). A review of technology choice for teaching language skills and areas in the CALL literature. ReCALL, 19 (2).
- Uschi, F. (2008). The unreasonable effectiveness of CALL: What have we learned in two decades of research? ReCALL 20 (02).
- Williams, C. (2002). Learning on-line: A review of recent literature in a rapidly expanding field. Journal of Further and Higher Education, 26(3), 263 – 272.
- Young, J. R. (2002, March 22). 'Hybrid' teaching seeks to end the divide between traditional and online instruction. The Chronicle of Higher Education, A33.

WEB SOURCES

- http://anujdaga.blogspot.in/2013/07/translation_27.html Retrieved on 27/07/14
- <http://www.milindspandit.org/assets/GeetRamayana.pdf> Retrieved on 27/07/14